



HERITAGE

VALUE ASSESSMENT SYSTEMS –

THE PROBLEMS

AND THE CURRENT STATE OF RESEARCH

Academic editor: Bogusław Szmygin

Lublin University of Technology
Polish National Committee of the International Council on Monuments
and Sites ICOMOS

Lublin–Warsaw 2015

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ISBN 978-83-940280-2-2

Publishers:

Polish National Committee of the International Council on Monuments and Sites ICOMOS,
Plac Zamkowy 4, 00-277 Warszawa

Lublin University of Technology,
Nadbystrzycka 38D, 20-618 Lublin

Finance for publishing this monograph has been provided within SMART VALUE project



„The project has been financed by National Science Centre under the decision
no. DEC-2013/11/Z/HS2/00001”

Translation: Arkadiusz Mikrut

Language consulting: William Stone, Hannah Raymont, Jonas Zanker

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INTRODUCTION

Historic monuments and sites are a considerable and substantial part of the cultural environment. As the changes occurring in our material and non-material worlds are becoming more rapid and important, these assets are constantly growing in size and significance. For this reason, conservation officers, under the social contract, should be responsible for defining forms of maintaining monuments and sites, and undertake their jobs in a prudent manner. The decisions they make ought to result from the comprehensive analyses of positive and negative factors, crucial for these national assets. It is therefore recommended for this field to be supported by conservation theory in particular.

What should be specified in contemporary conservation theory is the complexity of historic monuments and the functions they perform. This ought to be achieved by focusing on the factors determining the forms of protecting these assets. This aim is, however, difficult to achieve. It results from the fact that for decades, conservation works carried out on historic monuments and sites have been aimed at making minimal interventions. Although this approach is still an ideal model, nowadays, there is an increasing number of historic monuments and sites that must be modernised, transformed, and adapted to the current needs and standards because this is the only way to preserve them. In order to provide actions with normative support, these aspects should therefore be taken into account in conservation theory. For this reason, theoretical assumptions underpinning the conservation should provide information about the extent of interventions in the different elements of historical significance.

It is certain that for defining the forms for monument protection and formulating protection strategies, it is necessary to analyse them comprehensively. This analysis should particularly focus on the most important elements and outstanding values of a historic monument. As specific standards and procedures have been developed for analysing and describing tangible elements (inventory), it is relatively easy to achieve this objective. The more complicated challenge is to have a heritage value assessment which results not only from the unique nature of each property but also the context in which these properties function. Consequently, no widely accepted strategies for assessing values of cultural heritage have been developed yet.

Furthermore, the strategies/systems for assessing heritage values ought to be the key elements in conservation theory. It is necessary to assess heritage values at each stage of any intervention.

Value assessment provides a basis for identifying historic monuments and sites, i.e. a property is accorded the status of historic monument only when its tangible and intangible features are considered valuable. This process used to be less complex in the past, e.g. such aspects as age, style, or creator/designer of a property were considered to be specific values.

Nowadays, the *spectrum* of the values of historical significance is far wider and, at the same time, less universal because its character is becoming increasingly subjective. It is therefore necessary for value assessment strategies to be more complex and less general.

Value assessment also provides the basis for highlighting differences existing among specific historic monuments and sites. This concept is of utmost importance since it is no longer accepted that all historic monuments and sites are equally valuable. As the size and diversity of historic monuments and sites have been increased, the forms of protection provided to such properties must be diversified too. It is therefore becoming increasingly popular in a number of countries to categorise historic monuments and sites. Value assessment should be the foundation on which categorisation needs to be based.

The third essential aspect of value assessment is related to the reasons behind protecting historic monuments and sites. It is possible to provide these assets with protection only if the society and the authorities accept the protection. This means that the values of historical significance must be truly outstanding in order to win the value hierarchy disputes arising in contemporary societies. Therefore, the values of historic monuments and sites must be revealed and appropriately presented.

Additionally, value assessment lays foundations for implementing protection strategies in specific properties. Nowadays, as the tangible form of historic monuments and sites is frequently transformed, it is proven to conduct an analysis resulting in property values being combined with their tangible carriers. Revealing these relations should enable the scope and extent of transformations, carried out in historic monuments, to be defined and consequences of such actions to be predicted. Choosing the right conservation intervention and, afterwards, monitoring, both the conditions of historic monuments and the threats posed to them, depends on the analysis of values of properties of historical significance.

All the aforementioned elements prove that value assessment is of utmost importance in dealing with historic monuments and sites. This means that in the twenty-first century, it is not possible to protect historic monuments and sites effectively unless a good strategy/value assessment system is developed and in place.

For the last few years, Polish conservation circles have been increasingly convinced that value assessment must be brought back into discussions again. Specialists in the Polish National Committee of the International Council on Monuments and Sites (ICOMOS) are particularly aware of how significant this issue is. This fact results from the nature of ICOMOS, which is not only actively involved in the process of exchanging conservation thought but is also familiar with the way the Polish monument protection system functions.

Discussions and conferences held in the last three years resulted in publishing a number of articles and monographs. For instance, such monographs as „*Wartościowanie w ochronie i konserwacji zabytków*,” „*Wartościowanie zabytków architektury*,” „*Wartość funkcji w obiektach zabytkowych*,” „*Ochrona wartości zabytku w procesie jego adaptacji*” were published in 2012, 2013, 2014, and 2015 respectively. These publications consist of a hundred of articles covering a vast array of both practical and theoretical issues concerning monument value assessment.¹

What is, however urgently needed is not only a regular report on the factual knowledge about fundamental aspects of value assessment but also critical comments on the methods applied in this field. Such documents should provide basis for developing value assessment strategies.

¹ All articles and monographs published by PKN ICOMOS are available in PDF format on ICOMOS' website, www.icomos-poland.org.

An international team of researchers was drafted in upon the Polish initiative and it has conceived a project under the name "*Values and valuation which highlighted the key factors in the protection, conservation and contemporary use of heritage.*" It has been supported and launched within the Joint Programming Initiative contest, "*Cultural Heritage and Global Change: a new challenge for Europe.*" It aims to analyse the possibility of developing strategies for assessing values of historic monuments and sites. Therefore, the first stage of the project implementation process involves collecting all the information about monument value assessment.

The articles in this publication have been written by a number of experts in various disciplines, who are either directly or indirectly related to monument protection. These specialists discuss a number of different monument value assessment issues by approaching them from philosophical, sociological, ethnological, archaeological, economical, museal, legal, artistic, as well as landscape-, multi-criteria methods-, real estate market-, and monument documentation system-related perspectives.

This project is based on the assumption that the articles in this monograph are not aimed at making direct synthesis. Additionally, as the disciplines and approaches are markedly different from each other, it is impossible to achieve this objective. Certainly, the broad perspective provided in these articles may lay foundations for the subsequent stage, i.e. developing strategies for assessing values of historic monuments and sites. By analysing these articles, their readers may be able to set a sort of 'boundary values' within which the strategies for assessing monument values should be placed and this is the aim of this publication.

What must also be emphasised are the problems in finding the right English equivalents for several Polish terms. The main obstacle faced by the translators was to choose the right equivalent for the word 'wartościowanie'. Whereas a number of British and American scholars use a phrase 'value assessment', such terms as 'valuing' and 'valorisation' are also applied with great frequency. All of these expressions can be understood in a number of different ways and no unambiguous and precise definitions have been officially provided. Due to this, for the purposes of translating this monograph into English, it was decided to use the term 'value assessment'. Several authors, however, applied different phrases that are more common in their professions.

Bogusław Szmygin

I. Do intangible values have influence on prices of historic buildings?

Heritage value seen from the perspective of real estate market is the value expressed in the price set on real estate market for a specific property of outstanding historical value. Apparently, it is a purely economic issue, however learning more details about processes taking place on real estate market allows us to conclude that it is quite frequent among investors to make decisions on historic properties irrationally, i.e. they do not necessarily take economic calculation into consideration.

Frequently, investment decisions are based on emotions triggered by specific intangible assets, e.g. historical, artistic, scientific, and other objective and subjective values analysed by inter alia such authorities as Alois Riegl¹ or Walter Frodl.² In case of properties of historical value, especially the ones of outstanding architectural and town-planning interest, we can observe the so-called 'Veblen effect'.³ It means that demand for luxury goods increases proportionally to their price. Purchasing a historic property increases buyers' prestige, allows them to show their high material status and, to some extent, includes them into the hundred-year old history of the property.

Hence, presuming that buyer's investment decision to purchase a historic property is a resultant of rational economic calculation and subjective give-in to effects of intangible assets, one should try to quantify the values by analysing the problem of assessing the value of heritage from the perspective of the real estate market.

II. Value of a historical property in the context of classic appraisal approaches

Taking general methodology of property appraisal into consideration, it can be stated that the value defined in appraisal process should be verified in purchase/sale transaction and confirmed that the actual value has been worked out. Similar approach can be adopted towards heritage properties.

Establishing the value of a historic property usually means calculating its market value. In case of a typical property, possessing well-known market attributes on a well-developed market, e.g. a profitable tenement house located in the centre of a historical city, its appraisal will reflect

¹ Classical work *Der moderne Denkmalkultus, Sein Wesen und seine Entstehung*, text in Polish: K. Piwocki, *Pierwsza nowoczesna teoria sztuki – Poglądy Aloisa Riegla* (Warsaw 1970)

² *Denkmalbegriffe, Denkmalwerte und Ihre Auswirkung auf die Restaurierung*, text in Polish: W. Frodl, *Pojęcia i kryteria wartościowania zabytków*, in: BMiOZ, B Series, vol. XIII (Warsaw 1966)

³ Thorstein Veblen, Norwegian economist and sociologist, author of a classic book *The Theory of the Leisure Class*, was the first to present a theory suggesting that people buy material goods to show off ('conspicuous consumption')

typical market behaviour of a potential purchaser. In this case, specificity of the market, i.e. market of historic tenement houses located in the specific area, is defined by historical values of the property, together with its use and other features. In order to estimate market value of such a property, comparative approach is applied most frequently; it is used especially when some properties similar to the appraised one have been recently sold as well as when similar properties have been put up for sale on the market in question. In this approach an appraiser estimates the value of a property by comparing it to recently sold similar properties. Basically, the quoted sales prices define the range in which the value of the appraised property will be set (however there are some exceptions to this principle). Firstly, appraiser estimates a so-called 'time trend,' i.e. influence of time on prices realized on the real estate market in the analysed period and subsequently reevaluates prices as per lapse of time. Afterwards, analogies between attributes of the property being appraised and other similar properties sold on the market are analysed. As a result, each comparative price is adjusted in relation to specific market attributes. The following methods are applied in comparative approach: comparison in pairs, average price adjustment, statistical analysis of the market.

If a historical object already generates or may generate profits that can be calculated as difference between income and costs, then the value of a historic property can be estimated by the income approach. This type of appraisal defines current value of future benefits resulting from owning the property. The fundamental formula applied in the discussed approach expresses percentage ratio of annual net income to property value called 'capital rate on real estate investments'. The lower the capital rate, the more profitable the project and the less risky the project profit. Amount of expected profit depends both on changes occurring on financial markets and on the level of profits gained at alternative investment. Appraisal by capitalisation involves a profit method (profits from business activities run in the property) or investment method (profits from renting the premises, e.g. office space building).

However, when appraisal is focused on total amount of expenses related with restoring a property of historical value rather than on its market value as a real estate, cost approach is applied and a replacement value results from the appraisal. The cost approach is considered to be non-market-based since it assumes that economic actors associate property value with incurred expenditure. In this approach, property value consists of land value, appraised frequently in comparative approach, and current cost of restoring or replacing buildings. This includes the cost cut by the amount equivalent to the degree of wear and tear of the buildings for physical, functional, or external reasons. This approach is most frequently applied in case of unprofitable buildings and premises not being a part of market turnover.

The aforementioned approaches focus on the most typical situations that may arise on the real estate market. However, everything looks different in case of a non-standard property characterised by outstanding artistic, historical, and scientific values. In such situations the real estate market is extremely limited or does not exist at all. Hence, a question arises: what is the best, i.e. most profitable way of using such a property? Can it generate profits? Taking Frodl's typology⁴ into consideration, it can be concluded that such buildings have not only use values but also historical and artistic values and preserving the latter ones is of 'public interest'. It means that these values belong to social goods and, in broader context, they are a part of the public welfare.⁵

⁴ op. cit.

⁵ The theory of public finance mentions three types of goods: public, social, and private. Social goods include assets that, due to their character, can be private, however, as a result of public policy, they are available for public access. Public goods include assets that, due to their character, serve public interest.

Appraisal of such properties should focus on dualism of tangible and intangible values of a property as well as on the context of public interest that, in case of such properties, is of great importance. Moreover, it should be taken into consideration that historical values comprise also emotional values, including value of symbols, important, for instance to national culture. Artistic values, however, include inter alia artistic quality of a property and strength of its artistic influence. Nevertheless, it is not possible to generate the said values directly from the market and, in spite of multiple classification and ranking methods available,⁶ analysing them requires having specialist knowledge, especially of architecture and history of art. Yet it is not enough to know historical styles and to be skilled in describing details and additional equipment. It is also necessary to know how to conduct analysis of the area surrounding the building of historical value and how to calculate total resultant economic value of the real estate in question, consisting of component values related with its utility function.⁷

III. Heritage values and financing culture-related projects

Practical aim of conducting theoretical analysis on heritage value refers to making decisions on financing various projects involving heritage protection. Any projects, also the ones that are focused on cultural heritage, require incurring some costs in order to obtain benefits at the moment and in the future. Although expenses and costs related with carrying out a project are frequently easily predictable, it does not mean they are easy to estimate. However, real difficulties arise when benefits deriving from a project are to be estimated. In case of some projects, this stage can be skipped but it refers only to unique heritage assets of outstanding value, when carrying out conservation works is necessary to preserve such assets. In such cases there is no need to analyse costs and advantages in order to consider a project well justified. However, even in this case, cost effectiveness analysis is carried out. In this analysis benefits are considered to be cert and the aim of this study is to find the most effective, financially optimal and efficient solution to the conservation-related problem. However, in case of majority of decisions, usually when financial means are limited and the needs are considerable, it is necessary to support the selection with a positive result from a classic costs and benefits analysis.

The benefits can be divided into three groups, i.e. related with use values, non-use values, and so-called 'external effects'.⁸ The first category related with use values refers to all assets and services used directly in carrying out a project – historic premises visited by tourists perfectly exemplify the said venture. Use values of projects consist of 'consumption' experiences that visitors go through. Non-use values include: existential, optional, and inherited values. The last group of benefits includes so-called 'external effects', i.e. profitable or expensive side effects of carrying out a cultural heritage-related project.

Analysis of approaches and methods applied in estimating the project (cost, sales comparison, and income capitalization approaches and attempts to join and mix them), i.e. calculating market value of heritage assets, implicates that renowned traditional methods are ineffective in case of some properties of historical value. Consequently, analysing the available appraisal

⁶ P. Nijkamp, *Quantity and Quality: Evaluation indicators for our cultural – architectural heritage*, w: H. Coccossis, P. Nijkamp, *Planning for Our Cultural Heritage*, Avebury 1995, pp. 17–37

⁷ M. Bogdani, *Problematyka wyceny nieruchomości zabytkowych – doświadczenia brytyjskie*, in *Wycena obiektów zabytkowych*, Konferencja I Lubuskie lato rzeczoznawców majątkowych, (Zielona Góra 1995) pp. 1–10

⁸ D. Throsby, *Ekonomia i Kultura*, op. cit., pp. 77–79

methods points to the conclusion that in order to establish value of a specific group of properties, especially the ones that rarely become object of trade, it will be necessary to apply both traditional and alternative, indirect methods. Only this approach will allow specialists to determine material value related with usefulness of a real estate and combined with monetary equivalent of intangible assets, which are based on non-use values of heritage assets. As the said analysis can be of great help in the decision-making process, carrying out the aforementioned type of appraisal is particularly important in case of such heritage properties that can be subject to investment projects

Having considered various trends in value theories that could be applied in assessing values of cultural heritage assets, making value assessments and appraisals based on the concept of total economic value seems to be the best solution. TEV (Total Economic Value) refers to the theory of economic value of goods, which is based on usability of goods and results from the degree to which they are consumed. According to this theory, commodities become valuable for consumers only if they satisfy people's needs. Hence, economic value of an asset is defined as amount that a person would be willing to pay in order to get an asset and, at the same time, remaining at the same level of prosperity as if no asset was purchased.⁹ In other words, TEV is a monetary measure expressing changes occurring in one's prosperity, which result from changes in quality of environment in a broad sense, e.g. caused by carrying out a project.¹⁰

Until recently, for the last several dozen years, total economic value had been used for assessing values of various natural environment resources by taking their use and non-use values into consideration.¹¹ Due to similarities between natural environment resources and the cultural heritage, i.e. their limitations, unique character, as well as identical use and non-use values, e.g. social, cultural, aesthetic, it will be justified to adopt the aforementioned approach (TEV) towards establishing economic value of heritage assets.¹² Defining sources of use and non-use values will enable value assessment results to be included in financial feasibility analysis carried out within various heritage-related projects.

The category related to use values refers to appraisal of all directly used assets and services generated by a potential heritage-related project. Properties of historical values that are visited by tourists can be a straightforward example of such a project. Project use values consist of visitors' direct 'consumption' experiences.

Non-use values, however can be divided into three groups:¹³

- Existence value – indirect benefit that people derive only from the fact that a cultural heritage property exists (e.g. value of pyramids in Ancient Egypt for people who have never visited and probably will never visit Egypt)
- Option value – value resulting from the fact that individuals or their children have a chance (potential opportunity) to visit a group of buildings of historical value;
- Bequest value – benefits accrued from knowledge that a specific heritage property, although not used at the moment, will be available for future generations.

⁹ J.J. Opaluch, *Rynkowe metody wyceny ekonomicznej*, in G. Anderson, J. Śleszyński, ed. *Ekonomiczna wycena środowiska przyrodniczego*, (Wydawnictwo Ekonomia i Środowisko: Białystok, 1996) p. 15

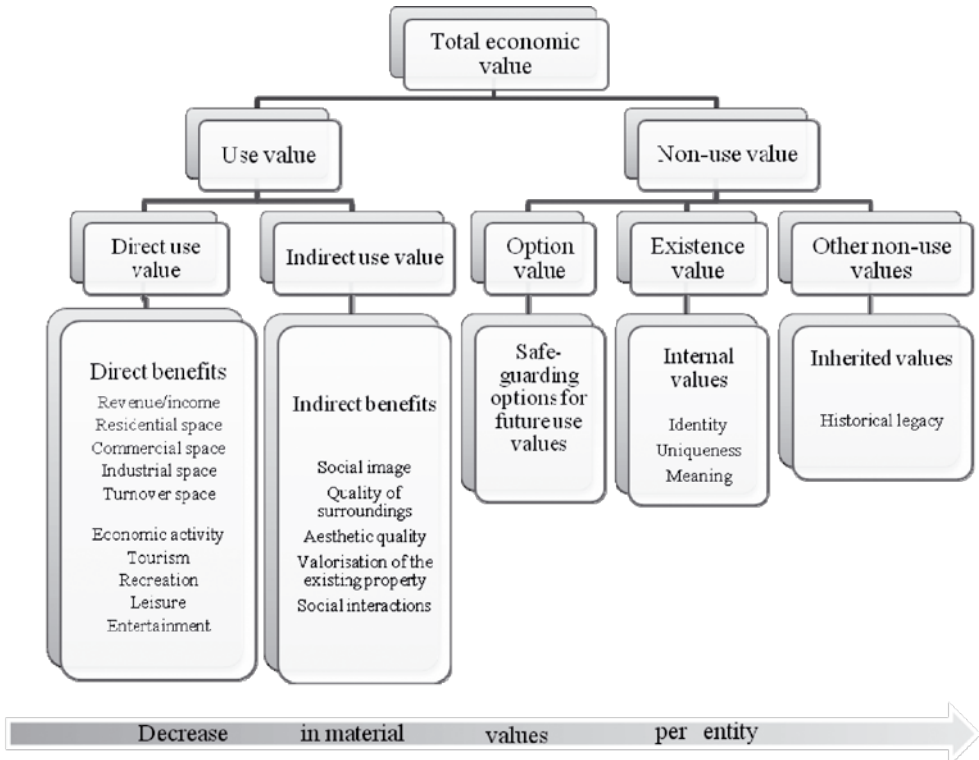
¹⁰ M. Florio, *Guide to cost-benefit analysis of investment projects*, Evaluation Unit, DG Regional Policy, European Commission 2002, p. 113

¹¹ J. Śleszyński, *Ekonomiczne problemy ochrony środowiska*, (Wydawnictwo ARIES, Warszawa 2000) pp. 91–92.

¹² T. Kołakowski, *Wykorzystanie metod wartościowania pośredniego w ocenie efektywności projektów zagospodarowania obiektów dziedzictwa kulturowego*, in: *Przedsiębiorczość i Zarządzanie*, 2010, vol. XI, issue 10 – Efektywność – wymiary, uwarunkowania, wyzwania, pp. 87–99

¹³ D. Throsby, *Ekonomia i ...*, op. cit., pp. 77–79

Below one can find division into categories of cultural heritage, according to total economic value.¹⁴ As per the said scheme, increase in non-use values of heritage belonging to public welfare of a specific society results in decrease in material value of heritage for specific individuals. Existence values, optional or bequested can be only potentially 'consumed' by a single individual. Hence, if an individual does not directly use a heritage property, it is of no significant material value to such a person, who does not receive any benefits from the values of the asset.



The concept of total economic value allows us to move from classic appraisal methods to alternative methods. The most popular alternative methods include:

- Travel cost method: applied in estimating economic values of cultural or natural environment assets, use of which requires making some effort. The method is based on results of surveys conducted among a group of potential tourists and it verifies how much people are willing to pay (WTP – willingness to pay) for visiting a specific heritage site. Afterwards, the results are used for making a hypothetical demand curve. The fields below the demand curve and above the entrance fee graph (or the entire demand field in the event of free journey and entrance) show the estimated benefit.
- Hedonic method (price of pleasure) – at the beginning it was used for estimating economic values for ecosystem or environmental services. It focuses on changes in housing prices, which reflect values of local natural environment attributes, especially the pleasure-related

¹⁴ *Valuing the Priceless: The Value of Historic Heritage in Australia*, The Allen Consulting Group, Research Report No 2, 2005 for: Heritage Chairs and Officials of Australia and New Zealand,

ones. The hedonic method can be also applied in determining values of cultural heritage sites by examining differences in prices of real estate located within a short and long distance from a property of historical values (where external effect is not visible anymore) as well as in analysing influence that a historic property exerts on prices of local real estate. Hence, property prices are used in this method for calculating the index of non-market benefits being analysed.

- Contingent valuation method is a basic method applied in economic analysis and used for estimating demand for non-market benefits. For numerous years it has been successfully used not only in environmental protection but also in analysis of non-use values, which do not involve practical use of environmental and heritage-related services and, hence, they cannot involve consumption of a market good. Alternatively, in order to estimate such values it is advisable to ask specific social groups how much they would be willing to pay for changing quality of environment or a site of historical value. The method aims at analysing both the said amount and the amount of compensation people would be willing to accept to give up specific environmental service. The analysis is most frequently conducted in form of a survey carried out in a sample population, which obtains a specific benefit. However, the surveyed group should be possibly representative and diversified. The acquired results are generalized and applied to the entire population. Additionally, accuracy of the results can be improved by taking respondent's education and material status into account.

All the aforementioned methods have numerous drawbacks and their results can deviate. However, in spite of this, each method has been used multiple times to evaluate projects important to culture and heritage protection.

IV. Estimating 'heritage values' – criterion for making finance-related decisions in cultural heritage

The abovementioned reflections prove that it is necessary to combine classic estimates of the market values of properties with estimating non-use values in relation to specific character of properties of historical value. Non-use values involve 'heritage quality' of a real estate understood as a set of non-physical features, presence of which decides whether a property will be listed, e.g. architecture, history, surrounding area, use values, integrity, and which can be more easily evaluated and compared with each other only if they are divided into parts. Quality (intensity) of each feature can be evaluated. The total of partial evaluation results can indicate that a real estate is of lower or higher 'heritage quality', i.e. how strong their influence is.

Comparing functional characteristics of premises of historical value and analysing their total value by basing on real estate market prices is not the only solution adopted in making finance-related decisions in implementing heritage-related projects. Apart from this, assessing quality of non-physical features characterizing such premises by estimating their 'heritage qualities' can be another practical solution. The ideal assessment framework should allow us to compare prices of historical properties of specific type, e.g. tenements in historical centres in the context of their heritage advantages. In order to support valuation of 'historic properties', Professor Natchaniel Lichfield¹⁵ suggests applying percentage valorisation (total sum = 100%) of individual classes reflecting 'heritage' values that a specific real estate has, e.g.: class of architecture, history, site, functionality, integrity. The valorisation is evaluated both from historical perspective as well as from potential user's perspective.

¹⁵ P. Nijkamp, *Quantity...*, op. cit. pp. 23–24 and N. Lichfield, *Economics in urban conservation* (Cambridge 1988), especially Valuation of the cultural built heritage, pp. 167–191

Type of 'cultural quality'	Component elements	Percentage points
Architecture	Style Construction Age Architect Project Interiors	
History	Person Event Context	
Environment	Environment Setting Landmark	
Functionality	Compatibility Adaptability Quality for society Services Costs	
Integrity	Site Changes, alterations Condition, state	
Summary		100%

The above-mentioned sample evaluation sheet for analysing 'cultural qualities' of historic properties allows us to value different kinds of historic properties and it is an attempt to classify them by including also social aspects seen as a part of the public welfare. Criticism over this ranking refers to specific, authoritative, and pragmatic 'cultural values' of properties of historical value.¹⁶ On the other hand, the presented model is so flexible that, depending on the type of real estate, it makes it possible to apply various percentage weights for estimating specific 'historical values' and, due to this, put more emphasis on values particularly important in case of the specific property. The above-mentioned suggestion can be helpful in looking for criteria that would objectify making finance-related decisions concerning premises of historical value.

V. Values of historic properties vs. heritage values – publications

Foreign publications

Problems related with heritage values and values of historic properties have been discussed since 1980s in multiple works written by West-European researchers, especially from Great Britain and the Netherlands. In the last ten years the issues in question have been also explored by specialists from non-European English-speaking countries, i.e. Australia, New Zealand, Canada, and the United States of North America. The works were carried out in circles with numerous years of tradition of taking care of historic monuments, protection of which is included in rational market mechanisms.

¹⁶ P. Nijkamp, *Quantity...*, op. cit. p. 23

The classic publication in this field is *Economics in Urban Conservation* published in 1988 by Cambridge University Press and written by professor Nathaniel Lichfield, economist, urban planner, and practitioner with considerable experience in his profession. Lichfield's book provides both practical and theoretical fundamentals for solving value-related conflicts that can occur in carrying out revitalisation works in urban areas. Lichfield mentions that all efforts and works, starting from general issues in planning and managing urban conservation, through identifying problems and protecting both individual properties and groups of historic monuments, to benefits obtained from preserving and conserving such properties, are not always reflected in market value of revitalised areas. Lichfield's book was published in the late 1980s when approaches towards cultural heritage started to change. At that time cultural heritage no longer consisted exclusively of assets to be protected or preserved. It started to be perceived as a product ascribing values and development potential to places where it is located, on the condition that it is efficiently managed, developed, provided with new functions, and, consequently, co-modified.

The said approach can be also found in publications written by a British culture historian, Robert Hewison, e.g. in *The Heritage Industry* published in 1987 as well as in such inspirational works written by economist and urban planner, professor Gregory Ashworth, as *Heritage Planning* published in 1991, *Guiding the Barrow of Time into the Target of Space* of 1994 and *Dissonant Heritage. The Management of the Past as a Resource in Conflict* published in 1996. The last book was co-authored by John Tunbridge. According to professor Ashworth from the Netherlands, one of the most prominent contemporary theoreticians specialising in cultural heritage protection, the issue in question is identical to creating new products on the market.¹⁷

Issues concerning the influence that listing properties as well as spatial planning exert on the market value of such properties were discussed in 1994 in *The Listening of Buildings: The Effect on Value*, carried out in 1994 by K. Scanlon, A. Edge, T. Willmott – a group of RICS¹⁸ experts from Cambridge. In 1997, British architect Anthony Walker covered similar issues related with effective use of listed buildings in his work *Conserving Value – Making Effective Use of A-Listed Building*. Problems related with economy and cultural heritage can be also found in collective works, e.g.: *Economics of Cultural Decisions* edited by J.L. Shanahan, published in 1983, and *Planning for Our Cultural Heritage* by P. Nijkamp i H. Coccossis, published in 1995. The latter one exemplifies research trend and works whose authors face the problem of measuring the 'non-measurable' and estimating 'non-physical' assets. A group of researchers, including professor of economy, Peter Nijkamp, geographer Helga Leitner and Neil Wrigley, identified the problem already in 1986 in *Measuring the Unmeasurable*. The issue was further explored in 'Quantity and Quality: Evaluation Indicators for Our Cultural – architectural Heritage', a chapter in *Planning Our Cultural Heritage* published in 1995.

Some researchers active in the period in question focus on specific complexes of historic monuments. Their work includes case studies involving evaluating specific types of historic monuments by applying Hedonic Pricing Method (HPM): influence that historical features of a group of nineteenth-century row houses in Boston exert on their prices on the real estate market (J.C. Moorhouse, M.S. Smith, 'The Market for Residential Architecture: 19th-Century Row Houses in Boston's South End', *Journal of Urban Economics*, 1994), influence exerted by protecting houses of historical value located in Chicago on their value on the real estate market (D. Noonan in: *Landmark Preservation in Chicago in 1990–1999*. (D. Noonan in: *Cultural Tourism and Sustainable*

¹⁷ Gregory J. Ashworth, *Heritage Planning: Conservation as the Management of Change*. In: M. Bogdani – Czepita, editor. *Heritage Landscape*. (Kraków: MCK; 1993) pp. 66–67.

¹⁸ RICS – Royal Institution of Chartered Surveyors, prestigious organisation of certified surveyors and professionals dealing with real estate and construction engineering markets.

Local Development. Ed. L.F.Girard, P. Nijkamp, editors. Asgate: 2009, pp. 289–313), three types of values in cultural heritage basing on analysis of benefits deriving from having a flat in a building of historical value located in Tieler, the Netherlands (E.C.M. Ruijgrok, “*The Three Economic Values of Cultural Heritage: A Case Study in the*” Netherlands. In: *Journal of Cultural Heritage*, 2006;7: 206–213) or presenting an example of applying a specific alternative method for assessing values of non-physical factors (P. Agostini, *Valuing the Invaluable: the Case of the Fes-Medina*. World Bank Conference: Culture in Sustainable Development. Washington DC, 1988).

Multiple studies focused on Contingent Valuation method (CV), which estimates demand for non-market benefits, combined with Willingness To Pay method (WTP). The following studies can be perfect examples thereof: ‘The willingness-to-pay for the Royal Theatre in Copenhagen as a public good’ (T.B. Hansen – *Journal of Cultural Economics*, 1997), *Preserving cultural heritage in transition economies: a contingent valuation study of Bulgarian monasteries* (S. Mourato, A. Danchev – Forum ICCROM Rome 1999), *Valuing Heritage: Beyond Economics and Valuing the Benefits of Cleaning Lincoln Cathedral* (M. Pollicino, D.Maddison. University College: London; 1999). It is worth mentioning that the said alternative methods used for assessing the value of heritage were already applied in 1960s in assessing the value of natural environment, e.g. *Economics of Outdoor Recreation* (M. Clawson, J. Knetsch. Baltimore: Johns Hopkins University Press; 1966).

The turn of the centuries and the last decade of the 20th century were also abundant in studies whose authors analyse heritage protection from the perspective of economy and politics. Such works focus on heritage protection globally; hence, a part of them is conducted upon requests of international organisations. One of the most important studies include: analysis conducted in 1998 by A. Peacock in *Does the Past Have a Future? The Political Economy of Heritage*, and particularly in the chapter “The Economist and Heritage Policy: a Review of the Issues” as well as the study carried out in 1999 by A. Serageldin upon request of the World Bank, *Very Special Places: The Architecture and Economics of Intervening in Historic Cities*.

Such researches as *Economics and Culture* (published in 2001, in Poland in 2010), *Cultural Capital* (*Journal of Cultural Economics*: 1999) and the report *Paying for the Past. The Economics of Cultural Heritage* (UNESCO World Culture Report: Paris; 2000) conducted by David Throsby, Australian professor of culture economy, adviser to UNESCO and World Bank, consider cultural heritage to be a foundation in the development of civilisation.¹⁹ The discussed issue was also explored in numerous reports produced upon requests of international organisations: *Economic and Heritage Conservation* (Getty Conservation Institute – Los Angeles 1999), *Heritage conservation and values in globalizing societies* (Mason, M. de la Torre – UNESCO World Culture Report, Paris 2000), *Guide to cost-benefit analysis of investment projects* (M. Florio –European Commission, DG Regional Policy 2002) and *Valuing the Priceless: The Value of Historic Heritage in Australia* (Heritage Chairs and Officials of Australia and New Zealand 2005).

When discussing the subject explored in this article, it is important to mention *Valuing Heritage Assets*, a report from project carried out in 2009 by RICS & Kingston University London and supervised by professor Sarah Sayce. The report was translated into Polish and published in 2011 as *Methodology for Valuing Historic Monuments of Exceptional Importance for Cultural Heritage – Report on the Research Project* (Original title: *Metodologia wyceny zabytków stanowiących dziedzictwo kultury – sprawozdanie z projektu badawczego* – translator’s note) – included in materials from the 8th Conference on Appraising Properties of Historical Values, WAZA, Cracow 2011. The study focuses on the fact that, although the market value of numerous premises of which

¹⁹ *Cultural heritage – foundation for development of civilisation* – subject of International Conference on Conservation “Krakow 2000” which resulted in signing Cracow Charter 2000.

exceptional importance for cultural heritage can be established by applying conventional, e.g. market- and cost-based approaches, there is a great number of premises of historical values that, due to various reasons, cannot be appraised by using market methods. Additionally, the cost approach is also inappropriate in such cases. The report discusses few alternative methods, use of which could be adequate in similar situations. Moreover, they could also provide owners and shareholders with more detailed information on values lying in the real estate they own.

Polish works

The above-mentioned issues involving assessment of values of heritage and historic monuments, establishing use and non-use values of historic properties as well as problems of economic and cultural nature are new in Polish professional publications and hence, they are not yet fully explored.

The first analyses which involve assessment of values of historic monuments, however only in the context of their cultural value, appear in professor Adam Miłobędzki's early work, *Classification of Historic Monuments – Particular Aspects of Value Assessment* (original title: *Klasyfikacja zabytków – niektóre aspekty wartościowania*) that was written subsequently to methodology seminar, *About Values of Works of Art*, convened in 1966 by Association of Art Historians. The meeting also aimed at discussing the background to the system of classifying historic monuments in Poland, developed in 1962 by the Centre for Documenting Historic Monuments (Ośrodek Dokumentacji Zabytków). Value assessment criteria used in protecting historic monuments were presented 50 years later in Michał Witwicki's article, "Criteria for assessing values of historic premises as the basis for entering them into the register of historic monuments." The problem of value assessment became so up-to-date that in 2012 Polish Committee ICOMOS organised a conference "Value assessment in Monument Protection and Preservation and, in 2013, Value assessment of Properties of Outstanding Historical Value." Presentations given during the said conferences as well as the conference materials (pub. December 2012 and December 2013), including programme paper, "Trying to Diagnose The System of Monument Protection and Preservation in Poland," written by Bogusław Szmygin, chairman of the PKN ICOMOS, are the foundation for specifying the direction in which the constantly transforming Polish system of protecting and preserving historic monuments and cultural heritage should face.

Multi-dimensional approach to heritage, including also issues related with heritage protection treated as a market product, are the main research areas explored by the International Centre for Culture (MCK) in Cracow, supervised by professor Jacek Purchla. The problems in question became increasingly popular in the early 1990s, starting from articles published in English subsequently to scientific conferences and conservation courses delivered by leading West-European and American theoreticians and practitioners dealing with heritage protection *Heritage Landscape – 1991* (ed. M. Bogdani – Czepita), *Managing Tourism in Historic City – 1992* (ed. Z. Zuziak), *Managing Historic City – 1993* (ed. Z. Zuziak).

The aforementioned problems, analysed from the perspective of experiences gained in Cracow, are further considered in professor Jacek Purchla's articles published by MCK: "Dziedzictwo a rozwój. Zarządzanie miastami zabytkowymi a prawa rynku w doświadczeniach Europy Środkowej" in *Miasto historyczne. Potencjał dziedzictwa* released in 1997, *Dziedzictwo a transformacja* – published in 2005 and *Dziedzictwo kulturowe w XXI wieku. Szanse i wyzwania* released in 2007 (ed. J. Purchla and M. A. Murzyn).

The new publishing series, *MCK – Heritology*, as the name indicates, deals with vast subject of heritage. It also asks more philosophical questions about contemporary understanding of heritage values, its future, and further development. A strong message is put across in a collection of articles, *Towards the new heritage philosophy* written by late professor Andrzej Tomaszewski,

outstanding European expert in monument protection and preservation in the 20th and 21st centuries. *The Seduction of Place: The History and Future of Cities* written by professor Joseph Rykwert, born in 1926 in Warsaw, one of the foremost English historians and critics of urban spaces and forms in cities, continues the series by discussing creation of values in cities as well as obligations resulting from heritage protection (J. Rykwert – 2013).

Overvaluing, as it is understood nowadays, was confirmed on one of the most important events in Cracow 2000 – European Capital of Culture, i.e. on International Conference on Conservation, *Cultural Heritage as the Foundation for Development of Civilisation*. The aim expressed by conference council chaired by professor Andrzej Kadłuczka was to initiate international discussion on contemporary problems in cultural heritage protection and preservation. During the conference, a wide group of theoreticians and practitioners from the foremost European universities, supported by national committees of ICOMOS, developed and adopted the Cracow Charter 2000 – international guidelines for identifying and managing the cultural heritage, which continue the idea of The Venice Charter for the Conservation and Restoration of Monuments and Sites.

Summarizing the condition of the Polish heritage and presenting challenges posed to conservation specialists in *Report on Functioning of the Cultural Heritage Protection System in Post – 1989 Poland* was a ground-breaking moment at Polish Culture Congress organised in Cracow in 2009. The report was prepared by a team consisting of A. Böhm, P. Dobosz, P. Jaskanis, J. Purchla, B. Szmygin, editor: Jacek Purchla. The report includes thoroughly discussed issues related with diagnosing the current condition of 'heritage protection system' in the context of political transformation, the crisis faced by conservation authorities, inefficiency of the system of financing conservation and protection activities, as well as in the context of changing the traditional view on 'historic monuments/works of art/historical documents' which should be currently perceived as cultural products. The aforementioned matters provided foundation for preparing recommendations: starting from specifying strategic aims of domestic policy on preserving and protecting objects of historical values, through cultural tourism, spatial management and its place in cultural landscape, to methodological recommendation for adopting reforms of preservation services, conducting analyses of legislative aspects, and making recommendations for introducing legislative amendments.

Values of historic monuments and sites as well as legal aspects of protecting them are presented in the Lexicon of Monument Protection Law (*Leksykon prawa ochrony zabytków*) by K. Zeidler, editor; 2010. Paying particular attention to the value of historic monuments and their role in local development, seen from economists' perspective, resulted in writing a few recently published articles: "Cultural Heritage and Local Development. Polish Experiences Gained in the Political Transformation Period" (K. Broński, *Doświadczenie polskie doby transformacji*; 2006), Influence Exerted by Development Projects Carried out in Cultural Heritage Objects on Regional Development (*T. Kołakowski, Wpływ projektów zagospodarowania obiektów dziedzictwa kulturowego na rozwój regionu*; 2010), "The Fiscal and Legislative Aspects of Monument Protection System in Poland. Selected Problems (M. Murzyn-Kupisz, *Fiskalno-prawne uwarunkowania systemu ochrony zabytków w Polsce. Wybrane problemy*; 2011) as well as "Values of Historic Properties Seen from the Perspective of Cultural Economics (M. Murzyn-Kupisz, *Spojrzenie na wartości obiektów zabytkowych z perspektywy ekonomiki kultury*; 2012). M. Murzyn-Kupisz's habilitation thesis, *Cultural Heritage and Local Development (Dziedzictwo kulturowe, a rozwój lokalny)* provides detailed analysis of the issues in question.

Few theses cover also value-related aspects analysed from the perspective of economic value: "Selected methods of Establishing Economic Value of Cultural Heritage with Special Reference to Adaptations of Historical Town Districts (L. Kurowski, B. Rodawski, A. Sztando, J. Ładysz in: *Urban Heritage – Research, Interpretation, Education*, Vilnius, 2007),

“Selected Aspects of Evaluating Effectiveness of Revitalisation Projects Carried Out in Historic Urban Areas” (T. Kołakowski, *Wybrane aspekty oceny efektywności projektów rewitalizacji zabytkowych obszarów miejskich*: 2008), “Using Indirect Value Assessment Methods for Evaluating Effectiveness of Cultural Heritage Management Projects” (T. Kołakowski, *Wykorzystanie metod wartościowania pośredniego w ocenie efektywności projektów zagospodarowania obiektów dziedzictwa kulturowego*: 2010). Various aspects of cultural landscape protection seen from planners' and economists' perspective are presented in the following works: *Planning in Areas of High Landscape Values* (A. Böhm, 2012) and *Landscape – to Use and Protect or to Protect and Use* (W. Wańkowicz, 2012).

A separate group of publications consists of works on appraising historic properties. However, according to the list of research topics, doctoral and habilitation theses on real estate appraisal in the number of 94 pieces written in the last 20 years, i.e. from 1993 to 2013, no research publication concerns appraising historic properties.²⁰ Although subject-related publications include works analysing various methods applied in appraising historic properties, these publications, written exclusively by real estate appraisers, focus only on professional aspects of their jobs,²¹ i.e. on the area determined by Uniform Standards of Professional Appraisal Practice (USPAP).²²

The aforementioned Standard V.3 had been the basic professional standard applied in real estate appraisal until 2004. It was approved by National Council of Polish Federation of Real Estate Professional Associations (PFSRM) on 7 March 1998 and its principles had been developed by Adam Eliasiewicz, Maria Bogdani-Czepita and Marek Kumela. The appraisal standards involved a commentary to Standard V.3 that was developed by Adam Eliasiewicz, arch. PhD. The commentary provided specific features of historic properties, universal standards in assessing values of historic properties, classification of historic property market, as well as a dictionary including definitions of conservation-, architecture-, and urban planning-related terms frequently applied in appraising buildings of historical value.

The first works presented during Lubuskie Summer Conference of Real Estate Appraisers²³ indicated professional questions in assessing values of listed and scheduled properties: “Problems in Appraising Historic Buildings – British experiences” (M. Bogdani-Czepita, *Problematyka wyceny nieruchomości zabytkowych – doświadczenia brytyjskie*; 1995), “Appraising Dilapidated Historic Premises” (A. Chrzanowski, *Szacowanie obiektów zabytkowych o wysokim stopniu zużycia technicznego*; 1996), “Justified Cases of Applying the Cost Method in Valuating Groups of Manor Houses” (M. Bogdani-Czepita, *O uzasadnionych przypadkach stosowania metody kosztowej w wycenie wartości zespołów dworskich*; 1996), “Valuating Complexes of Historic Properties Before and After Carrying out Revitalisation Works” (M. Bogdani-Czepita, *O szacowaniu wartości zespołów zabytkowych przed i po rewitalizacji*; 1999). The above-mentioned problems are summarised in collective work, *Appraising Historic Real Estate. Problems and Suggestions. (Wycena nieruchomości zabytkowych – problemy i propozycje*, Andrzej Chrzanowski, editor; 1997).

²⁰ R. Cymerman, Academic Achievements in Real Estate Appraisal, in: *Rzeczoznawca Majątkowy – jubilee issue*, 20 years of PFSRM, 2013:3(79), pp. 55–56. The list of research topics mentioned in the article on pp. 48–51 has been based on data acquired from the Ministry of National Education.

²¹ The Universal Standards of Professional Appraisal Practice (USPAP) have not been in force since 2004. A part of them, e.g. *Standard 5.3, Appraising historic monuments, are treated as temporary interpretation notes*.

²² The USPAP are ‘good practices’ that should be applied by professional appraisers. However, the said standards do not include any professional norm codifying the methods of appraising historic real estate.

²³ Conference: Lubuskie Lato Rzeczoznawców Majątkowych. Organizer: Association of Professional Appraisers in Zielona Góra, 1995 and 1996.

Discussion on imperfections affecting real estate appraiser's profession was initiated by Lech Tarnawski in his article "Valuating the Beauty" published in trade journal *Rzeczoznawca Majątkowy* in 1998. According to Tarnawski, the weaknesses derive from the process of training and forming groups of professional real estate appraisers. As it soon turned out, there is a group of appraisers interested in developing their skills and broadening knowledge about historic properties. A crucial role in the discussed issue was played by WAZA Conferences – Appraising Historic Properties, organised every two years since 1997 by the group of professionals of Association of Appraisers in Lesser Poland and its chairperson, Lucyllia Głogowska.²⁴ The conventions explored various aspects related with appraising historic properties. Workshops organised within the conferences involved giving presentations and reading papers providing different approaches to heritage assets, e.g. palaces, manors, industrial buildings, castles, tenements, Jewish properties, religious buildings, underground places of historic importance, historic legacy of PRL, seen from the perspective of law, architecture, urban planning, history, and sociology. Workshop papers provide insight into development of the appraiser's profession as well as into the vast array of professional challenges:

- Value of Sukiennice – Appraising the Historic Property. Income Approach." (A. Eliasiewicz – *2nd Conference for Appraising Historic Properties*, 1999. Original title: Wartość Sukiennic – próba wyceny nieruchomości zabytkowej)
- and on the same conference: "Saint Wawrzyniec Historic Tram Depot in Kazimierz Estate" (M. Bogdani, J. Dydenko, "Zabytkowa zajezdnia tramwajowa Św. Wawrzyńca na Kazimierzu," 1999). Valuation contribution that Cracow will bring to Saint Wawrzyniec Depot – sales comparison and cost approaches.
- Market Value of the Group of Palace and Park Buildings in Stanisławów – the Reason for Conducting Analysis of Pitfalls and Traps That Can be Faced in Appraising a Historic Property. (L. Tarnawski – 3rd Conference *From the Beginning*. Original title: "Wartość rynkowa zespołu pałacowo-parkowego w Stanisławowie jako przyczynek do analizy pułapek czyhających w procedurze wyceny nieruchomości zabytkowych"; 2001)
- The Value of High Synagogue in Cracow – Arbitration Attempts" (M. Bogdani, A. Kalus, L. Tarnawski, "Wartość synagogi wysokiej na Kazimierzu – próba arbitrażu," 4th Conference *SHALOM – Jewish Real Estate*; 2003)
- Methodology of Appraising Religious Buildings. Elements of the Cost Approach; Focusing on Historical Character of Religious Buildings as well as Appraisal for Insurance Purposes, Illustrated with an Example of WANG Church in Karpacz" (M. Jaworska, L. Tarnawski. 5th Conference *SACRUM – Religious Buildings as Heritage of Christian Culture*, 2005) – Considering historical values in establishing replacement values
- Castle in Łąka Prudnicka – the Beginnings of the Investment Process" (M. Bogdani, "Zamek w Łące Prudnickiej – początek drogi inwestycyjnej," 6th Conference *Castles – the heritage values*, 2007) – analysing the values of the investment project and project feasibility study – mixed approach, the residual method;
- and on the same conference: "The Market of Castle Hotels and Its Specificity" (K. Bartuś, "Rynek hoteli zamkowych i jego specyfikacja;" 2007) – branding castle hotels.
- All Tenements are of Historical values, but Some Are of More Historical Values Than Others" (M. Bogdani, P. Drelich. "Wszystkie kamienice są zabytkowe, ale niektóre bardziej." 7th Conference *Middle-class Tenements*, 2009) – sales comparison approach and analysis of market attributes of historic tenements; applying multiple regression method (hedonic method deriving from alternative methods)

²⁴ Lucyllia Głogowska, *Konferencje wyceny nieruchomości zabytkowych WAZA – wspomnienia, refleksje, plany*, in: *Rzeczoznawca Małopolski* – special edition for the 20th jubilee, Cracow, October 2012, pp. 5–12

- Historic Gold Mine in Złoty Stok – A Particular Tourist Attraction” (M. Anioł, M. Bogdani. “Zabytkowa Kopalnia Złota w Złotym Stoku jako wyjątkowa atrakcja turystyczna.” 8th Conference *Underground Places of Historic Importance*, 2011.) – income approach – appraising a historic gold mine as a tourist product by including marketing activities and appraising it as a real estate.
- “Does the value of real estate decrease if a building is listed?” (M. Bogdani, M. Noworól. “Czy formalne uznanie za zabytek obniża wartość nieruchomości?” 9th Conference *Legacy of PRL – precious or absurd? 2013*) – analysis of the decrease in the value of the Cracovia hotel posterior to inscribing it into the communal register of historic properties, basing on planning the potential seen in the new spatial development options and variants of adapting the hotel.
- additionally, on the same conference: “Not only Genius Pub-Loci and Soc-Real of Mariensztat.” (A. Kiziniewicz, “Genius Pub-Loci & Soc-Real Mariensztatu i nie tylko;” 2013) – estimating the value of public space in Mariensztat by applying the travel cost method.

Although the issues in question were already discussed on WAZA conferences and the problems that historic property appraisers are faced with have become more complex, there are still no formal appraising tools available. The appraising methods being used nowadays as well as dilemmas resulting from the fact that they are not perfect enough have been presented in article “What is the Value of a Historic Monument” (M. Bogdani, “Jaką wartość ma zabytek” in *Nieruchomość*, 2010). Numerous issues concerning appraisal of historic monuments and sites are explored by Alojzy Kiziniewicz, appraiser with journalist’s temper, in his article “Marketing the Values of Historic Monuments” (A. Kiziniewicz, “Promocja wartości zabytku” in: *Nieruchomość*, C.H.Beck: 2012). Kiziniewicz pays particular attention to ‘appraiser’s mission’, aim of which is to appraise historic real estate ‘from the long-time perspective’. Practical concept of development and adaptation should be additionally supported by such management style that would guarantee that a real estate would be effectively and successfully preserved throughout the next centuries. Appraisers are supposed to cooperate with other bodies in looking for the most advantageous and beneficial methods for developing real estate successfully. In his article “Respecting Cultural Heritage” (A. Kiziniewicz, “Z szacunkiem do kulturowego dziedzictwa” in: *Nieruchomość*, C.H.Beck: 2012), Kiziniewicz claims that the cultural heritage should be treated as the common good. Additionally, he emphasizes the material differences between the use and non-use values of real estate. Moreover, the author of the above-mentioned article also examines non-market appraisals of cultural goods by referring to appraisal methods applied to non-market goods.

The exhibition *Economy in arts*²⁵ organized by MOCÁK (Museum of Contemporary Art in Cracow) and shown from May to September 2013, summarizes the line of reasoning discussed in this paper by showing the relations between cultural and economic values. In the exhibition catalogue, apart from the works presented on the exhibition, one can find inspiring writings dealing not only with arts, communication, and economy (J. Hausner; 2013), but also with ‘arts in economy’ (M.

²⁵ The following excerpt can be found in the introduction (www.mocak.pl/ekonomia-w-sztuce):

At first glance it seems to be difficult to juxtapose economy and arts. On one hand, there is pragmatic, calculation-based, and rigid discipline. On the other hand, there is private, creative discipline with no fantasy limitations. However, it turns out that there are numerous aspects of economy that encourage, inspire, or even entice artists. The first group of inspiring factors addresses value-related problems: how values are created, what symbolises them, what it means that values are artificial or conventional. The second group concerns ethicality of actions and economic mechanisms: where is the border between ethicality and economic success? Should the rich feel guilty? The third group involves value images, i.e. banknotes and securities. The fourth group juxtaposes economic and social problems. The fifth group concerns economic games played in the art-related areas: what factors define the value of a work of art? What are the market games? Why does a work of art have values? What does it mean to own a work of art? (...)

A. Potocka: 2013) and a question whether one can make loss on arts (Ł. Gorczyca: 2013). Hence, when we begin with analysing issues related with values of heritage and historic monuments, we discover connections between culture and economy. Values are created in brain. The more we know and the more open to knowledge and experiences we become, the more we appreciate such feelings. The bigger our needs for culture are, the higher value we ascribe to them. Hence, thinking in the long-time perspective, one can notice that both disciplines, the culture and the economy, are tightly related to each other, exert influence on each other and cannot exist separately.

Culture, the eternal clash of revolution and stagnation, inventions, and disasters, search for values and escape from emptiness, is a continuous process confirming that people strive and hope for better humanity. Economy, which lays foundations for making economic decisions, provides insight into success-related risks or uncertainties. Hence, the economy of culture is at the same time the economy of risk and hope.

As far as the economy of hope is concerned, the 'hope value' concept is worth considering. As a result of developing European Valuation Standards (EVS), it is necessary to define the term 'hope value'²⁶ with reference to historic monuments. Hope value, also known as future value, is used for describing potential increase in the amount that market will be keen on paying for a real estate with alternative management in perspective, but without such a certainty on the day of appraisal.²⁷ In case of historical properties and groups of buildings, even if it is theoretically possible to carry out certain adaptation works providing the highest and best use, they may not always be desired from conservational point of view.

It can also happen that management that cannot be applied due to current statutory conditionings would be best for the good of the specific historic property. 'Hope value' is related to such an optimal situation. Being familiar with the said values is necessary to make the right decisions on selecting such cultural assets that should be exhibited and financed, as well as on passing on this information while analysing public preferences.²⁸

Looking at the value of historic properties from this perspective exceeds the context of real estate market but, at the same time, it indicates potential aspects of its development.

²⁶ The said term can be noticed in the European Valuation Standards, 2012, 7th Edition, TEGoVA-ESW1 art. 5.4.4

²⁷ K. Grzesik, Political Aspects in Real Estate Appraisal on the International Arena. In: *Rzeczoznawca Majątkowy*, jubilee issue for 20th anniversary of PFSRM. July-September 2013: 3(79), pp. 57–63, more detailed: pp. 59–60.

²⁸ T. Kołakowski, Wybrane aspekty oceny efektywności projektów rewitalizacji zabytkowych obszarów miejskich, in: T. Dudycz, ed. *Wartość jako kryterium efektywności*. Wrocław: Instytut Organizacji i Zarządzania, Politechnika Wroclawska, Wydawnictwo Indygo Zahir Media; 2008, pp. 83–92.

HERMENEUTICS AS A STRATEGY FOR ASSESSING VALUES OF CULTURAL HERITAGE. CULTURAL STATUS OF HISTORIC MONUMENTS

Paweł Bytniewski

Degradation process of the past environments of human existence is inevitable, continuous, and irreversible since it is a part of the objective world order, whose scale and power exceed our abilities for action. Considering the matter of time, we are finite creatures. We have no power over time and it determines our existence. However, valorisation of the degradation process of the past forms of life and their remnants are relative, reversible, and susceptible to discontinuities and variable rhythms. We are provided with means generated by inherited and selective culture, invoked to actual and contemporary assessment. Thus, valorisations of past forms of life belong to reference system that is relative in time and constituted by our culture.

Regardless of whether we accept this process passively or participate in it actively, as participants of the contemporary culture we are sensitive to this valorisation in somehow historically distinguished way. I would like to treat this contemporary distinction in dealing with temporality of culture as a sign of modernity and then I would like to determine the consequences of such a state of affairs in the context of the relation between hermeneutics and practices applied in preservation of historic monuments and sites.

I will start with modernity, and then move to hermeneutics. At the end I will discuss historic monuments and sites

Modernity

Cultures are specific environments of human existence. Durations and scopes of impact exceed the existence of human beings. Time units, which are both useful in characterizing environment features and convenient in qualifying biographical wholes of human life, are incommensurable. Epochs of culture and biographical unities are established by something that in the course of time manifests itself differently: the former ones bind 'durations', while the latter ones unite 'events'. Therefore, the epochs of culture can be distinguished by their own, relatively stable and already existent model of people's reaction to time and changes it brings about. Hence, we can treat the epochs of culture as relatively stable environments of human existence, which include people's certain reactions to changes caused by the time; certain time sensibility predetermination. These models are subject to changes over time. It is known that until early Christianity, ancient people had used the model of time elapsing in circles. Heraclitus, the Pythagoreans, Plato, and the Stoics propagated eternal turnstile and return of everything. It is also well-known that Christianity introduced a remarkable change in the sense of time in Western Peoples, by giving certain events status of turning points in the history of the world. These points made the historical process irreversible. In this paper I will focus on a fragmentary approach to these issues, whose aim is to uncover a certain form of reference to the past. Due to this form, a very specific relationship to the culture in its past form is established in modern times. Moreover, as a result of this relationship, historic monuments and sites became elements of the present culture. Hence, I want to emphasise

the modern status of qualifying the residue of the past cultural form, which valorises the residue as a 'historic monument and site'. However, although it may sound paradoxical, the truth is that historic monuments and sites are modern objects. They were not 'monuments' for past generations and they may be erased in the future, by being integrated with the contemporary times. This may result in such a strong integration that it is the cultural status of a monument that will be indistinguishable from the products of contemporary times, or, on contrary, historic monuments and sites will be scattered and will fade into oblivion, leaving space for future objects.

In the epochs of culture there are two main mechanisms of establishing connections with the past: the first one involves considering the mechanisms to be repetitions and affirmations of what has already happened. On the other hand, the second one is based on distancing such mechanisms from the past to the maximum extent and diminishing, or even negating past values, along with highlighting their own contemporariness understood as place and time of carrying out actions, initial form of which already existed in the past. Whereas wheel and ascending curve are the simplest models of time, classicism and modernism appear to be the simplest patterns of attitudes towards culture that is created by these epochs. Classicism should be understood as a certain cultural standard that enables creations of contemporary times to be positively valorised. This, however, is possible only as long as certain patterns are followed, which are believed to have been created in the past times that will never come back. Therefore, Greek architecture of the „classical period” can serve as a model for the classical architecture. What is classic and thus, valorised always in a positive way, becomes a form of reference to something that already belongs to the past. Then, modernism would be widely considered to be a cultural attitude towards the past and a sort of connection with it. This type of contact is established by polemics expressed either by discursive or representational means. According to this polemics, the past is considered, from the point of view of the contemporary times, not only to be irreversible, but also as immature. Immanuel Kant expressed this thought in a clear way, defining Enlightenment by saying that: “Enlightenment is man's emergence from his self-imposed immaturity.”¹

Modern times, the epoch we live in is, roughly speaking, historic time that gives priority to new things, to something that allows us to distance ourselves from the past. It is historic time that does not postpone anything and looks for its own self-fulfilment and authenticity in being current. Hence, contemporariness, as a moment filled with presence, considers modernity to be highlighted, most substantial and momentous interval of historic time. No matter how long it lasts, when it began and when it will end. What matters, is the peak moment of a certain process and a fact that modern people live in a privileged period of time, which means that they are conscious of the past and can decide about their own fate.

Both modern era and modern attitude are shaped by a certain kind of sensitivity to cultural time, which manifests itself as a critical vigilance against changes and affirmation of the new, i.e. of the results of changes. The main object of this vigilance is current affairs, i.e. the present time: forms of experiencing it, figures of shaping human existence in it as well as establishing relationship between this existence and other modalities of time. We, modern people, consider current events to be very real.

No matter how much we appreciate the current events, considered in terms of cultural category, they are never self-sufficient, even contemporarily. We are not able to determine our place in the time of culture only by using the tool, which by its sudden appearance, allows us to experience the change and also evaluate positively its aftermath. The past not only exists but it also must be

¹ I. Kant, 'An Answer to the Question: What is Enlightenment?', in I. Kant (transl.T. Humphrey), *Perpetual Peace and Other Essays*, Indianapolis & Cambridge, Hackett Publ.1983, p.41.

an element of the current events, even the most contemporary ones, since, as we are finite in the context of time, we cannot break away from the past anytime we want to. Such matter of affairs, although it seems to be paradoxical, is explained by the connection of historic monuments and the modernity: it is the fact that the historic monument is a remnant of the past culture and, at the same time, it is given the privileged status in culture, still distancing itself from the past.

Current affairs are characteristic of modernity and by the fact that it is the attitude towards current events that mediates between attitudes towards different types of time and their content. According to Marcel Proust, a modernist novelist: „there are many ways which lead from the past to the future but all of them pass through the gate of the present.” What passes away and what is coming, what lasts and what is repeatable, what is not as it was in the past – these are the temporal modalities of culture that always relate to the current events which change the meaning of the issues that are subject to these modalities.

Modern vigilance against changes allows us to quickly identify the order of things in which current events almost immediately get transformed into the past affairs. We look ahead to the future and go back into the past since the meaning of the present objectifies as the past. Consequently, as we have no power over passing time and as we are not able to freely expand our contemporariness, we place special values to what is created and objectified by the evanescence. Therefore, we use cultural techniques and strategies to recover and update the past.

In modern culture, carrying out work that preserves the past and protects the remnants of what survived and was saved from total decay, results in creating historic monuments and sites. I use the word ‘create’ since historic monuments and sites are not only cultural evidence of the past, but they are also testimony of the current culture. The fact that this culture has created a specific relationship to the remnants of the past things results from the need created by current events, not by the past. Hence, historic monument or site is also a testimony of this relation.

This is why the duration, perceived as common modality of the present and the past, as well as originality and authenticity, perceived as common values of the past and present, are highly questionable in the world dominated by changes. However, at the same time, they are the most wanted and desired measures of values of what changes and passes away. Therefore, modern sensitivity focuses especially on what lasts only with great difficulty and stands out as the only evidence of its own time that goes by. The more the process of cultural changes accelerates and the more it exposes us to the irreversibility of its course, the more the duration, originality and authenticity become necessary supplements of our attitude towards the current events.

Historic monuments and sites

A man of modernity is, therefore, someone who shapes his awareness of the past primarily by the forms of experiencing time that highlights the current events, although they also refer to their different modalities. As a result, in our cultural activity, we emphasize the features of reality that are strongly correlated with the present. ‘To be up to date’ means ‘to be current, present’ and these modern definitions help us to express issues which a contemporary man considers to be real and thus, existing in its complete being.

In *Six Memos for the Next Millenium*² Italo Calvino, enumerates and comments on five characteristics of cultural reality, in which our attitude towards contemporary times is manifested and expressed. These characteristics include: lightness, quickness, exactitude, visibility, and multiplicity. As far as I am concerned, all of them have consequences in what emerges from the past

² I. Calvino, *Six Memos for the Next Millennium*, Cambridge, Harvard Univ. Press, 1988

in form of its remnant as well as what modern culture converts from this remnant into particular cultural object, i.e. historic monument or site.

This lightness of modern culture, through its semantization, converts the remnants into a historic monument or site. Semantization defines disconnection of the past from the reality and, consequently, makes items lighter by ascribing their own meanings to them. This lightness should be understood as a cultural function which on one hand unburdens an item by removing already imposed restrictions (e.g., tool, building, or its ruin) resulting from specific technical or utility function that the item fulfils, but on the other hand it results in items performing functions of meaning, which they did not initially serve. However, it does not mean that in every single case of removing material function based on substantial qualities of an item, a cultural asset that used to be a historic monument loses its technical or use values. Nevertheless, the meaning becomes a primary property of the asset, which now has become a historic monument or site and merges it with other objects and actions carried out in relation to these objects, in a completely different way than it used to be before, purely due to meaning relations. The difference between the material function, which transfers use and economic values, as well as semantic function transferring meaning, consists exclusively on the fact that the media of meaning are more culturally mobile and thus 'lighter' since they serve communicational, instead of technology- or production-related functions. Existing in such spheres of meanings, they can be gathered, copied and processed semantically in a way that completely or partially ignores their functions performed in the process, which is full of obstacles and limitations.

An object, which, as a remnant of the past world, has no existential independence in the current world and thus, no longer serves the cultural role that it used to perform in the past. When an asset is transformed into a historic monument, it undergoes semantization and becomes an object of interest, and due to this, it adopts its new cultural role. 'Outdated' tools, buildings or their remnants will become parts of the current culture only when they acquire semiotic functions determining their integrity in a new way. This means that from that point, the function of meaning will be their primary value instead of the factual substance. Due to 'cultural transsubstantion', i.e. transformation of an asset into a sign, it will be possible to preserve ramshackle ruin, almost entirely damaged text, and a tool which became useless. This also refers to the historic monuments and sites that served their function of meaning in 'their own' past time. In order to achieve the status of a historic monument or site, they must go through secondary semantization process. A book whose reading and understanding requires special skills that are unique in the contemporary culture, acquires the status of historic monument or site when it is exhibited in a museum and this is achieved by going through the said secondary semantization process.

Technical function always limits semantics of an object by attaching specific values to it, which, in comparison to signs, are more difficult to achieve. Furthermore, removing technology-related constraints from such an object, multiplies its semantic possibilities. When electricity started to be widely available, the oil lamp lost its technical values and revealed its unexpected semantic possibilities. However, at the same time, the semantic function restricts access to practical value of an item. When objects no longer serve technology-related purposes, their application becomes unclear or transformed. As a result, skills and knowledge that were necessary to use such an object disappear from the culture.

Semantics of historic monuments is peculiar due to the fact that preserving such values as authenticity, originality and durability may result in conflicts between utility, technical, and semiotic functions. The aforementioned semantization of the past cultural environment relics, understood as a completely unlimited process, will result in losing originality and authenticity, which always have their contextual value and cannot be expanded into any compounds of meanings. On the other hand, if both technical and utility functions were totally eradicated from the sphere of historic monuments and sites, a preserved object would become not only non-durable but, frequently,

also marginal for its actual functioning. An individual who is responsible for protecting historic monuments and sites has to find balance between originality of an object and its copy in the plan of the semantics of monuments as well as between its technological usability and authenticity in the plan of their actual functioning.

There is a price that we have to pay for the modern lightness and its consequences in the form of semantization of cultural remnants of the past worlds. These consequences include the possibility to manipulate meanings of the remnants. What is captured here includes not only increased number of levels of freedom in shaping one's own tradition and the attitude towards it, but also greater susceptibility to distortion of the culture created in this way. Heritage, along with its constantly increasing semantization, becomes more mobile in the cultural context and easier to appropriate, transform and hence, to be used in the ideological context. By losing the practical function it serves on a daily basis, it becomes a mystery, eagerly explained by those who treat it as a subordinate part of the cultural capital.

Secondly, quickness. The relationship between quickness and lightness appears to be obvious when we acknowledge that in the world of modern culture, quickness is first of all related to the speed of changes, which transforms current things into something useless. Modern quickness imposes the value of the past on something that already exists. Thus, we live keeping to this pace and due to this, we understand the boundaries of our abilities to interact with the actual. In modern world, if something acts slowly, it will definitely lose its identity and disperse among multi-directional forces before it achieves its goal. Thus, because of the pace of the changes occurring in our modern world, everything gets old and unrealistic much faster than at any time before. In this sense, modernity should be understood as a nonprecedential process that makes content and forms of the past culture redundant. The new becomes the enemy of the present, even when the new has not expressed its value yet and the old can still fulfil its function. As the quickness makes the world both useless and unknown in various aspects, it frequently constitutes the source of dysfunctions in the world, which accelerates continuously. Transforming the useless, perceived as a by-product of changes, into the unknown and incomprehensible becomes the main motivation to transform remnants into historic monuments. A monument is a crucial supplement of the increasing inability to understand the cultural environment within the real and potential influence it exerts on the man of modernity. Due to the semantization in question, a historic monument or site seals a certain gap in the modern world, i.e. a gap of incomprehensibility caused by the speed. Monuments compensate for shortages in understanding the actual reality, when such shortages are created by quickness. Thus, due to the need generated by the quickness, a historic monument or site can become an interpretative operator of actual reality. It fulfils this function in a better way than any element created in the reality. This results from the fact that a monument keeps itself in the distance and isolation from the modernity, due to its role of cultural invariant, which is not involved in the process of changes. Once a remnant, an item that lied 'dead,' is transformed into a monument, it reveals its interpretative potential towards current affairs that disappear too quickly to become self-comprehensible and obvious.

Due to the quickness, as a cultural phenomenon, a great deal of objects, which yesterday were still current and real, become useless, past and inaccessible. Through this process, however, quickness creates a certain category of all objects that, as useless, lose their susceptibility to changes and, in this new role, with a bit of luck, become historic monuments or sites, i.e. interpretative operators of actuality, whose incomprehensibility results from quickness and acceleration. By protecting the useless from fading into oblivion, we expand the scope of interpretation by including spheres that were obvious in the past but nowadays have become incomprehensible. The spheres involve: our daily life, education, pop culture, etc. In this case, desynchronisation of culture can save it from negative effects of such acceleration.

This does not mean that there are no obstacles in the way of heritage preservation. Cultural ambivalence of a historic monument or site is preserved by its 'reflexivity', i.e. ability to interpret the present time, acquired as a result of belonging both to the past and to the present. What seems to be a problem here is the selection of such remnants, which, after being transformed into a monument, have greater interpretative power over the actuality than others. Since the actuality changes very rapidly, the problem cannot be fully solved – *tempus fugit*. Therefore, we have to constantly renew its problematic structure by selecting the remnants of the past and choosing these, which in contemporary people's eyes, have greater interpretative power than others, i.e. we have to choose these remnants that we call historic monuments and sites.

Thirdly, exactitude. It is a feature of modernity, which is associated with the remarkable influence that technology has exerted on the contemporary culture. The fact that our habitat can update and renew its resources results from technology, and more precisely, its precision that stems from mathematized natural science. Technology, controlled by abstract knowledge that has nothing in common with everyday life, is considered to be modern since it is non-traditional. Instead of valorising and selecting cultural resources according to their temporal forms (the value of the source of origin, the excellence of the forms of duration, the continuous changeability), the technology synchronizes them into a functional, useful unity. Therefore, in relation to the modern habitat, technology is an instrument used for revising its existing forms. In this context, non-traditionalism has to be understood as independence of the development occurring in modern technology from the restrictions that widely accepted ways of thinking, acting, and creating impose on human thoughts, actions, and objects which people produce. The legitimacy of traditions derives from the past, which is continuously reassessed and renewed. Technologies, on the other hand, find their sense in the current production efficiency. Truly modern technologists differ from *bricoleurs*, i.e. technologists-traditionalists, as *bricoleurs* confine themselves to the things that they have available in their immediate vicinity. In the intellectual sense, they are prisoners, however, from the technological point of view, they are prisoners of the past. *Bricoleurs* use only what the past created in their immediate vicinity and focus particularly on the remnants, which they use to construct different assets according to both ideas drawn from their closest habitats and the materials that can be found in these habitats.

Modern technologist, however, is an innovator who confronts his way of reasoning with the results of works carried out in the past. He is looking for new materials, ideas, features, models, resources, and tools in order to achieve the aim that he is pursuing. When he succeeds, his accomplishments replace previous results of technological creativity, together with its intellectual models, means of production, skills and achievements, which fade into non-existence. Technologies become traditional only when their dynamic development is hindered by some kind of powerlessness, incapacity, obstacle, be it intellectual, instrumental, material or any other, which they are not able to overcome.

However, I want to emphasise considerable importance that technology has in the prominent sphere of activity of technology, which is characteristic of modernity, i.e. in the sphere of symbolic culture, where it becomes something that could be called 'technologies of intellect'.³ These technologies produce, process, reproduce, transmit, and gather resources of symbolic culture. Historic monuments and sites, understood as modernity conceives them, do not only result from the past intellectual techniques, but are also subject to actions of modern forms of modernity.

³ See: M. Marody, *Technologie intelektu. Językowe determinanty wiedzy potocznej i ludzkiego działania, (Technologies of Intellect. Linguistic Determinants of Common Knowledge and Human Activities)*, Warsaw, PWN, 1987.

If we take opportunities provided by nano-technology into account, we can state that the degrees of precision and manipulative skills which modern technologies make available to us are staggering. This manipulative skill, which is a derivative of technological precision that, *by applying technologies of intellect*, was transferred to 'semanticized' and isolated from the general flux objects, which are cultural remnants of the past, also plays a significant role in the process of transforming them into historic monuments or sites. Technological accuracy as cultural quality of our habitat applied to the remains of its past forms, shapes the abovementioned selective skill, which is used to deal with continuous flow of new-coming remnants. The more accurately the technologies of intellect produce, transmit and record culture outputs in a specific technological medium, the more they eliminate less accurate texts created in the past, and thus, displace former media by more current assets. Summarizing: technologies and, more importantly, the technologies of intellect, trigger cultural mechanism of forgetting.⁴

Such technology of intellect, similarly to writing, resulted in 'extinction' of the entire oral tradition of the Homeric Age. The same situation arose again when print was invented and the same may happen to books still printed in the age of electronic media. What is relevant here is the process that can be referred to as liberation of cultural sphere, which new technologies of intellect overload with remnants. Whereas the development of writing caused havoc in relatively poor oral tradition continued in archaic Greece for several centuries, the act of forgetting becomes a productive mechanism in the constantly accelerating modern culture, where the stacks of texts are created and almost immediately made redundant. When there are no clear selection criteria, the process of forgetting is a dangerous, although effective mean of renewing culture. More and more precise technologies of intellect remove the deposits of what is considered to be past and useless in symbolic culture. They help the environment to generate its new forms. If the culture was not 'able to forget' past things, we would be overwhelmed by its excessive outputs. Selection, no matter how it is made, increases the value of the selected and, thus, preserved goods. Hence, due to the process of forgetting, a useless object of indefinite importance becomes a historic monument or site placed in a semantic sphere of the culture.

However, there is also a difficulty resulting from the mechanism of forgetting, which is stimulated by technologies of intellect. As any other technology, the technology of intellect blurs memory of both the source of origin from which transformed objects derive and changeable forms of existence in which such objects had been involved before they became historic monuments or sites. This process also results in a conflict between the order of the present culture, a part of which a historic monument or site is, and the awareness of temporal distance separating the habitat represented by the monument and its contemporary form. This conflict, within certain limits, can be effectively minimised by another quality of modernity, i.e. visibility.

Fourth, visibility (transparency). Visibility (transparency) as a cultural value binds two categories, i.e. order and distance, which shape the way we refer to the past. The problem that almost every participant of modern culture is faced with, both as its co-founder and 'co-owner', lies in the fact that we are not able to connect two types of experience: passage and changeability, which result in keeping distance between the present and the past, and duration and synchrony, which shape the sense of order of the current form of culture. The challenge for the modern sensitivity to the meaning becomes an opportunity to achieve a type of *equilibrium* between the dynamism of multicultural changes and already established order of the cultural environment. Only in the face of cultural inconsistency, when cultural changes may result in chaotic perception of culture and the recent cultural orders, which we were part of, become excessively limited to deal with the disorder, do we feel the need for developing a strategy aiming at reconciling the changes.

⁴ J. Lotman and B. A. Uspensky, *On the Semiotic Mechanism of Culture*, *New Literary History*, 1978/ 9, pp. 233–44.

Once a cultural object, even if undamaged in its substance, becomes a remnant, it immediately becomes degraded in its new cultural environment. It is a consequence of the passing time, which separated the object from its context and deprived it of the environment in which the object used to be a part of an already established historical order. This is the way in which the distance towards the creations of the past arises, and the misunderstanding of the achievements of the past may result in chaos in experiencing past times. Attempts to overcome this distance frequently lead to misidentification of the past and the present. The desire to deal with chaos leads to dilemmas concerning selection of proper assessment value hierarchy of the past. The term 'pile of rubble', which frequently not very well-educated consumers of cultural goods use for referring to even the most prominent historic monuments of ancient architecture, is the evidence of sensitivity chaos generated by the modern culture. The chaos arising in relation to the past is being continuously renewed due to the increasing distance towards the past.

This inconsistency in understanding the past as well as the risk of chaos result from attempts to categorize the remnants of the past culture into two contrasting orders: the things that in the distance are considered to be related with the past and the things that, in another order, are considered to belong to the present. Such state of affairs is a consequence of discontinuity in culture, which is caused by each change, especially a change that is made rapidly. Hence, fully consistent culture does not exist, as does not culture which would be thoroughly synchronized in time. Its various areas are subject to different rhythms of changes and they also stem from various sources and, thus, have non-identical metrics. Additionally, different fields of culture have diverse dynamics of changeability. Some individuals consider 'long duration' to be the essence of their existence, whereas others prefer short duration, e.g. in case of fashion. There is a broad range of diversified temporal cultural forms between the ephemerides of culture and long duration. Modernity, however, is distinguished by the fact that its dynamics intensifies the contrast between the order and the distance with its competitive forms of perceiving the past.

In such conditions, visibility becomes a desired feature of meanings of objects, which make references to other meanings and other objects. Visibility (transparency) is a semantic link between different items that makes it possible to cross boundaries of time and remove barriers put up by cultural orders. Transparency connects experience of the passing time with the feeling of immense order. Thus, transparency can transform remnants into historic monuments, as long as it can make remnants participate actively in the current order without losing at least some of their qualities and meanings established in their own habitat. Transparency improves our perception capabilities of reaching the past in a meaningful way and merging it with the current orders.

However, if transparency, as a feature of objects and actions included in culture, is not moderated by any means, it creates illusions of presentism. It enables current cultural orders to be focused on the past without any restrictions. Moreover, it can also suggest false continuities where they are actually missing. Transparency, if not restricted by anything, suppresses awareness of historical peculiarities of a monument even to such an extent that the monument can be completely submerged in the substance of the current culture. However, the modern culture has an interesting feature that prevents presentism from rooting permanently in this culture. This trait develops awareness of discontinuity and cultural diversification as well as makes us more sensitive to incompatibility of the past orders with the contemporary ones and, as a result, creates historic monuments and sites. This feature is called manifoldness.

Fifth, multiplicity. Manifold culture never ultimately determines what is placed in its centre and what stays in the outlying area. Multiplicity of the form of the current culture results in both inability to determine its future and the different opportunities to choose the past, which their participants are provided with. The manifoldness may not only establish directions of its changes which were previously unknown, but it may also revalorize its own past by making

it subordinate to new recognitions of its timeliness. Manifoldness consists of different levels of complication and is based on various principles of bonding and internal pluralism. It can result from hybridization of cultures, as in case of contemporary Japan (since the mid-nineteenth century) or it can be a product of rapid changes and desynchronization of culture, which seems to occur nowadays in Western Europe. In other words, manifold culture is somehow open to the modifications of its past as well as its future. For manifold culture, both the past and the future are not only determinants of current affairs, but on the contrary, they are material and shaped by diverse means provided *in statu nascendi*. As a positively valorised quality, manifoldness gives remarkable prominence to what is potential. Hence, modern manifold culture provides us with the sense of possibilities.⁵

Heading for the sense of possibility, in order to tackle quickly arising as well as rapidly and irrevocably passing issues, modernity has to possess two types of potential resources: the supply of means for adopting past contents of culture and the resources of forms used for synchronising and merging them into a unity with the content of current culture. When we refer manifoldness to remnants of the past culture, we can see that it determines their indeterminate status not only as useless but also as something that can potentially play a role in shaping the future and the past. Remnants of the past form of habitat can maintain this status only in a culture that transfers its indeterminacy both into the past and the future.

However, the aforementioned aspect may pose a threat to manifold culture. This may result in constant desynchronisation of the said culture as well as in destruction of the unity of its temporal forms. Although it is difficult to indicate absolute measures of acceptable desynchronisation of culture, it needs to be said that the more the modernity accelerates, the greater the degree in which the area of its potential content and forms becomes necessary to regulate its unity in time. Thus, manifold culture can explode in various directions,⁶ when it crosses acceptable borders of diversity of temporal forms that organize meaning. This may happen when manifold culture, by absorbing content of different origin, is no longer able to control consistency of their current functioning. This happens when manifold culture loses the ability to diversify the remnants of the past living forms and gains something that is redundant and potential. Such process leaves us helpless against the contents of the past culture, making them incomprehensible in their actual circulation.

However, manifoldness can be also curbed by the division of 'heritage property' inherited from the past. Curbed manifoldness, which is limited by the division into the past objects which are useless and which are potentially valuable for the future, transforms the remnants into something that connects the past with the present and the present with the future, i.e. into historic monuments or sites. Therefore, manifold culture must create historic monuments and sites in order to protect itself from explosion; to continuously select the importance of what is redundant and what may be potential. All useless things in culture become its licensed form responsible for putting its asynchronous parts into circulation, which differ from the current habitat in its own origin, form of existence, and dynamics of changes. In this way, the monument, as a positively valorised remnant, enables the potentiality of culture and its openness towards the past and the future to be maintained. With such turn of events, not only does the sense of possibility develop, but also the awareness of irreducibility of temporary stratification of culture.

In terms of its potential, a historic monument or site, as a participant of cultural process must have some characteristic features which distinguish it from the already „dead” remnant. Lightness, indicated at the beginning of this analysis, ascribes meaning to a historic monument and site.

⁵ R. Musil, *The Man Without Qualities Vol. 1: A Sort of Introduction and Pseudo Reality Prevails*, Vintage Books, 1996.

⁶ J. Lotman, *Culture and Explosion*, Berlin, De Gruyter Mouton, 2010.

Now it is worth summarizing the above-mentioned course of thinking.

Since everything passes by inevitably, as we have no power over time and since we can valorise the process of passing, including assets that become historic monuments, we can draw a conclusion that there are some specific actions which decide how important specific historic monuments and sites are in the culture. Primarily, such actions bring historic monuments to life and then ascribe certain, culturally important roles to them. Distinguishing historic monuments and sites, which are invariably, to some extent, precious, from simple, usually useless remnants of past habitats, depends neither on the type of substance of the past nor on the cultural roles served by the object in the past. The distinction results from the choice that is made in the contemporary culture. Taking our own choices into account, we can say that culture has a modern form with its particular temporal character, with particular properties that enable culture to serve the role of a centre of all actions and a guide in the modern world.

Modernity is ambivalent in its role of creating historic monuments and sites. A remnant of the past culture appears to be both its obstacle and by-product of the processes of changes. However, as a historic monument or site, it is also considered to be a support for the modern cultural order. Its dynamics generates specific qualities that become both causes of and solutions to problems that culture is faced with. Hence, the ratio of modernity to its monuments is ambivalent. The dynamics of modernity promotes cultural properties, each of which can get to the source of processes that deteriorate it. Lightness, speed, accuracy, transparency and manifoldness, in spite of being a part of spectacular success of modernity, they pose obstacles to coherent perception of order of this culture. Due to historic monuments and sites, some of these obstacles can be removed. Therefore, modernity does not only create monuments, but it also needs them. Above all, the presence of monuments in modern culture helps to reduce internal tensions existing in our environment, which result from appreciating, or even overestimating the actuality as a moment in time, making the culture real.

Fundamental dilemmas over heritage protection that are posed by modernity result neither from the lack of knowledge about historic monuments and sites (although knowledge is always incomplete), nor from inevitable process of losing what was left by the less and less understandable past. They are the inescapable consequences of the changeable, dynamic cultural situation, which creates monuments, deals with them, and makes them either objects or tools used for transforming cultural order.

Historic monuments and sites are secularised forms of relics. It used to be easy to value relics in pre-modern era, but it used to be difficult to study them. In modernity, however, it looks different: historic monuments and sites are easier to be studied than valued. A contemporary man is spontaneously distant from products and evidence of the past. As they are rather elusive, a contemporary man adopts a natural, cognitive attitude towards them, instead of the participative one. Potential risk that can be faced by the contemporary man in such a situation involves partial participation in the present time, not in the no longer actual past. The actuality is not self-existent; it involves past events and it is their medium.

The process of including remnants of the past culture in the modern culture influences the shape of the latter one. A historic monument or site, as something emerging from the past and something considered cultural asset, shapes our ability to assess the current cultural order, in which it exists. Due to monuments, our participation in the current culture is more understandable, better in terms of cognition, and more valuable for the modern man. Therefore, the continuous reevaluation of the remnants of the human's past environment is inevitable. They result from contemporary dynamics of modernity.

It is necessary to interpret the already interpreted in order to make decisions on granting some remains of the past the status of historic monuments and leaving other remnants in the past. Objects from the past belonged to the environments in which they had been already interpreted. Now, with the status of historic monuments, they are subject to secondary interpretation that defines their places in the contemporary culture. The practice that considers interpretation to be a part of the historical process of assigning meanings and treats these meanings as principal characteristic of their valuation is therefore a hermeneutic practice.

Hence, by adopting the perspective of the philosophy of culture we can consider philosophical hermeneutics to be a theory that enables strategies of valuating the remnants of the past environment to be developed. As a result of applying interpretation practices, this theory determines the place that such remnants occupy in culture. Moreover, philosophical hermeneutics defines the way in which interpretational consensus is reached in the changeability of cultural and historical processes. Hermeneutics, as a humanistic theory about gaining human experiences in the environment, is a coherent suggestion of understanding our cultural participation in the context of irreversible changes resulting from the passing of time.

Hermeneutics

Our presence in time, especially in modern culture, is determined by two essential characteristics: derivativeness (genealogy) and transitoriness. These factors are suggested by a German philosopher of culture, Odo Marquard.⁷ According to him, to be derivative, to have genealogy, means not only to have one's own origin, i.e. a place and time of birth. To have a genealogy means to remain what someone or something used to be in the past. The burden of being one's own past is inescapably imposed by human mortality. Contrary to hopes of radical, hasty modernity, we do not have any tools that we could apply to keep distance to the past at our own discretion. As a result of moving out of it and denying it, we do not have enough time to deal with it once and for all. Due to our origin, we are limited in distancing ourselves from the past. Therefore, we are not able to shape our experience of completeness, realness, authenticity and self-fulfilment exclusively in the present times. The past is an inevitable part of being and understanding oneself in actuality.

This limitation, imposed on a human being by the fact of our existence in time, has got another consequence, i.e. transitoriness. It is not the point that everything changes irreversibly and passes away. The point is that our ability to understand the current world is degraded, as the world, which we learnt to understand, vanishes into the past. This somewhat childish feeling of being helpless against changes and the desire to stop the disobediently changing world prove our finiteness. Marquardt writes:

*With every death, some of intelligibility of past things, for those who remain alive, dies. Anyone who has ever had to care for the estate or for literary remains even (in fact especially) of close relatives – the primeval situation (I think) to the historian – knows what I mean. Our derivation, without we cannot live, continually slides, through the death of others – into unintelligibility: its intelligibility escape us. Here I entitle this “transitoriness”.*⁸

Therefore, transitoriness provides the basis for the anthropological fact that our ability to understand ages with us. Thus, the transitoriness is primarily a feature of ourselves and secondarily –

⁷ See: O. Marquard, 'The Question, to What Question is Hermeneutic the Answer?', in: O. Marquard, *Farewell to Matters of Principle. Philosophical Studies*, New York, Oxford, Oxford Univ. Press, 1989.

⁸ *Ibidem*, p. 118.

of everything that surround us. Our own past becomes less understandable when our environment lacks in individuals who make comprehensibility of the past a natural and lasting component of our environment.

Both features, derivativeness and transitoriness, are conditional. There is no escape from them as they derive from the place that we occupy in the world which is not susceptible to manipulation – it imposes conditions that we have to accept. Then, can the man, especially the contemporary, modern man, and possibly a postmodern man, adopt an active attitude towards such a regime of his own existence in the world?

According to Marquard, we do not have to accept derivativeness and transitoriness passively. They are subject to interpretation and thus, blend with our hermeneutic practice. Interpretation, according to Marquard, is a reply to our finitude. Hermeneutic stake of interpreting historic monuments and sites is to extend the awareness of the present in our cultural environment.

What does the hermeneutics offer, in regard to cultural practice, which deals with creating historic monuments and sites as well as with all professional and amateur measures that are taken to care for them?

Hermeneutics can be at least supplement of awareness that is connected with historic monument preservation. Then, it shows what happens with the cultural substance which, being past remnant, becomes a historic monument or site. It provides insight into a process of acculturation of the remnants of the past environment, i.e. transformation of remnants into monuments – cultural objects with meanings and values. Moreover, it depicts interactions between cultural environment and subjects that shape culture and are shaped by it at the same time. Hermeneutics interprets these transformation processes. It explains historical boundaries and contexts of practices that create a transformable, cultural space. Then, it shows heritage preservation as practice of interpretation and understanding. Emphasizing authenticity, limiting interventions only to reversible changes, placing historic monuments in their intended contexts – these are elements which interpret actions aimed not only at protection of tangible cultural heritage, but also at subjects, participants of culture. In other words, hermeneutics, perceived as theory, can emphasize such aspects of cultural practices in which dialogue with the past and interpretation of its presence in the current world play a significant role.

However, hermeneutics can be something more than just a supplement of consciousness in historic monument protection. It can be a part thereof, as long as it takes part in forming conditions of hermeneutical experience, which all participants of historic monument protection can gain. The question about the proper strategy of cultural heritage evaluation is a question about the best way to enter circular process of interactions between inclusion of a past environment remnant into the current cultural order and the ability resulting from its existence in this order to shape increased awareness of participating in extended culture, i.e. exceeding our experiences updated by our daily practices. Consistency and scope of the cultural environment depends not only on everyday life activities but also on continuity of the said practices concerning cultural heritage preservation.

SELECTED INTANGIBILITY-AWARE MULTI-CRITERIA METHODS FOR VALUATION OF HISTORICAL MONUMENTS

Mirosław Dytczak, Grzegorz Ginda

INTRODUCTION

Historical monuments need valuation because of practical reasons. The process of reliable valuation of historical monuments is based on several principal requirements. The requirements mainly deal with the diversity of important historical monument characteristics, as well as, the intangibility and interaction between the characteristics. It is also worth noticing that diverse stakeholders are involved in the historical monument valuation process. One should not forget that each monument comprises a unique entity. Thus, the application of the appropriate multi-criteria decision analysis (MCDA) methods is necessary to make the historical monument valuation process outcomes reliable.

The usability of different MCDA methods for the purpose of the valuation of historical monuments is discussed, therefore, in the chapter. The methods represent different decision making support paradigms. They fall into one of the three principal categories (Ishizaka & Nemery 2013): (1) full aggregation approach category, (2) outranking approach category, (3) goal, aspiration and reference level approach category. Note that the MCDA can be applied to solve decision making problems of different kinds, namely: the choice, sorting, and ranking problems (Dytczak 2010). One should be also aware that the application of MCDA methods helps in structuring the problems by means of their appropriate definition. Therefore, the application of such methods usually results in discovering and revealing the facts which provide additional knowledge about a considered problem.

All available MCDA method categories are considered while searching for the most suitable methods for the valuation of historical monuments. The most promising methods are then suggested. Vital enhancements for the methods are also presented. For example, DEMATEL (Dytczak 2010) is often applied in this regard to support the reliable ANP model structuring. A sample analysis is utilized to illustrate the usefulness of a combined DEMATEL-ANP approach for the reliable valuation of historical monuments.

Finally, the conclusions are drawn. They especially address the reliability of the historical monuments valuation.

1 Full aggregation approach

The methods belonging to the full aggregation category constitute American MCDA school. They deal with the synthesis of partial (single criterion-based) decision making alternative scores into the overall score. Such approach allows the compensation between the partial scores related to the performance of considered objects with regard to separate evaluation criteria.

1.1 Multi-Attribute Value Theory (MAVT)

MAVT comes from the late 60's and 70's in the previous century. It provides necessary means for including different criteria while preparing a complex decision. Aggregation of partial

scores obtained for considered decision making options (*Decision Making Units*, DMUs) across all considered criteria is applied to derive overall DMUs scores. The principal idea behind MAVT deals with the application of a real valued function U that transforms performance of each DMU against a given set of evaluation criteria into a single real value:

$$U_{\max} = \max_{i=1,2,..m} U(c_1(A_i), c_2(A_i) \dots c_n(A_i)), \quad (1)$$

where: U_{\max} is the most advantageous U function value, A_i denotes the i -th consecutive DMU ($i = 1, 2, \dots, m$), and c_j denotes function of the j -th consecutive criterion ($j = 1, 2, \dots, n$).

The process of MAVT application is divided into several stages:

1. Identification of DMUs, evaluation criteria, as well as, partial score functions $c_j(A_i)$ and U .
2. Assignment of partial scores to each DMU and weight value for each evaluation criterion.
3. Calculation of total score for each DMU.
4. Ranking DMUs according to total scores.

Appropriate composition of function U in the case of numerous criteria of different kind comprises the main difficulty in MAVT application. That is why an additive function U is often applied to aggregate partial scores. The partial scores should be real and weights w_j , where: $j = 1, 2, \dots, n$, can be applied to address difference in criteria importance:

$$U(c_1(A_i), c_2(A_i) \dots c_n(A_i)) = \sum_{j=1}^n w_j c_j(A_i). \quad (2)$$

Such MAVT implementation is called Weighted Sum Method. There are also other ways to overcome difficulty in the composition of U function. Analytic Hierarchy Process (AHP) provided by Saaty (1980), and presented in the next section, is one of them.

MAVT proved a simple yet efficient and flexible method for coping with sustainable development problems which include economic, social and environmental issues. It deems useful, therefore, for multidimensional valuation of historical monuments. It provides simple means for helping in the structuring and understanding problem under consideration, composing U function, and incorporating different problem perceptions. Note that it nevertheless has some drawbacks. For example, it is hard to be implemented in a non-additive form to include interdependence of evaluation criteria.

It is also worth noticing that MAVT is closely related to *Multi-Attribute Utility Theory* (MAUT) that applies a concept of expected utility theory. MAUT is capable of including and representing imperfect information while supporting decision making.

1.2 AHP/ANP

Analytic Hierarchy Process (AHP) (Saaty 1980) and its successor, namely Analytic Network Process (ANP) (Saaty 1996), comprise the most recognized full integration approach methods. The methods make use of pair-wise comparisons to assess the relative importance (AHP) for the main analysis goal or influence (ANP) on the main analysis goal of problem components (detailed goals, decision making alternatives, the stakeholders, lobbying groups, evaluation criteria etc.). The application of pair-wise comparisons and relative judgments facilitates including intangibility while solving a considered problem.

The application of AHP/ANP deals with the following steps:

1. Problem structuring.
2. Priority calculation.
3. Consistency Check.
4. Sensitivity analysis.

Problem components and relations between them are identified during the problem structuring phase. The resulting control structure for the considered problem defines the necessary sequence of pair-wise comparisons. The outcomes of the problem structuring step may influence analysis results a lot, therefore. Thus, the application of reliable approaches is advisable while structuring the problem. For example, one can use the brainstorming technique, the experience which results from solving similar problems in the past, meetings of possible stakeholders etc.

The hierarchical structure is applied in the case of AHP application. The main analysis goal occupies the topmost hierarchy level while considered DMUs create the bottommost hierarchy level. The intermediate levels are occupied by discrete groups of the remaining problem attributes. A connected directed graph is usually applied to represent a control structure (Fig.1).

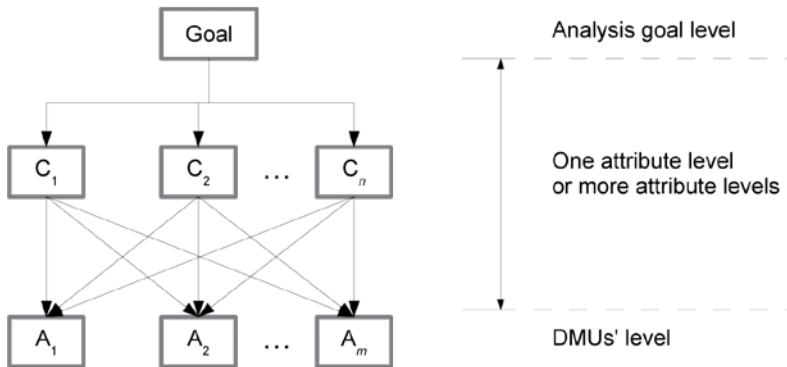


Fig.1. A sample AHP control structure (control hierarchy)

The application of Analytic Network Process allows to include feedback between problem components and clusters of problem components. A ANP sample control structure is presented in Fig.2.

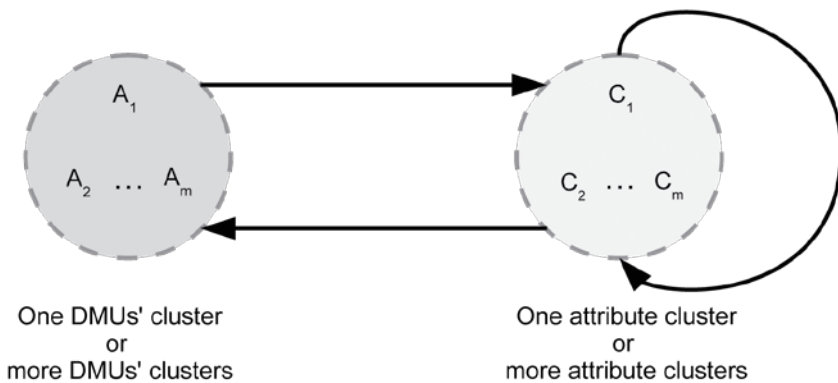


Fig.2. A sample ANP control structure

It is worth noticing that both number of AHP hierarchy levels and number of ANP clusters should not exceed 9 according to Miller's 7±2 rule (Miller 1956). This is because of limited capacity of human brain with regard to amount of information that can be processed at once. However, AHP/ANP provides specific means for overcoming this limitation.

Pair-wise judgements are applied to provide necessary data for the prioritization of problem attributes. The attributes are compared according to sequence defined by the applied control structure. A discrete ratio judgement scale is utilised while comparing problem attributes. The scale consists of 9 levels. The scale has a clear psychological background (Miller 1956).

The bottommost scale level is denoted by 1. It expresses a lack of difference in importance or influence of compared problem attributes. The successive odd scale levels (3, 5, 7, 9) correspond with gradual increase in difference in favour of the first compared problem attribute. The even scale levels allow to include hesitation with regard to the selection of the appropriate odd scale level. The reciprocity rule is applied while defining pair-wise judgements i.e. the reciprocal of original judgement is applied to express the difference between problem attributes considered in the opposite order. Therefore, a single evaluation is all you need to evaluate the difference in importance or influence of any two compared problem attributes.

AHP/ANP inventor doesn't exclude application of real judgements while making pair-wise comparisons. There are also dozen or so alternative discrete AHP/ANP judgement scales available (Dytczak 2010). Each scale consists of the same number of levels. They differ in mapping the difference between compared problem attributes onto numerical values. The application of the scales makes it possible to control difference between the compared attributes.

The pair-wise comparisons for n problem attributes which create control hierarchy levels or clusters in the case of network control structures result in separate quadratic judgement matrices. The consecutive matrix rows and columns correspond with the consecutive level or cluster attributes:

$$\mathbf{A} = \begin{bmatrix} 1 & a_{12} & \cdots & a_{1n} \\ a_{12}^{-1} & 1 & \cdots & a_{2n} \\ \vdots & \vdots & \ddots & \vdots \\ a_{1n}^{-1} & a_{2n}^{-1} & \cdots & 1 \end{bmatrix}, \quad (3)$$

where: a_{ij} denotes AHP/ANP evaluation corresponding with the comparison of the i -th consecutive attributes with the j -th consecutive level or cluster attributes ($i = 1, 2, \dots, n; j = 1, 2, \dots, n$).

Note that the reciprocity rule results in a need for the definition of matrix components situated above the main diagonal only.

There are several methods available for prioritizing level or cluster problem attributes. The power method (PM) is the basic method for priority calculation. The method deals with rising \mathbf{A} to the consecutive powers until the priorities obtained for compared problem attributes converge. The priorities for attributes result from simple row-wise average of \mathbf{A} . PM is cumbersome. Therefore, some analytic approaches have been proposed. AHP/ANP inventor suggests using *Right EigenVector* (REV) approach. The priorities for the compared attributes comprise the right eigenvector of \mathbf{A} :

$$\mathbf{A} \cdot \mathbf{p}(\mathbf{A}) = \lambda_{\max}(\mathbf{A}) \cdot \mathbf{p}(\mathbf{A}), \quad (4)$$

where: λ_{\max} denotes the highest right eigenvector value for \mathbf{A} .

REV is also a little bit cumbersome because it requires application of advanced matrix algebra calculus. Hopefully, there is a simplified REV alternative available. It is called Simple Normalized Column Sum (SNCS). It is based on the approximation of λ_{\max} . Therefore, it is capable of providing only an approximation of priority vector \mathbf{p} . Drawbacks of REV resulted in the development of other analytic prioritization approaches. The most popular of them is Simple Geometric Mean (SGM). The approach applies row-wise (or column-wise) simple geometric mean to prioritize components.

Final priorities for DMUs can be obtained both in AHP and ANP thanks to the application of special matrix called supermatrix. The supermatrix is left-stochastic quadratic matrix. The matrix results from partial priority vectors which describe criteria-related performance of DMUs. The overall scores for DMUs are obtained thanks to deriving limiting supermatrix \mathbf{S} . The limiting supermatrix results from raising \mathbf{S} to the consecutive powers until the powers converge:

$$\mathbf{S}_{\lim} = \lim_{k \rightarrow \infty} \mathbf{S}^k. \quad (5)$$

Overall priority estimation is much simpler in the case of AHP. Application of a simple weighting formula does the job in this regard.

AHP/ANP is unique with regard to allowing a certain level of inconsistency while making pair-wise comparisons. Consistency check is applied to ensure that AHP/ANP judgements are consistent enough. The consistency check deals with a single judgement matrix. Obtained priorities $\mathbf{p}(\mathbf{A})$ are applied in this regard. The consistency check is possible only after the priorities for compared objects are obtained. The following formula is applied to check the consistency in the case of REV application:

$$c.r. = \frac{\lambda_{\max} - n}{(n-1)r.i.(n)} < 0.10, \quad (3)$$

where: *c.r.* denotes consistency ratio and *r.i.* is random inconsistency index that depends on number of compared objects (*n*).

Application of SGM for the priority derivation results in a need for the utilisation of the following formula:

$$GCI = \frac{2}{(n-1)(n-2)} \sum_{i=1}^{n-1} \sum_{j=i+1}^n \left[\ln \frac{p_i}{p_j} - \ln a_{ij} \right] \leq GCI_{\max}(n), \quad (4)$$

where: *GCI* denotes Geometric Consistency Index, GCI_{\max} is its maximum allowable value that depends on number of compared objects (*n*), and p_i denotes priority estimated for the *i*-th consecutive compared object.

Note that \mathbf{A} contents need to be changed when conditions Eqn.3 or Eqn.4 are not satisfied. Values of individual judgements should be rethought in this regard.

There are also two more AHP/ANP issues worth further consideration. The first issue deals with including different contexts while addressing the complex problems. It is possible thanks to the application of separate benefits, opportunities, costs and risks analyses, and the aggregation of their results (Fig.3). Such approach is called BOCR (Dytczak & Ginda 2006). Results of partial analyses (\mathbf{B} , \mathbf{O} , \mathbf{C} , \mathbf{R}) may be weighted (weight values: *b*, *o*, *c*, *r*) while aggregating them. The following formula can be applied to obtain the final priorities for the considered DMUs:

$$\mathbf{P} = b \cdot \mathbf{B} + o \cdot \mathbf{O} - (c \cdot \mathbf{C} + r \cdot \mathbf{R}). \quad (5)$$

BOCR is somewhat similar to a well known SWOT analysis concept.

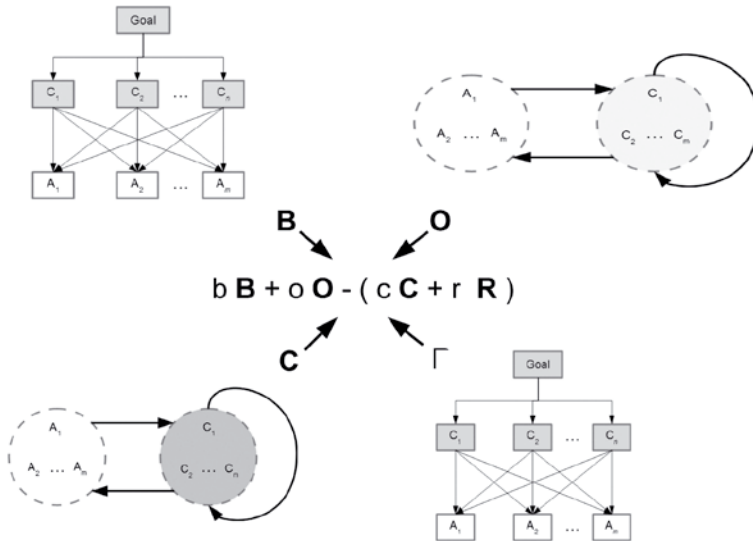


Fig.3 BOCR analysis scheme

The second issue worth consideration is group decision support. Participation of diverse experts (stakeholders denoted by DM) and experts' clusters can be included in applied control structure directly (Fig.4).

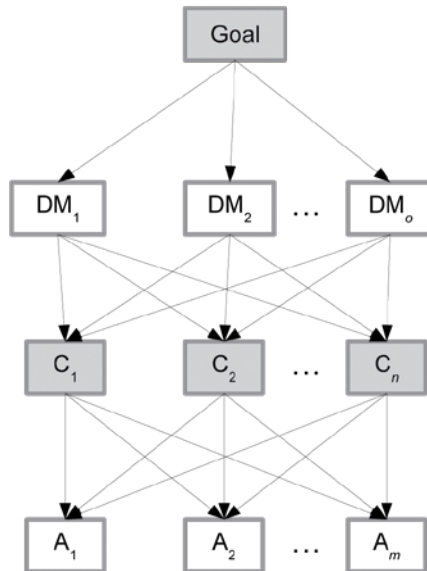


Fig.4 Including importance of expert opinions in control structure

Two ways of gathering expert opinions can be applied. The first way deals with independent participation of experts. Each expert delivers individual sets of priorities for problem components separately. The priorities are then aggregated to obtain the overall priorities. The other way deals

with the aggregation of individual judgements provided by separate experts. Both the additive and the multiplicative opinion aggregation can be applied in the former case while only the application of the multiplicative aggregation is possible in the latter case. The additive aggregation deals with the application of simple arithmetic average of individual priorities or judgements while the multiplicative aggregation corresponds with the application of simple geometric mean instead. Note that differences in professional experience, knowledge and personal predispositions of experts make their opinions less or more reliable. Appropriate weighting of the opinions can help to express differences between the experts in a proper way. In fact, there are diverse ways for the aggregation and the weighting of expert opinions. The survey (Dytczak et al. 2010) presents some of them in more detail.

AHP/ANP judgements, expert weights and BOCR weights are provided in a rather subjective manner. They may influence final analysis results a lot. The influence of subjectivity on final results can be limited thanks to the application of the sensitivity analysis. A BOCR-related sensitivity analysis is for example presented in (Dytczak & Ginda 2006).

Popularity of AHP/ANP resulted in numerous applications. The method proved successful in solving complex real-life problems related to sustainable development. Therefore, it deems useful for reliable valuation of historical monuments. Its main merits deal with including intangibles, feedback between evaluation criteria and other problem attributes simple rules for importance/influence evaluation, group decision support, and BOCR.

There are diverse possibilities of AHP/ANP completion with other approaches available. It is often combined with other MCDA methods. The most spectacular possibility of such combination results from the application of Decision Making Trial and Evaluation Laboratory (DEMATEL) (Fontela & Gabus 1976) which facilitates proper definition of ANP network.

It seems to us that the main drawback of AHP/ANP comes from considerable number of necessary pair-wise comparisons in the case of complex models. That drawback, however, seems to be neutralized by the availability of dedicated software and spreadsheet applications which facilitate AHP/ANP analysis implementation. However, note that detailed decomposition of considered problem limits possibility of making considerable errors while using the method.

Other authors consider a rank reversal phenomenon as the principal drawback of the method. They are not aware that the problem appears only in the case of introduction of exact DMU copies in AHP and that the more popular ANP is generally free of that problem. They nevertheless try to overcome the rank reversal problem by means of proposing new tools e.g. MACBETH (Bana e Costa & Vansnick 1999) which is presented in the next section. By the way, such tools also have some drawbacks (Anderlini et al. 2008) and rank reversal appear in the case of other methods too. So, nobody is perfect...

1.3 Other methods

Measuring Attractiveness by a Categorical Based Evaluation Technique (MACBETH) (Bana e Costa & Vansnick 1999) comprises an interesting alternative for AHP. It is also based on pair-wise comparisons but applies interval scale instead AHP/ANP ratio scale. MACBETH application deals with the similar stages including a test for data consistency.

Problem structuring deals with a value tree definition. The tree consist of a top level that defines analysis aim, intermediate criteria level and the bottom non-criteria level. The non-criteria level nodes are applied to evaluate criteria.

Score calculation deals with:

- criteria weighting,
- scoring DMUs against each criterion,
- overall DMU score estimation.

There are 7 semantic score categories applied from no (quantitative score equal to 1) up to extreme category (quantitative score equal to 7). Evaluation criteria and DMUs have to be ranked according to the order of importance. Judgement matrices rely on such order. The judgements comprise basis for defining constraints in a linear programme used to minimize the score for the most attractive criterion or DMU. The score for the least attractive criterion or DMU is considered to be equal to zero. Note that the application of a linear programme may result in multiple optimal solutions. Subjective intervention is needed to choose the best one in such the case. That seems to be a considerable drawback of the method.

Application of linear programme for minimizing score for the most attractive criterion or DMU requires a very high judgement consistency level. Two different flavours of consistency are considered in this regard. Incoherence consistency deals with the order of compared criteria or DMUs, while semantic inconsistency corresponds with difference in attractiveness between compared criteria or DMUs.

Let us note that sensitivity analysis is often combined with robustness analysis to identify the cases of the sustainable advantage of DMUs across wide range of criteria weights.

It is clear that a complex nature of MACBETH makes user dependable on a dedicated software. Thus, the method becomes less flexible as the introduction of possible extensions is impeded. A lack of possibility of including feedback between problem components seems the main disadvantage of the method.

2 Outranking methods

The methods implementing the outranking approach constitute European MCDA school. The outranking approach does not allow the compensation between the partial scores, and even enables us to consider decision making alternatives incomparable. It also makes it possible to avoid any normalization that may distort analysis outcomes. DMUs are comprehensively compared in the pair-wise manner to derive the final results. There are 2 principal flavour of outranking methods available: ELECTRE-like methods and PROMETHEE-like methods.

2.1 ELECTRE

The name of a method comes from French term: *Elimination Et Choix Traduisant la REalité* (elimination and choice expressing reality) (Roy 1968). There are several flavour of ELECTRE-like methods available. They allow to solve the following problems: the choice problem, the ranking problem, the sorting problem. ELECTRE methods require the application of a number of technical parameters and some weight elicitation methods. Note that ELECTRE methods are applicable in the case with more than 2 evaluation criteria and if at least one condition out of the following conditions is satisfied: criteria are evaluated by means of different units, there is a need for using indifference or preference thresholds, an interval scale is applied to evaluate DMUs.

ELECTRE I may include a veto threshold to discard a DMU that performs badly according to one or more evaluation criteria. As a result we obtain ELECTRE Iv method. ELECTRE Is makes use of pseudo-criteria to include an indifference threshold while comparing DMUs against a single criterion.

ELECTRE-Tri methods allow to divide DMUs between a predefined set of categories. There are two flavours of such methods available. They differ in a way the categories are defined. ELECTRE-Tri-B defines category boundaries while ELECTRE-Tri-C uses category centres instead.

We are interested in ranking DMUs while valuating historical monuments, so let us take a look at the ranking flavours of ELECTRE. They deliver partial orders on a set of DMUs accepting incomparability of DMUs. ELECTRE II applies binary outranking relations, ELECTRE III makes use of pseudo-criteria and outranking degree, and ELECTRE IV doesn't use criteria weights at all. The most popular is ELECTRE III described in more detail immediately below.

The application of the method is divided into 2 stages. The first stage is devoted to building an outranking relationship between considered DMUs. Weights of criteria as well as the indifference, the preference and the veto thresholds are defined and utilized in this regard. All criteria are considered to be benefit type criteria. An outranking relation $A_j S A_k$ expresses fact that one DMU (A_j) is at least as good as the other one (A_k). The strength of that assertion is measured by means of an outranking degree $S(A_j, A_k)$. An outranking degree is at least equal to 0 and equal to 1 at most. Its value results from 2 perspectives: the concordance and the discordance. Decision maker's preferences are applied including the indifference and preference thresholds while estimating a pair-wise partial concordance degree, and the veto threshold is utilized while estimating a pair-wise partial discordance degree. Each partial concordance degree $c_i(A_j, A_k)$ and each partial discordance degree $d_i(A_j, A_k)$ corresponds with the i -th evaluation criterion. Partial concordance and discordance degrees are then applied to estimate a global concordance degree $C(A_j, A_k)$ and a global discordance degree $D(A_j, A_k)$, respectively.

The exploitation stage deals with the application of 2 distillation procedures - the ascending distillation procedure and the descending distillation procedure. The procedures include both the outranking and the outranked behaviour of DMUs. The procedures result in 2 complete, transitive pre-orders of DMUs. An intersection of obtained pre-orders gives an overall ranking of DMUs.

A need for providing values for weights and numerous parameters results in development of automatic elicitation methods which provide criteria weights and values of required thresholds or foster discussion leading to the derivation of weight values. Such methods often utilize information about clear ranking of real or fictitious DMUs.

ELECTRE methods proved successful while solving considerable number of complex real-life problems related to sustainable development. They also seem an interesting option for valuating historical monuments, therefore.

2.2 PROMETHEE

The method comes from Brans (Brans 1982). Its name stands for *Preference Ranking Organization METHod for Enriched Evaluation*. The method provides ranking of DMUs. It is based on the application of the preference degrees. The procedure consist of 3 main steps:

1. Estimation of preference degrees on each criterion for each ordered pair of DMUs.
2. Calculation of unicriterion flows.
3. Estimation of global flows.

A preference degree expresses relative preference of a DMU against the other one. The degree belongs to the interval $[0, 1]$. The lower interval limit corresponds with no preference at all and the upper interval limit – with extreme preference. The preference degree estimation is based on a given preference function. Linear or Gaussian (exponential) preference function is usually applied. Linear preference function is available as a continuous or a step-wise function. Definition of the linear function is based on two parameters, namely: the indifference threshold

and preference threshold while definition of exponential function requires a single parameter only. The inflexion point is applied in this regard.

Results of pair-wise comparisons of DMUs make it possible to present structure of preference for a single criterion by means of a directed joined graph. The application of the graph facilitates the expression of pair-wise preference degrees. Positive (preference) flows, negative (preference) flows, and net (preference) flows are applied in this regard.

Positive unicriterion flow obtained for a DMU expresses its preference over other DMUs. It is defined by the normalized sum of preference degrees for a DMU. Positive flow belongs to $[0, 1]$. Negative unicriterion flow is obtained in a similar way. It expresses preference of other DMUs over a considered DMU. Net unicriterion flows allow to include both positive and negative analysis perspective. They result from subtracting negative flows from positive flows. Therefore, their values range from -1 to $+1$.

Global positive, negative and net flows result from the summation of their unicriterion counterparts. Normalized criteria weights are applied in this regard. Global flows range from 0 to 1, therefore. Global positive flow indicates how a DMU is globally preferred to all other DMUs, global negative flow indicates how a DMU is globally preferred by other DMUs. Global net flows show if a DMU is more preferred to other DMUs or is being more preferred by other DMUs.

There are 3 different ways for obtaining rankings of DMUs. The first way is applied in PROMETHEE I. It deals with application of global positive and global negative flows. The compatible performance advantage of a DMU according to both positive and negative flows shows if it is clearly better or worse than other DMUs. The incompatible performance makes both compared DMUs incomparable. The identical positive and negative flows correspond with the indifference of the compared DMUs. PROMETHEE II applies global net flow to define a ranking. The third way deals with the application of visual aid called GAIA plane. The plane applies a so called visual stick and points representing DMUs to express a ranking. It also illustrates discriminating power of criteria and relations between them as well as the similarity of DMUs.

The application of criteria weights and threshold values results in a possibility of conducting detailed sensitivity analysis based on the perturbation of these entities. One should also notice that both criteria importance and preference degrees can be described by means of linguistic terms. The terms should be translated to numerical values, however, to make required calculations possible.

Several extensions have been proposed to make PROMETHEE a more universal method. For example, group decision making (GDM) support is implemented by means of PROMETHEE GDSS. Each expert applies PROMETHEE II to estimate global net flows. Individual preference functions, criteria weights, and threshold values may be applied in the case of each expert. Individual net flow rankings are then utilized as criteria in the case of final PROMETHEE II application to obtain the aggregated ranking. Note that applied criteria weights express importance of appointed experts and there is a need for the agreement between the experts with regard to forms of preference functions. The application of GAIA provides information about similarity of experts and their decisive power. The other valuable extensions of the method deal with including uncertainty and imprecision as well as sorting DMUs.

2.3 Conclusions

Outranking methods of both kinds proved useful while solving systemic problems of the contemporary world. Therefore, they seem to be well suited for the valuation of historical monuments. Full utilization of their potential requires support of dedicated software tools, however.

3 Goal, aspiration and reference level methods

The goal, aspiration and reference level methods allow to identify the closest decision making alternatives to the goal level defined on each evaluation criterion. TOPSIS, DEA and goal programming belong to such methods.

3.1 TOPSIS

Name of the method stands for *Technique of Order Preference Similarity to the Ideal Solution* (Hwang and Yoon 1981). The method provides simple means for ranking DMUs. The best DMU corresponds to the shortest distance to the ideal DMU and the farthest distance to the anti-ideal DMU. A relative closeness concept is applied to combine both distances while evaluating DMUs. The method relies on a small number of inputs. Note that the only required subjective data are criteria weights. TOPSIS procedure consists of 6 steps:

1. Estimating performance scores for DMUs on applied criteria.
2. Normalization of the performance scores.
3. Weighting the normalized scores.
4. Estimation of distances from the ideal and anti-ideal DMUs.
5. Calculation of the relative closeness for DMUs.
6. Ranking DMUs according to ascending relative closeness.

There are two different ways for the normalization of performance scores available. The first way deals with the application of a distributive normalization i.e. performance scores are divided by a square root of sum of their squares. The division of performance scores by the highest score (benefit criteria) or by the lowest score (cost criteria) is applied in the second way.

Note that the ideal DMU is described by unitary normalized scores, while the anti-ideal DMU corresponds with zero normalized scores. Euclidean metrics is utilized to express distance from the ideal DMU and the anti-ideal DMU. The relative closeness for a DMU is defined by means of a ratio of the distance from the anti-ideal solution and a sum of distances from both benchmark DMUs.

3.2 DEA

Full method's name is Data Envelopment Analysis. The method is primarily devoted to performance measurement. It is well suited, therefore, for benchmarking purposes. The method is based on the maximization of outputs and the minimization of inputs. Performance of a DMU is expressed by a ratio of outputs and utilized inputs. Both inputs and outputs are weighted. Note, however, that weight values are not provided by decision makers. They result from linear optimization instead. Application of the method delivers efficiency score for DMUs which allows to define the efficiency frontier. The frontier is defined by DMUs of the highest i.e. unitary efficiency. Additional information is also provided by the method that makes it possible to improve the efficiency of considered DMUs.

There are two flavours if linear programming models available in DEA. The first model deals with constant returns to scale, while variable returns to scale are applied in the case of the second model. The first model is suitable for rather ideal conditions in surrounding environment. The second one is more flexible as it allows to include more complex conditions in surrounding environment. The models enable us to utilize 2 possible optimization directions.

DEA is also capable of including several multiple inputs and outputs. Different efficiency flavours may be utilized e.g. technical efficiency related to rough inputs and outputs, cost efficiency including information about cost of inputs, revenue efficiency utilizing cost of outputs, and profit efficiency that includes information about cost of inputs and price of outputs.

Several vital extensions have been introduced to DEA to make it more efficient. The first extension deals with the application of regression to model efficiency scores in the case of uncontrollable surrounding environment influence. The second one pertains to setting limits on weights derived by means of linear optimization. The third extension deals with the application of sensitivity analysis. Perturbation is applied to efficient DMUs. The perturbation may deal with a single variable or all outputs and inputs or selected inputs and outputs. The fourth extension pertains to the application of time series data to address temporal changes in DMU efficiency and its determinants.

3.3 Goal programming

Goal programming (GP) is a simple yet powerful concept (Charnes & Cooper 1961). It is a kind of linear programming extension. It allows to handle multiple and usually conflicting objectives. Each objective corresponds with the minimization of undesirable deviations from a target level that is satisfactory for a decision maker. Depending on a direction of optimization undesirable deviations may be positive (for the less is better goal), negative (for the more is better goal), and both positive and negative (for the nominal value is the best goal). Note that deviation minimizing can deal both with the worst deviation as well as with an average deviation. The exploration of a trade-off between these two cases, called the efficiency and equity trade-off, is also possible.

Both a vector and a scalarized criterion function can be applied to measure the quality of considered problem solutions in GP. The function is called an achievement function, despite a fact that it measures a distance from obtained solution to an assumed target.

It is worth noticing that the minimization of deviations makes the goals a kind of soft criteria because they are not supposed to be achieved in a strict sense. The utilization of soft criteria makes GP more flexible. GP problem solutions correspond with values of decision variables. A need for including constraints resulting from external influences makes these values restricted to a subset of a space of decision variables. Such subset is called a feasible region. Traditional hard constraints are usually applied to define a feasible region in GP.

There are several alternative GP problem formulations available. The first one is lexicographic (or pre-emptive) goal programming. It deals with a number of priority levels. There is a number of undesirable deviations to be minimized in each priority level. The second GP flavour is weighted goal programming. It relies on the application of a scalarized weighted achievement function. Preference weights are no longer indexed. Application of such achievement function facilitates trade-off analysis. The third flavour of the method is Chebyshev GP. It is based on the application of the Chebyshev metrics for expressing deviation. The metrics corresponds to the minimization of the largest deviation which is roughly equivalent to balancing satisfaction among different goals. As a result Chebyshev GP is called Minimax GP. Properties of that GP flavour make it especially useful in the case with multiple decision makers. It comprises a base for the Extended GP.

Different GP flavours may also result from the application of different kinds of data for expressing a level of imprecision in a target goal. Firstly, the application of fuzzy data results in fuzzy goal programming (FGP). A unitary membership function value equal to 1 denotes a total satisfaction with regard to a deviation in goal function, while 0 denotes a total dissatisfaction. Left-sided and right-sided linear membership functions can be applied to penalize a single deviation. Triangle and trapezoidal membership functions facilitate the penalization of two deviations at once. Note that deviations related to different goals can be expressed by different membership functions types. FGP is usually implemented as Chebyshev GP or weighted GP. Secondly, the utilization of integer or binary decision variables results in integer GP or binary GP, respectively. All available flavours e.g. lexicographic, weighted, and Chebyshev goal programming can be applied, while implementing integer or binary goal programming. Note that integer and binary GP often result from a combination of logical conditions and multiple conflicting goals. Thirdly, a ratio achievement

function may be applied. GP with such function form is called fractional goal programming. Ratio achievement function can for example result from the application of pair-wise comparisons to derive weights. Heuristics are often applied to solve goal programming problems of such a kind. However, one should be also aware that there also exist dedicated exact GP problem solution methods as well.

There are recommended rules available that make the application of GP swift and effective (Jones & Tamiz 2010). Both deviational variables should be usually applied. The application of ideal target levels need to be avoided in the case of lexicographic GP utilization. Weights and target levels ought to be considered as initial estimates only. A proper normalization scheme should be applied. Non-commensurable mode components need normalization. The validation of normalization constants in the context of a considered decision situation is required. Pareto efficiency should be checked and assured. Only undesirable deviations need to be penalized. A nature of a considered problem should be included while making an informed choice of an object.

Different forms of function of goal deviation-related penalty may be applied to accommodate the analysis to real-life needs. The possible forms include: continuous, increasing or decreasing, multi-segment linear per unit penalty function, discontinuous per unit or no per unit penalty function. It is also possible to use a non-linear penalty function. Such function is usually transformed to a form suitable for the linear programming technique application while solving a considered GP problem. Note that an upper or lower bound for a goal in the case of a positive or negative deviation, respectively, may be specified to deliver necessary means for the rejection of final problem solution.

There is a special detailed GP flavour available that makes including interval nature of accepted goal deviation. It is called Interval GP (Charnes & Collomb 1972). It makes it possible to penalize deviation exceeding interval limits. There also exists a linkage between GP and discrete multi-criteria approaches. For example, PROMETHEE can be integrated into GP to facilitate a reliable valuation of deviations (Martel and Aouni 1990).

Other useful extensions to GP have been also provided. Let us consider Romero's (2001) Extended Lexicographical Goal Programming concept. It allows to minimize both the highest deviation amongst goals and the minimization of an average deviation. The second principal concept deals with Meta-Goal Programming (Rodriguez et al. 2002). It facilitates the expression of decision maker's preferences in a flexible manner. Meta-goals result from an original set of goals and can be expressed by the percentage sum of unwanted deviations, the maximum percentage deviation or the percentage of unachieved goals. Lexicographical and weighted GP are applied to represent and solve Meta-Goal Programming problems.

Quality of solutions obtained for GP problems depends on assumed values of weights. Several detailed ways to facilitate the reliable estimation of weight values are available. For example, a complete weight space can be restricted by means of using information about decisions, objectives, and parameter spaces. The application of sensitivity analysis with regard to a particular preferred solution may also help in this regard. An analysis of a set of stable solutions can be conducted too. A decision maker may also utilize active process that allows him or her to move between neighbouring solutions to find a proper set of weights. Weight values can be also determined by means of using other methods e.g. AHP. The initial values may be then refined. A multi-stage GP-based approach can be applied to derive final values for the weights,

Goal programming proved an interesting tool for statistics and data mining. For example, it can be applied for the approximation purposes as a vital alternative to a standard least squares regression model. GP is related to other approaches which apply principal distance metric e.g. compromise programming by Zeleny (1982) and the reference point method (Wierzbicki 1982), and to some multi-objective evolutionary algorithms which utilize a concept of a goal.

GP differs from the related approaches in nature of target values and a way target values are used, as well as, in applied distance metrics.

Goal programming is often combined with pair-wise comparison techniques. For example, it can benefit from the application of AHP to provide initial weight values. On the other hand, GP also proves useful for providing weight values for AHP as yet another prioritization approach (Bryson 1995, Despotis 1996). Outranking techniques can be also applied to support the application of goal programming. They are capable of both providing weight values (PROMETHEE) and rank a goal programme solutions obtained by means of the application of different weight sets or goal programming flavours.

GP is often applied in an interactive manner to gradually improve solution of a considered decision making problem. Interactive GP application seems especially useful in the case of solving complex multi-dimensional real-life problems of sustainable development and planning. This is because it is usually inappropriate to define reliable values for weights in a rather subjective manner.

A posterior approach can be also applied while using GP to solve a given problem. We can apply at least 3 different approaches in this regard. The first one deals with the generation of Pareto-efficient problem solutions which dominate a solution resulting from the the goal programming application. The second one applies GP utilization results to narrow the obtained Pareto set. Solutions derived by GP and techniques which provide Pareto efficient solutions are applied in the third approach.

Goal programming also tends to be incorporated into approaches implementing Artificial Intelligence and Soft computing paradigms. It is applied to solve problems of pattern recognition, classification and discrimination. It incorporates fuzzy logic. Meta-heuristics are often applied to solve very complex or ill-defined GP problems.

Numerous OR problems can be tackled by means of goal programming application. GP is also related to DEA that comes from the same inventors. Goal programming and DEA complement each other as GP is rather considered to be a planning tool, while DEA is rather considered to be a control and evaluation technique. Their combination therefore allows to include both planning and performance measures while solving practical problems. For example, GP is applied to deliver average balanced problem solutions, while DEA provides individual solutions. DEA makes the elimination of inefficient DMUs possible. GP is also capable of selecting the most beneficial DMUs.

GP applications can benefit from the combination with simulations, while solving decision problems with multiple goals and incomplete, or even uncertain, information. There are 3 main approaches available. Goal programming provides vital information for simulations in the first approach. The second approach deals with integrating GP into simulations to determine system parameters or to define the stopping criteria. Goal programming is also utilized to analyze simulation output to derive a solution for a considered problem which meets decision maker's expectations at most.

Note that successful application of GP requires utilization of specific software, namely linear programming solvers. The application of non-linear programming solvers is also needed under some circumstances. Hopefully, such software is universally available nowadays in form of dedicated systems and spreadsheet applications.

4 A sample analysis

Each of presented techniques has merits which make it useful for solving complex sustainable development-related problems. Therefore, they prove also useful for historical monument

valuation. However, it seems that application of a technique which usability has been tested in the wide range of applications would be especially helpful. That is why we want to finally recommend the application of AHP/ANP for historical monument valuation.

Let us consider a sample historical monument valuation problem presented in (Dytczak & Ginda 2014) to illustrate merits of AHP/ANP application while valuating historical monuments. The problem deals with the valuation of three traditional Polish gentry village residences. The following groups of monument attributes are taken into account while valuating the residences:

1. Historical features (H).
2. Cultural features (C).
3. Social features (S).
4. Economic features (E).
5. Technological features (T).
6. Environmental features (N).

In fact each group consist of a number of detailed attributes (Fig.5). For illustration purposes we decided to include influence of attribute groups only during the valuation process. Opinions of 2 groups of experts are taken into account while comparing historical monuments and their attributes. Note that we assume the interactions between the attributes (Fig.5). That feature makes our application of AHP/ANP original.

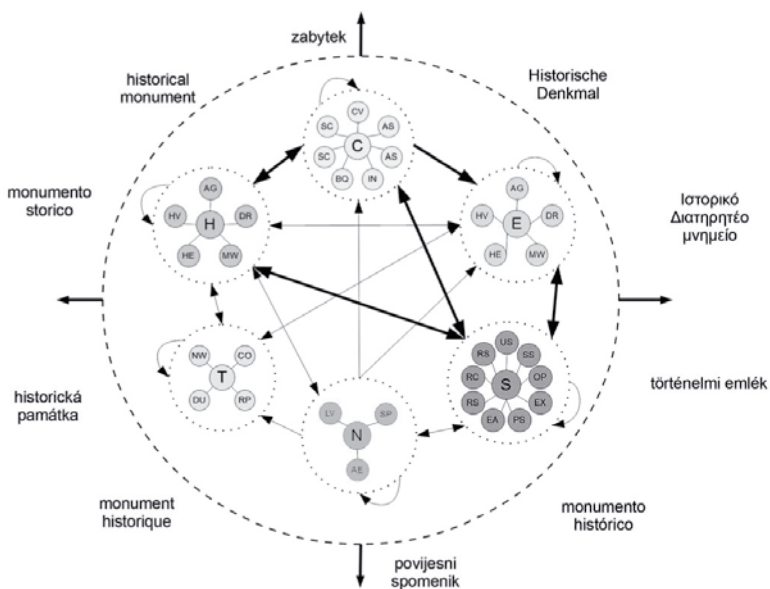


Fig.5 The interactions between historical monument attributes

The first expert cluster consists of professionals i.e. historical monument conservators, while the second cluster groups representatives of the interested society. At first, opinions about causal relations between the attributes are collected from members of 2 expert groups to make it possible to apply DEMATEL for the identification of the overall interactions between the attributes (Fig.6). The overall interactions are then aggregated to derive normalized priorities for the criteria (Fig.7).

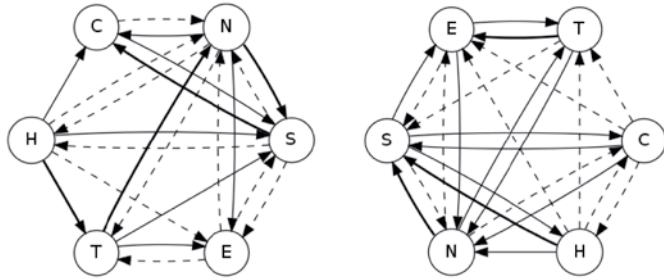


Fig.6 Causal relations between monument attributes assumed by the conservators

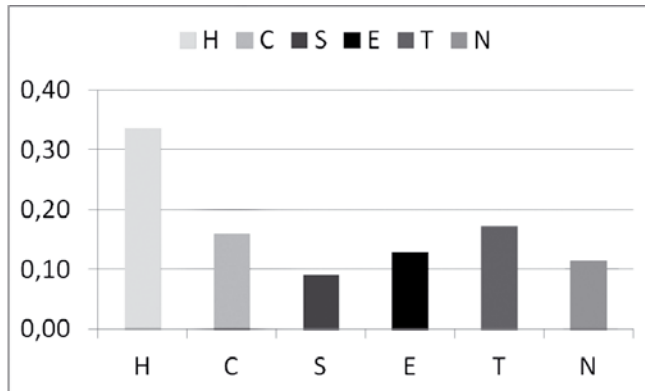


Fig.7 Aggregated ranking of monument attributes provided by the conservators

At second, the expert pair-wise judgement-based opinions about performance of considered historical monuments on each attribute are collected to derive partial rankings of the monuments (Fig.8). The rankings are then aggregated both inside separate expert clusters and whole community of experts (Fig.9).

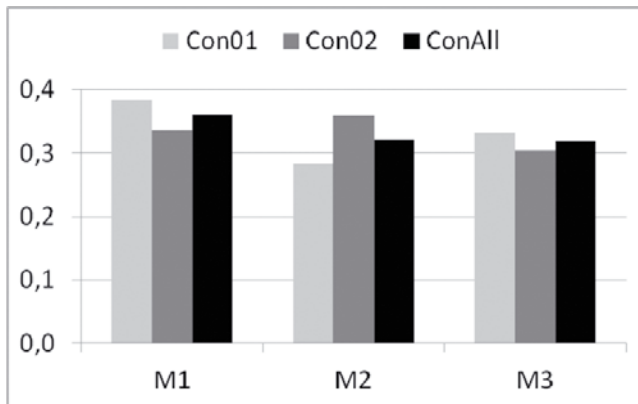


Fig.8 Partial and overall priorities provided by the conservators

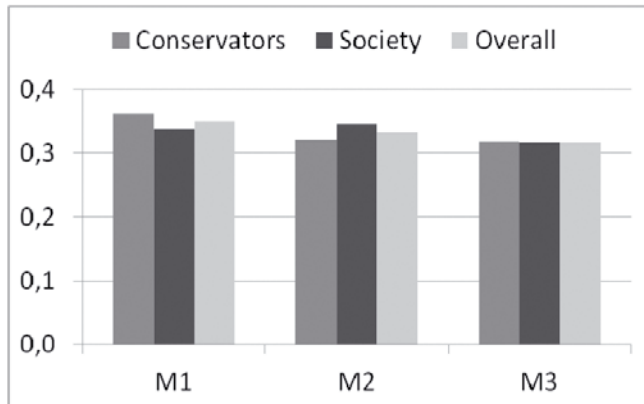


Fig.9 Resulting priorities for historical monuments

Obtained results indicate that the first considered residence is the most valuable monument. The second most valuable monument is the second residence.

5 Conclusions

MCDAs provide mature and reliable decision-making support through diverse methods. They belong to different groups and differ in applied decision support philosophy and provided merits. The presented survey testifies for the fact that each group provides useful techniques for historical monument valuation. The actual needs and application of supplementary evaluation criteria is necessary, therefore, to indicate the most useful one. For example, reliability and ease of the application may be applied to evaluate the available methods.

Diversity of available MCDAs favours identification of a most promising one. Unfortunately, the diversity also makes choice of the best method a hard problem itself. Therefore, it can be advantageous to apply a combination of different techniques, while searching for the reliable value of historical monument. For example, Dytczak & Ginda (2009) proposed the approach which integrates 4 different methods. The approach applies AHP/ANP to provide necessary data for all applied methods. It proved well suited for solving sustainable development problems (Dytczak & Ginda 2010).

Merits of an approach based on joint AHP/ANP and DEMATEL utilization cause that we consider it the most promising method for the historical monument valuation.

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TYPOLOGY, METHODOLOGY, AND VALUATION IN HERITAGE PROTECTION AND MUSEOLOGY

Dorota Folga-Januszewska

1. INTRODUCTION

Describing research methods applied in heritage protection and museology requires both typology of valuation as well as understanding the process in which specific cultural assets, movable and immovable historic monuments, cultural areas or collections become protected and researched entities. The beginning of the 21st century is not just the time of technological change but most of all, it is the time of organizing knowledge and defining protected areas. These processes require using appropriate language and conceptualized attitudes: ethical, aesthetic, philosophical and, frequently, economic. The 'holistic' thinking, in which all of the researched heritage values will be referred to the past and present contexts, seems to be especially important. Researching historical links that were omitted, but without which it is difficult to understand relations between valuation and memory, is even more important.¹

Museum is one of the specific 'artificially', created contexts, and understanding its specific role in heritage protection, including also intangible heritage, is possible only when we realise the extent of both the term and the institution of the museum. Every museum is a small-scaled model of a world. What world? A world that is individually shaped. This, however creates the most significant problem: if each museum is different, separate and unique, do common valuation criteria exist? The answer can be found in philosophical concepts, in literature (the term *musaeum* derives from the name of literary form), art, and sometimes, in methodology of social and legal sciences.

Historical insight into the progress of civilization reveals creation and development of methods of homogenization (globalization) of human actions. How does museum last in this context, while it is swimming against the tide of unification for two and a half thousand years? Museums were and still are guardians of distinctiveness. Distinct worlds in a bigger world. We have a dilemma of harmonizing distinctiveness, a typical dilemma in the world of art, where distinctiveness is a value. Probably this is why museums are frequently associated with arts.

¹ In the years 1997–2001 UNESCO's planning, philosophy, and humanities project group organised twenty seminars on the issue of values and valuation. The meetings of philosophers, representatives of humanities, economists, ethicists whose work was supposed to be a report on ideas from the beginning of the 21st century. Their summary is published as *Future of Values. 21st-Century Talks*. In the texts of numerous distinguished thinkers, e.g. Jean Baudrillard, Peter Steterdijk, Julia Kristeva, Paul Ricoeur, Jacques Derrida, the concern of changes in modern culture of thinking was constantly reappearing. The culture in which values as goals of human actions are getting less and less significant. See: J. Bindé (ed.), *The Future of Values. 21st-Century Talks*, New York-Oxford, Berghahn Books, Paris, UNESCO Publishing, 2004 and M. Rémond-Gouilloud, 'Evolving Conceptions of the Heritage,' in J. Bindé (ed.), *Keys to the 21st Century*, New York-Oxford, Berghahn Books, Paris, UNESCO Publishing, 2001, pp. 147–151.

Without knowing the history of the term 'museum', its variations and changes it is difficult to understand what museums mean and what functions they fulfil. In the museology tradition of the 20th century, it was commonly assumed that museums, as public institutions, were created in the second half of the 18th century. However, it is difficult to provide the reasons for such a belief.² Taking the etymology of the word 'museum' into consideration, one can claim that the said assumption is wrong and the problem lies in 'language' as well. In the ancient Greece, *Musaeum* meant 'house of muses', place of inspiration and repository of afflatus effects, thus it could also mean a library full of records.³ In Kryton, the centre of Pythagoreanism in 4 B.C., *musaeum* referred also to a place where young adepts of philosophy used to eat meals.⁴ This was supposed to be the place which inspired Plato to establish his Academy. The inspiration of muses was so important that every building in which their influence was felt was known as *musaeum*.

Remnants of former Aristotle's *Lycaeum* (gr. *Lykeion*) were discovered in 1996, when excavation works had been carried out before Museum of Modern Art in Athens was built. This fact allows us to conclude that *musaeum*, as a part of educational structure of Platonic Academy, had also had its own rich history, prior to erecting *Museion* (*Μουσείον*) in Alexandria. The connection between *Musaeum* and *Lycaeum* is immensely important. The Athenian *lycaeum*, just like other gymnasia had separate areas for worshipping Muses, Hermes and Apollo. This is where the existence of *musaeum* in the area of *lycaeum* comes from; *museum* was one of these three spaces. After his return to Athens in 335 B.C., Aristotle redeveloped a group of buildings and transformed them into *Lycaeum*. After his death, when Theophrastus took over the *Lycaeum* in 332 B.C., the library, along with the meeting and the study halls, was a place of significant importance.⁵ A previous journey made by Aristotle and Theophrastus to Lesbos Island (around 340 B.C.) had resulted, according to Jeffrey Abt,⁶ in building up botanical collections, developing research methods, and broadening knowledge in natural science. After this, a separate part of *Lycaeum* was called *Museion*, and it started to be commonly associated with environmental research centre.⁷ In 331 B.C., i.e. just after Aristotle's death, Ptolemy I Soter invited Theophrastus to Alexandria and offered him a position of a counsellor and builder of a new grand complex in that city. However, Theophrastus did not accept the offer. Before he came back to Athens, he undoubtedly 'infected' the Ptolemies with the idea of building a *Mouseion*, which was finally erected by Demetrius of Phalerum. It is said that *Mouseion* is mentioned for the first time in the so-called *Letter of Aristeeas* (or rather pseudo-Aristeeas), an Apocrypha describing the creation of Septuagint and it proves that people were aware of the cultural role of museums

² It is difficult to cite several articles and books whose authors trace the beginnings of museum from the Enlightenment ideas of 18th century. The literature of this kind is rich, although nearly every historical source concerning museums negates this assumption.

³ In ancient Greece a collection of paintings was called 'pinacotheca'.

⁴ André Desvallées and François Mairesse (ed.), *Dictionnaire encyclopédique de muséologie*, Paris, Armand Colin, 2011, pp. 274.

⁵ See: i.a. J.P. Lynch, *Aristotle's School: A Study of a Greek Educational Institution*, Berkeley 1972; and: C.E. Ritchie, *The Lyceum, the Garden of Theophrastos and the Garden of the Muses. A Topographical Reevaluation*, in: "Philia epê" Athens 1986–1989; W. Morison, *Attic Gymnasia and Palaistra: Public or Private?*, "The Ancient World" 31.2 (2000), pp. 140–143.

⁶ J. Abt, 'The Origins of the Public Museum' in S. Macdonald (ed.), *A Companion to Museum Studies*, Chichester, Wiley-Blackwell, 2011, pp. 145–116.

⁷ J. Abt, *The Origins...*, op. cit., pp. 116.

[8] For neither the pleasure derived from gold nor any other of the possessions which are prized by shallow minds confers the same benefit as the pursuit of culture and the study which we expend in securing it. But that I may not weary you by a too lengthy introduction, I will proceed at once to the substance of my narrative.

[9] Demetrius of Phalerum, the president of the king's library, received vast sums of money, for the purpose of collecting together, as far as he possibly could, all the books in the world. By means of purchase and transcription, he carried out, to the best of his ability, the purpose of the king. On one occasion when I was present he was asked, How many thousand books are there in the library?"⁸

Mostafa El-Abbadī focuses on the influence exerted by Demetrius, i.e. Theophrastus' apprentice in the Athenian *Lycaeum* and *Museion*, on the idea of building a colossal library and *Museion* in Alexandria, which was supposed to be the scientific centre of the world. El-Abbadī emphasises that it was due to the Athenian tradition that the great Ptolemies foundation in Alexandria, which was established a few years later, i.e. around 306–280 B.C., was referred to as *Museion*.⁹ From that moment, this word started to be an umbrella term for institutions of both school-related (academic) and, at the same time, a scientific institute-related character. This means that people not only studied but also taught others, conducted researches, discovered new phenomena, and left traces in form of records or illustrations. However, the assembled collections had to be methodically arranged and systematized. According to Erskine, a coherent catalogue system was developed in Alexandria and its listing forms were made available.¹⁰ In this sense, the methodology in heritage protection can be derived from the catalogue system in *Museion*.

It is worth remembering that *musaeum* was not solely perceived as static. Records concerning converted Longinus refer to *musaeum* as 'travelling library',¹¹ and the descriptions of *Musaeum* of Alexandria indicate that people used its interior to live, feast, and debate.

Musaeum is frequently mentioned in Greek literature as a place of receiving education. In case of Polish translations of Latin texts, this concept is repeatedly replaced metaphorically or descriptively by the term 'temples of muses'.¹² Sometimes it can be felt as if translators from the 20th century decided to remove the word 'museum' from translations into modern languages.

Strabon's description (63 B.C. – 24) of *Musaeum* in Alexandria refers to Pythagorean tradition of *musaeum* serving purposes of a meeting place:

"It was part of the royal palaces, it had a walk (peripatos) , an arcade (exedra), a large house in which was a refectory for members of the Museion. They formed a community who held property in common with a priest appointed by the king (and, under the Empire by Caesar) in charge of the Museion"¹³

⁸ R. H. Charles (ed.), *The letter of Pseudo-Aristeas*, The Clarendon Press, 1913, <http://www.ccel.org/c/charles/otpseudepig/aristeas.htm>, (accessed 28.09.2014). See also: A. Kempfi, *O tłumaczeniu Kroniki Arysteasza jako jednej z parez politycznych w piśmiennictwie polskim XVI wieku*, Warsaw 1959.

⁹ M. El-Abbadī, *Life and Fate of the Ancient Library of Alexandria*, 2nd edition, Paris, UNESCO, 1992.

¹⁰ A. Erskine, 'Culture and Power in Ptolemaic Egypt. The Museum and the Library of Alexandria,' *Greece and Rome*, vol. 42, no. 1, 1995, pp. 38–48.

¹¹ *Eun.VSp.456 B*, H.G. Liddell, R. Scott, 'A Greek-English Lexicon', <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0057%3Aentry%3D%2368883&redirect=true>, (accessed 01.03.2014).

¹² Diogenes Laertios, *Lives of Eminent Philosophers*, trans. Irena Krońska, Warsaw, PWN, 1982, p. 215 (Żywot Speuzypa), I.IV.1, based on critical edition of *Diogenes Laertii Vitae Philosophorum...*, Oxford Classical Texts, 1964.

¹³ M. El-Abbadī, *Life and Fate...* op. cit., pp. 84–85.

Museum as a 'place' existed also in Greek topography; it was the name of one of the hills in Athens.¹⁴ According to Pausanias, this place was presumably the source of *musaeum* as an event – festival of muses.¹⁵

However, we must not forget that *Musaeum* had also a literary tradition: *Musaeum* was a title of Alcidas' work that consisted of a collection of stories inspired by the presence of Muses.¹⁶ The affinity of 'muses', 'music', and 'museum' is not coincidental. These words are closely related in the phonic sphere, although we frequently use them without reflecting upon them. This tradition of museums was related with a virtual, i.e. imagined, potential museum from the very beginning and had a lot to do with the *ekphrasis* genre, which is a vivid description, also known as 'museum of words', bringing described images right in front of listener's eyes.¹⁷ However, already in ancient times there was also a different form of museum developing in a different location. It was closer to neoclassical interpretation made in the 18th century, i.e. 'a collection of various pieces of art'. Such a role was served by Pergamon (*Πέργαμον*, today – Bergama in Turkey), Alexandria's competitor for the title of 'the capital of culture'. In the 3rd century B.C., Attalus I Soter built The Great Library of Pergamon there. This building, similarly to the one located in Alexandria, was an artistic and scientific centre with sculpture and painting collections gathered by Attalus I, who was renowned for his passion for collections obtained as spoils of war.¹⁸ The museum tradition of Pergamon has survived, although only partially. Archaeological research initiated in 1878 and conducted by Carl Humann, discoverer of The Great Altar of Zeus, commonly known as Pergamon Altar, resulted in transporting the altar to Berlin and building the Pergamon Museum there.

In the Roman period, the term *musaeum* started more and more frequently to mean 'a place for keeping collections'. The functions of a home 'vault', library, and a place of study started to merge. Jerome Pollitt's remark that "Rome has become a museum of Greek art"¹⁹ is entirely justifiable. It was a crucial moment for the language of museums, when the term 'curators' (*curatores*) started to be applied in reference to government officials that took care of the transported Greek statues, located in public places.²⁰ One should also pay attention to the concept of caring for art as public welfare. As Pollitt mentions, according to Augustus,²¹ "Greek art should become public property in the service of the country."²² *Res Publica*²³ becomes owner of cultural resources

¹⁴ "[8] Λαχάρην μὲν οὖν τούτων ἕνεκα κτείνουσιν ἄνδρες Κορωνάιοι: Δημήτριος δὲ ὁ Αντιγόνου τυράννων ἐλευθερώσας Αθηναίους τό τε παρατικά μετὰ τὴν Λαχάρους φυγὴν οὐκ ἀπέδοκέ σφισι τὸν Πειραιᾶ καὶ ὕστερον πολέμῳ κρατήσας ἐσήγαγεν ἐς αὐτὸ φρουρὰν τὸ ἄστρ, τὸ Μουσεῖον." Transcript according to edition of *Pausanias. Pausaniae Graeciae Descriptio*, 3 vols, Leipzig, Teubner, 1903, 1.25.8.

¹⁵ [2] ἐνταῦθα καὶ Τηλέφῳ τῷ Ἡρακλέους γάλα ἐστὶν ἔλαφος παιδὶ μικρῷ διδοῦσα καὶ βοῦς τε παρ' αὐτὸν καὶ ἄγαλμα Πριάπου θεᾶς ἄξιον. τούτῳ τιμαὶ τῷ θεῷ δέδονται μὲν καὶ ἄλλως, ἐνθα Λαμψακηνοὶ δὲ ἐς πλεόν ἢ θεοὺς τοὺς ἄλλους νομίζουσι, Διονύσου τε αὐτὸν παῖδα εἶναι καὶ Ἀφροδίτης λέγοντες," ed: *Pausanias. Pausaniae Graeciae Descriptio*, 3 vols, Leipzig, Teubner, 1903, 9.31.2.

¹⁶ Alcidas, *Stob. 4.52.22 Arist. Rh. 1406a25*. References to sources also in: H. G. Liddell and R. Scott, 'A Greek-English Lexicon', <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0057%3Aentry%3D%2368883&redirect=true> (accessed 01.03.2014).

¹⁷ J. Heffernan, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*, Chicago, University of Chicago Press, 1993.

¹⁸ E. V. Hansen, *The Attalids of Pergamon*, 2nd edition, Ithaca, New York, Cornell University Press, 1971.

¹⁹ J. J. Pollitt, 'The Impact of Greek Art on Rome', *Transactions of the American Philological Association*, 108, 1978, p. 157. Quotation from: J. Abt, *The Origins...*, op. cit., pp. 117.

²⁰ D. Strong, 'Roman Museums', in: *Roman Museums. Selected Papers on Roman Art and Architecture*, London, Pindar Press, 1994, p. 16.

²¹ Augustus, the first Roman Emperor, 63 B.C. – 12.

²² Pollitt, op. cit.

²³ Abt, op. cit. p. 117.

in this 'Roman museum of Greek art'. It is also the time in which the differences between the private and the public (national) become more noticeable. Thus, museums, for instance libraries, can belong both to the national and to the private spheres.

In volume 6 of *The Ten Books on Architecture*, Vitruvius notices the prestigious role of paintings and book collections housed in private households. According to him,

"But for members of the office-holding caste, who are required in their exercise of offices and magistracies to render services to the citizens, regal high entrance halls need to be built, spacious atria and peristyles, wooded groves, and broad avenues designed to enhance their prestige. Besides they also need libraries and basilicas (halls) fashioned in the same grand style as public buildings because both public policy and private lawsuits and judgements are frequently conducted in their houses."²⁴

However, the said *pinacothecas*, i.e. painting galleries (*pinakes* – painted tablets), was a term applied not only with reference to buildings housing movable paintings. *Pinacothecas* referred also to rooms covered with frescos, very frequently sight-deluding (*trompe l'oeil*). Such small home 'museums' were created because a painter was inspired by muses. However, at the same time, they were a collection, a set, an object presented to other citizens, and its owner was proud to have objects of such significant values.

The combination of meanings and functions that connects former centres of teaching and knowledge (*musaeum*, *museion*) with places housing valuable collections (vaults, pinacothecas) frequently related with religious cults, existed in language and was practically applied in the early Christianity period. According to Sarah Bassett, the aim of exhibiting outstanding pieces of art created in the Hellenistic period was to use them as means of mediation between pagan past full of popular, much-loved, and beautiful objects and Christian faith focusing on new eternal life that awaits us when the temporal beauty fades away.²⁵ Hence, people started to collect pieces of Roman and Greek art, scrolls, and records that could be found in nearly all areas around the Mediterranean Sea. Only after the fourth crusade resulting in pillaging (rather accidentally, as Jerusalem was the target) Constantinople, i.e. metropolis which Runciman referred to as the city of museums,²⁶ and slaughtering its citizens, did it turn out how magnificent and outstanding treasures had been collected there. Some time later, these priceless artefacts replenished the vaults of churches, monasteries, and European cities best known for trophies. For instance, brown horses taken from the hippodrome in Constantinople were brought to Venice in the 1260s and since then they have embellished Basilica of St. Marcus. As a result, a new term was coined in museum language: 'saved collections of art', i.e. spoils of war, as it was certain that if the collections had not been transported to Venice, they would not outlast the conquest of Constantinople by Ottoman Turks in 1453.

²⁴ Vitruvius, *O architektury ksiąg dziesięć (Vitruvii de Architectura Libri Decem [Eng.: Ten Books on Architecture])*, vol. 6, chapter 5.2, trans. Kazimierz Kumaniecki, Warsaw, PWN, 1956 ("Nobilibus vero qui honores magistratusque gerundo praestare debent officia civibus faciunda sunt vestibuli regalia aUa, atria et peristyllia ampHsima silvae arabidationesque laxiores ad decorei maiestatis pcrfectae; praeterea bibliothecae piuacotliecae basilicae non dissimili modo quani publicoruni operum raagnificentia"). Translation into English: http://books.google.pl/books?id=xyh5ss9sKMoC&pg=PA187&lpg=PA187&dq=Nobilibus+vero+qui+honores+magistratusque+gerundo+praestare+English&source=bl&ots=87184cnDfv&sig=-S_B_tgnllyVol38mJSgWHe46Uw&hl=pl&sa=X&ei=h0AovLy8A4Wc7gaanoHgBg&ved=0CDAQ6AEAw#v=onepage&q=Nobilibus%20vero%20qui%20honores%20magistratusque%20gerundo%20praestare%20English&f=false, (accessed 28.09.2014).

²⁵ S. G. Bassett, *Excelent offerings. The Lausos Collection in Constantinople*, "Art Bulletin," 82 (1), 2000, pp.6–25.

²⁶ S. Runciman, *A History of Crusades*, t. I–III, Cambridge 1951–1954.

This term has become immensely important in heritage protection as it regulated carrying out excavation works as well as legalised every kind of displacements, purchases or even robberies. This resulted in creating new ancient collections that included items gathered in different places and periods and housing them in newly established museums and galleries. Hence, the antiquities started to disappear from the area of the Mediterranean Sea. From his journey to Rome in 1151, Henri de Blois (Henry of Winchester, 1101–1171), bishop of Winchester, brought antique sculptures to British Isles and showed them publicly making them the first exhibition of this kind in that country.²⁷

Codex Justinianus (*Digeste de Justinien*), document translated into French in the 13th century is said to be the first document in which the word *musée* appeared. The first definition of the word 'museum' which appears in francophone culture was mentioned by Roman jurists, according to whom the term in question referred to "a building, in which books on arts, poetry, and erudition are stored."²⁸

Actually, in the period from the end of the 12th to the 14th century, Greek and Latin manuscripts were of collectors' greatest interest. Zygmunt Waźbiński provides insight not only into *New Athens* (public library in Florence) but also into the more and more common idea of creating and sharing library collections.²⁹ The Florentines did not get their share of the spoils from the forth crusade, so they started to compensate for this loss by establishing a Florentine colony at The Bosphorus. The main goal of this project, at the turn of the 14th and 15th centuries, was to transfer antique cultural assets to Florence.³⁰

2. HISTORY OF VALUATION TYPOLOGY AS A REFLECTION OF CULTURAL CHANGES

The history of valuation typology can be traced back to the moment when theoretical and philosophical reflexions on ancient art in modern culture started to appear. Hence, the renaissance Florence is the perfect place for conducting this type of study.³¹

Two different methods of heritage valuation appeared already in the 15th century. The aforementioned example of Florence illustrates the idea of 'importing' values. Transferring antiquities from the Bosphorus, at the same time, transported the new idea of beauty.

In contrast to the above instance, this transfer was unnecessary in Rome, as local excavation sites or simple construction works were sufficient to create a great collection of ancient sculptures. For instance, one should pay particular attention to the collection handed over in 1471 by pope Sixtus IV to "the people of Rome." It was a stirring of Capitoline Museums, formally established in 1734 by Clement XII and continuingly being modernized to this day. By the 15th century, the Capitol had been a stockpile of antique sculptures, so the first 'gift' of Sixtus IV was, to some extent,

²⁷ G. Zarnecki, *Henry of Blois as a patron of sculpture*, in: *Art and Patronage in the English Romanesque*, ed. S. Macready, F. H. Thompson, "Society of Antiquaries of London Occasional Papers", new serie, vol. 8, 1986, pp. 159–172.

²⁸ "Un édifice ou l'on se livre à l'art, à la poésie, à l'érudition," in: F. Mairesse, *Les origines des musée*, in A. Desvallées, F. Mairesse (ed.), *Dictionnaire encyclopédique de museology*, Paris, Armand Colin, 2010, p. 274.

²⁹ Z. Waźbiński, *Muzeum i zbiory artystyczne epoki nowożytnej. XV i XVI wiek (Museum and Works of Art of the Modern Epoch. 15th and 16th centuries)*, vol. 1, Toruń, Wydawnictwo UMK, 2006, pp. 24–25.

³⁰ *Ibidem*, p. 34.

³¹ See: M. Wrześniak, *Florencja – Muzeum. Miasto i jego sztuka w oczach polskich podróżników*, *Muzeologia*, vol. 5, Kraków, Universitas, 2013. More on this issue can be found therein.

an act of de-cluttering. He made the gathered treasures available to the public and transported a part of them from Lateran. In order to clearly understand the idea of heritage value perceived as 'national' property, it is necessary to focus on the creation of 'public museum', which resulted from the donation made by Sixtus IV. This fact essentially changed 'usefulness' of Capitoline Hill. The donation in question reactivated the museum ideas twice in the history: in 1734, i.e. in Clément's XII time, when Capitoline Museums were formally established, and at the end of the 19th century, when Rome was in the process of re-acquiring its role of the capitol of united Italy. It was the time in which collections gathered in the Capitoline, along with the buildings that had been gradually erected since Michael Angelo's project, until opening *Palazzo Nuovo* at the beginning of the 18th century, have become a symbol of 'centuries-old museum' of Italy.³² In various publications on the said changes, we can find references to valuation of the preserved heritage perceived as the main motive of public investment.

The first valuation methodology dates back symbolically to 1471. It described what collections and in what way they should be built up and stored. Hundreds of museum collections of different character have been compiled in the period from the second half of the 16th to the beginning of the 18th century. In the land of the Piasts, Jerzy II Piast assembled interesting collections and housed them in Cabinet of curiosities in Brzeg Castle. However, the idea of the *Musaeum* in Brzeg, which was part of a local Gymnasium, had been thought up a few years later by Jerzy's father, Fryderyk II Piast.³³ Furthermore, there were also collections and libraries in Toruń.³⁴ According to Neickel, they were created after Copernicus had died in 1543.³⁵

This movement became an object of contemporary researches and studies; 'new' forgotten collections and museums are discovered, in most cases, among archive records and documents. Material evidence of their existence from that period has not been preserved as entire, saved collections. Instead, it can be found in parts scattered throughout the world. Due to digitalization, it is nowadays possible to research and study sources (museum treaties, collection catalogues, descriptions of travellers, descriptions of complexes of historic monuments and natural environment) whose age ranges from antiquity to the end of the 18th century as well as publications from 19th and 20th century. This allows scientists to undertake more and more complete reconstruction of the relations between valuation (typology of values) and heritage protection methods applied in a specific period. Apart from art history, architecture, conservation, and idea, the history of valuation changes is also worth recreating.

³² A. Michaelis, 'Storia della collezione capitolina de antichità fino all'inaugurazione del museo (1734)', *Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung*, VI, 1891, pp.3–66. See also: S. Benedetti, *Il Palazzo Nuovo nella piazza del Campidoglio. Dalla sua edificazione alla trasformazione in Museo*, Roma 2001.

³³ A. Szymański, *Jerzy II Piast mecenas i kolekcjoner. Studium renesansowego mecenatu kulturalnego w Europie Środkowej (Jerzy II Piast – Patron and Collector. Study of Renaissance Cultural Patronage in Central Europe)*, Opole, Suicennet, Dom Wydawnictw Naukowych, 2007.

³⁴ See: S. Salmonowicz, *Kultura umysłowa Torunia w dobie renesansu, reformacji i wczesnego baroku (Intellectual Culture in Toruń – Renaissance, Reformation, and Early Baroque)*, in M. Bishop (ed.), *Historia Torunia*, vol. 2, part 2, Toruń, 1994, pp.189–203.

³⁵ C. F. Neickel, *Museographia oder Anleitung zum rechten Begriff und nützlichen Anlegung der Museorum, oder Rarität Kammern*, Leipzig, 1727, p. 111.

3. METHODS OF PRESENTING AND PROTECTING HERITAGE AND MUSEUM COLLECTIONS – RESULT OF TYPOLOGY VALUATION

Valuation criteria adopted in a specific culture exerted direct influence on methods of presenting heritage. One could indicate a direct relation between philosophy, theories of cognition, creation of aesthetics as study of beautiful life in the 18th century, and a form of exposition, protection, and ‘using’ the heritage for educational purposes.

Preserved work of outstanding interest is a point of departure for museum methodology – Samuel Quiccheberg’s treaty, *Inscriptiones*, prepared in 1565, resulted not only from great passion for collections developed by the main advisor serving at the court of Prince of Bavaria, Albrecht V. Inter alia it was a result of modern form of description and ‘standardization’ of museum collections that was being developed for over a century. The said *Inscriptiones or Titles of the most ample Theater That houses Exemplary Objects and Exceptional Images of the Entire World, So That One Could Also Rightly Call It a: Repository of artificial and marvelous things, and of every rare treasure, precious object, construction, and picture. It is recommended that these things be brought together here in the theatre so that by their frequent viewing and handling one might quickly, easily, and confidently be able to acquire a unique knowledge and admirable understanding of things. Authored by Samuel Quiccheberg from the Low Countries. Munich. From the Workshop of the printer Adam Berg In the Year 1565. By the grace and privilege of the Emperor.*^{36, 37}

The Quiccheberg tractate can be recognised as the first preserved and known example of museum typology. It contains a stunning number of terms – language of descriptions used in specific inscriptions. We are aware that multiple terms, which are currently applied in museums, were already in usage in 1550s. Moreover, there was also a firmly established division of collection types.³⁸ Hence, we have evidence of typology and heritage protection methodology. In Quiccheberg’s work we can find names of wardrobes, showcases, and cabinets used for storing specific collections. We can also learn that there should be a library in every museum as well as a specific order in which books should be categorized on shelves in order to properly spread knowledge about the collections. In Quiccheberg’s work, a museum is a ‘theatre’, i.e. it has its own stage. One ‘plays’ in museums, one shows, talks, and describes. Both spoken and written language used in museums combines ‘speech of objects’ whose material and haptic values complement the way we understand the world. An exhibition is a spectacle, it is a show. Hence, it is easier for us to understand the proper form of a museum connecting various forms of cognition and communication languages adequate to our times. The author also advises to protect knowledge about organized collections. Consequently, we can prove that we understand the role of *avant-la-lettre* intangible heritage protection.

³⁶ Maximilian II

³⁷ *Inscriptiones vel Tituli Theatri Amplissimi, Complectentis rerum universitatis singulas materias et imagines eximias, ut idem recte quoq; dici possit: Promptuarium artificiarum miraculosarumque rerum; ae omnia rari thesauri et pretiosae supellectilis structurae atque picturae, quae hic simul in theatro conquiri consuluntur, ut eorum frequenti inspectione tractationeque, singularis aliqua rerum cognitio et prudentia admiranda, cito, facile ac tuto comparari possit. autore Samuele a Quiccheberg Belga Monachii Ex Officina Adami Berg typograph. Anno M.D.L.XV. Cum gratia et privilegio Caeserco.* Translation of the title: DFJ.

³⁸ More about the treaties: H. Roth (ed.), *Der Anfang der Museumslehre in Deutschland. Das Traktat „Inscriptiones vel Tituli Theatri Amplissimi“ von Samuel Quiccheber*, Berlin, Akademie-Verlag, 2000; *The First Treatise on Museums. Samuel Quiccheberg’s Inscriptiones, 1565*, trans. M. A. Meadow and B. Robertson, The Getty Research Institute, Los Angeles, 2013. Previous literature on the subject can be found therein.

There is no doubt that being aware of typology and methodology that were developed in the 16th and the 17th century had major influence on development of different branches of science. This aspect of heritage protection studies is worth noticing since this perspective adopted in perceiving the role of museums allows us to understand the knowledge and science development mechanism based on assembled collections. The fact that numerous conceptions and publications applying the term *musaeum* in specific fields of cognition appeared already in the 17th century, justified the thesis on motivational role of heritage. The said term is frequently used as a synonym of the words 'dictionary' or 'encyclopaedia'. In this meaning, the word 'museum' was used by Lorenzo Legati in *Musei Poetiarum* (1668),³⁹ publication about writers and poets.

Lucas Jenis titled his work in a similar way. His *Musaeum Hermeticum*⁴⁰ (1625) stands as an alchemical summa. *Museum italicum seu collectio veterum scriptorum ex bibliotheci* (1687–1689) written by father Jean Mabillon (1632–1707), Benedictine and outstanding antiquarian, is simply a register of libraries and writing centres that Mabillon visited during his scientific travels.

Thomas Browne's *Museum Clausum or Bibliotheca Abscondita* (1684)⁴¹ was, in this context, an unusual publication. Today we could even refer to it as 'virtual museum' since it was an inventory of supposed, rumoured, or lost books that had never been written or seen before.

In the 17th century, *musaeum* becomes a mental category and, according to Paula Findlen,⁴² a literary category open not only to fantasy but also to reports on expeditions and philosophical and artistic disputes. At the same time, it was the first institutional form of providing methodical protection and preserving various types of tangible and intangible values. To put it simply, we can say that in the 17th and 18th centuries, museums provided their visitors with information not only on the origins and the nature of the world and its inhabitants, but also on the philosophy of life, religion, skills, and highest values, which certainly included art and literature. The authors of these types of museums were consequently connecting the concept of museum with actual knowledge about the world, assembling collections as reasons to tell stories. This model, until the half of the 18th century was 'imprinted' both in the plan of exposition form and in the plan of the displayed objects. For eighteenth-century Encyclopaedists it became a great field to carry out potential actions as a result of which they could convince others that it was possible to describe the state of human knowledge.

Exploring these museum worlds was commonly recommended by guides published in the 17th century. For instance, a small 66-page book by (most probably) Giovanni Pietro Bellori published in 1664 in Rome was in fact a guide to Roman museums, libraries, and galleries com-

³⁹ *Musei poetiarum ... Primitiae Ad Sapientissimi Virum D. Ovidium Montalbanum*, Bononiae, Benatius, 1668

⁴⁰ *Muscum Hermeticum, omnes sopho-spagyricæ artis discipulos fidelissime erudiens, quo pacto summa illa veraque Medicina, qua res omne, qualemcumque defectum patientes, instaurari possunt (quæ alias Benedictus Lapis Sapientum appellatur) inveniri ac haberi queat inveniri ac haberi queat. Continens tractatus chymicos novem prætantissimos, quorum nomina et seriem versa pagella indicabit. In gratiam filiorum doctrinæ, quibus Germanicum Idioma ignotum, in Latinum conversum ac juris publici factum.* Jennis, Frankfurt am Main, 1625.

⁴¹ *MUSCUM CLAUSUM, OR, Bibliotheca Abscondita: Containing ome remarkable Books, Antiquities, Pictures and Rarities of several kinds, scarce or never seen by any man now living.*

⁴² P. Findlen, 'The Museum. Its Classical Etymology and Renaissance Genealogy', in B. M. Carbonell (ed.), *Museum Studies. An Anthology of Contexts*, 1st edition, Chichester, Wiley-Blackwell, 2012, pp. 23–45.

monly known those days.⁴³ The guide of Lassel from 1673 was a natural expansion of knowledge about places worth visiting (museums included) in Italy.⁴⁴ Moreover, report from Roberth Malesworth's journey to Denmark was also an extremely valuable source of information since, as we already know, Copenhagen was also famous for cabinets of curiosities. People were looking for the sources of conceptions and values; aspiration towards establishing heritage valuation criteria, especially of art, so common in the 18th century, started to be slowly satisfied. What image of these places do the descriptions create?⁴⁵

As I have already mentioned, museums and cabinets in the period of 16th – 18th centuries were used as little models of knowledge about the world and, after some time, they started to inspire projects of much greater scale. A volume of articles titled *Residence of muses. A baroque castle as an area of knowledge*⁴⁶ was published in 2013 and presents numerous observations made by modern German researchers revealing that former residences were understood and perceived as consciously planned colossal museums – concepts of the world. Baroque residences started to become enormous museums in terms of their character: not only their architecture and its forms, but also their layout, project of amenities, orientation towards cardinal directions, iconographic programme of shows illustrated patrons' and their advisers' endeavours to create a miniature world. The need for order, system, understanding, the place a human being occupies in the universe inspired development and implementation of these frequently enormous plans and projects.

Today we learn about the said concepts mainly from project sources, treaties, plans, letters, and notes. One can also find preserved material complexes that exemplify absolute programmes, e.g. creating a castle complex with Great Gallery, Hothouse, and library in Wolfenbüttel (Lustschloss zu Salzdahlum),⁴⁷ Castle in Wittenberg or Friedenstein Castle in Gotha.⁴⁸

Already in the 17th century, collections of illustrations (engravings, drawings) and objects (*arteficialia, naturalia*) brought from distant expeditions were crucial elements both in small spaces of *Kunstkammers* and cabinets of curiosities, and in monumental 'residences – museums'. These *exotica* were obligatory components in sets of realia presented in Houses of Muses. The era of language studies, tour guides, maps, and excursion reports began. All these elements were assembled for educational purposes. Countless works of outstanding quality written by Athanasius Kircher's (1602–1680), who was educated in German Jesuits college in Fulda, include language

⁴³ *Nota delli musei, librerie, gallerie, et ornamenti di statue e pitture ne'palazzi, nelle case, e ne'giardini di Roma*, Roma 1664, Biagio Deuersin, e Felice Cesaretti: nella stamperia del Falco, 1664. See also: M. Daly Davis, *Giovan Pietro Bellori 'Nota delli musei, librerie, gallerie, et ornamenti di statue e pitture ne'palazzi, nelle case, e ne'giardini di Roma'*. 'Modern libraries and ancient painting in Seicento Rome,' *Zeitschrift für Kunstgeschichte*, vol. 68, no. 2, 2005, pp. 191–233.

⁴⁴ R. Lassel, *Ausführliche Reyse-Beschreibung durch Italien...*, Frankfurt 1673

⁴⁵ R. Molesworth, *Mémoires dans lesquels on voit l'état du royaume de Danemarck; traduit de l'anglois*, Paris 1705.

⁴⁶ B. Heinecke, H. Rössler, F. Schock (ed.), 'Residenz der Musen. Das barocke Schloss als Wissenraum', *Schriften zur Residenzkultur*, vol. 7, Berlin, Lukas Verlag, 2013.

⁴⁷ S. Paulus, 'Architektur sammeln. Fürstliche Ambitionen zwischen Musenberg und Salztahl', in: *Residenz der Musen*, op. cit. pp. 53–69.

⁴⁸ S. Laube, 'Wissen zwischen Himmel und Erde. Von Wittenberger Heiltum zur Gothaischen Kunstkammer', in: *Residenz...*, op. cit., pp. 106–124.

treaties considered to be one of his most profound works.⁴⁹ His literary output shows how important the alphabet, language, and literature studies had been before developing the concept of *Musaeum Kircherianum* (published as treaty: *Musaeum Collegii Romani Societatis Jesu*, 1679), which existed since the beginning of the 20th century in Collegium Romanum in Rome and was always an institution of knowledge attracting visitors from the entire Europe.⁵⁰

However, Kircher was not a pioneer in the matter in question. Ole Worms (1588–1655), also known as Olaus Wormius, a slightly older Danish physicist and antiquarian, who studied medicine and science simultaneously for his entire life (royal medic of Christian IV, king of Denmark), was famous mostly for compiling a catalogue of his *Musaeum Wormianum*⁵¹ printed and published post mortem in 1655. The catalogue included 'exemplary' description of the cabinet of curiosities, and thus, provides us with a system, construction, and interests that the scholars of that time used to deal with. However, even Worm had extraordinary predecessors and certainly, while creating his cabinet of curiosities, he was well aware of the idea of *Museum Ferrante Imperato*.⁵² *Ritratto del Museo di Ferrante Imperato* (1599) drawing made in *Dell'Historia Naturale* showed a large room, in which a collection of naturalias, artificialias, and tomes was exhibited. This system has become obligatory and the giant crocodile hanging under the ceiling became one of the most desirable zoological objects already at the end of the 16th century, as it determined the peculiarity of collections.

Ferrante Imperato was presumably inspired by passion developed by the Habsburgs, and especially by Ferdinand II who, in the second half of the 16th century, created an outstanding collection of arts, automatons, zoological, botanical, and medical particularities in Ambras castle⁵³ located in hills above Innsbruck. It was one of the biggest attractions of those times, visited by travellers heading to southern Italy. The second centre of curiosities was the capital of Empire moved by Rudolf II to Prague, which, under the rule of the Habsburgs, until the Swedes pillaged it in 1648, had attracted various exceptional artists from all around Europe.

Plenty of premises included in afterwards created and published museum treaties allow us to assume that the museum model developed by Kircher (Kircher Museum) has persisted and served as a model for the concept and the layout of the assembled collections. The core of Kircher Museum was made from antique collections that included antiquities not only from the Mediterranean region, but also from areas in which Chinese, Persian and Coptic cultures dominated. The collections consisted of e.g. wide assortment of coins and medals, i.e. numismatic collections. On account of the sources and the preserved catalogue it is certain that there were not only medals with engravings presenting popes but also Hebrew coins and coins from Greece, Rome, and Jerusalem – around 10 thousand items in total.⁵⁴ The second part of the collection of antiqui-

⁴⁹ (*Prodromus coptus sive aegyptiacus; 1635; Lingua aegyptiaca restituta, 1643; Oedipus Aegyptiacus (1652–1655)* in Polish edition known as *Siedemdziesiąt dwa imiona Boga; Polygraphia, seu artificium linguarum quo cum omnibus mundi populis poterit quis respondere, 1663; Obelisci Aegyptiaci... interpretatio hieroglyphica, 1666; China monumentis, qua sacris qua profanis, nec non variis naturae and artis spectaculis, aliarumque rerum memorabilium argumentis illustrata, 1667; La Chine, 1670, ed.*

⁵⁰ See also: A. Mayer-Deutsch, *Das Musaeum Kircherianum. Kontemplative Momente, historische Rekonstruktion, Bildrhetorik*, Zurich, Diaphanes, 2010.

⁵¹ *Musei Wormiani Historia*, Leiden, Iohannem Elsevirium, 1655, See: H. D. Schepelern, 'The Museum Wormianum Reconstructed: A Note on the Illustration of 1655,' *Journal of the History of Collection*, vol. 2 no. 1, 1990, pp. 81–85.

⁵² Ferrante Imperato, *Dell'Historia Naturale*, Napoli 1599.

⁵³ Currently, Kunsthistorisches Museum in Vienna.

⁵⁴ Angela Mayer-Deutsch presents the reconstruction of the collection in her study *Das Museum Kircherianum*, op. cit., pp. 130.

ties included statues, busts, Greek, Roman, and early-Christian bas-reliefs – both bronze casts and marble sculptures. According to Bonnani,⁵⁵ this part also included polychrome sarcophagi and tables with inscriptions. A separate collection of oil lamps was recognized among current collections exhibited in Museo Nazionale Romano (National Roman Museum) in Rome, as a result of research conducted by Angela Mayer-Deutsch.⁵⁶

Kircher was proud of Egyptian collections that he assembled. The fame of these Egyptian antiquities attracted vast groups of the most prominent visitors to Rome. It is believed that before Hans Sloane's collection was created (it was the basis of the British Museum), Kircher's assemblage described in *Obeliscus Pamphilius* (1650) had been the best Egyptian collection in seventeenth-century Europe.⁵⁷ Fragments of this Egyptian collection were transferred subsequently to the Egyptian Museum in Turin, the Archaeological Museum in Florence, and to Vatican.⁵⁸

According to Kircher, the first section of Antiquity includes also Japanese and Chinese collections mentioned by De Sepibus,⁵⁹ documented in drawings found in *China illustrata* (1667), and acquired thanks to Alvaro Semedo's Jesuit mission.⁶⁰ This system enables the order of collections adapted subsequently in numerous European museums to be understood properly.

The second section of *Musaeum Kircherianum* was entitled Arte-facts and it is worth paying attention to the first part of the word in question, i.e. 'arte'. This sector exhibited paintings – painting works, drawings, sculptures (e.g. Gianlorenzo Bernini's marble putta), as well as mosaics, and outstanding works of decorative art. In correspondence from 1665 between prince Augustus von Braunschweig-Lüneburg and Kircher there are references to e.g. prince's gift for the museum – a silver censer ('silberne Rauchfass'), as well as models (or idea) of Jerusalem and Solomon's Temple.

The artefacts also included paintings, e.g. Guido Reni's *Christ the Savior in flower garland* and Jacopo Bassano's *Supper in Emanaus*,⁶¹ portraits, a capacious coin drawer, and Bernini's sculpture works.⁶²

Ethnographic objects acquired during Jesuit missions in Africa, Asia and South America were included in a different collection.

Collections of instruments were enormously important elements of museums. These *scientaria* divided into categories were evidence of civilisational development and human dominance over nature. Kircher categorised instruments into mathematical, optical, astronomical, alchemical, acoustic and musical, clocks, hourglasses, so-called *Perpetua Mobilia* (perpetual motion automatons), hydraulic machines, and multi-purpose tools. Unfortunately, not many of them have been preserved in a material form, and the only documentation that we can become familiar with

⁵⁵ Filippo Bonanni, *Musaeum Kircherianum sive Musaeum A P. Athanasio Kirchero in Collegio Romano Societatos Iesu jam prodem incaeptum nuper restitutum, auctum, descriptum, et iconibus illustratum* (...), Roma, 1709, pp. 23, fig. XII.

⁵⁶ A. Mayer-Deutsch, *Das Musaeum...*, op. cit., pp. 138.

⁵⁷ A. MacGregor, 'Egyptian Antiquities', in: *Sir Hans Sloane. Collector, Scientist, Antiquary. Founding Father of the British Museum*, London 1994, pp. 174–179.

⁵⁸ Angela Mayer-Deutsch provides accurate identification of Egyptian objects, *Das Musaeum...*, op. cit., pp. 139–144.

⁵⁹ G. De Sepibus, *Romani Collegii Societatis Jesu Musaeum celeberrimum, cujus magnum antiquariae rei...*, Amsterdam, 1678.

⁶⁰ A. Mayer-Deutsch, *Das Musaeum...*, op. cit., pp. 145.

⁶¹ Currently in Vatican collections, inv. no. 41274

⁶² A. Mayer-Deutsch, *Das Musaeum...*, op. cit., pp. 153–161.

consists of Kircher's image drawings in *Ars Magna lucis et umbrae*, 1646–1671. Equipment of particular importance for the history of art, included optical devices that e.g. enabled images to be produced in different perspectives. Information regarding these devices has been preserved in numerous treaties and descriptions published in print.⁶³ Basing on the illustrations presented in *Ars Magna...* we can conclude that some optical projectors were also applied in museums as still projectors whose purpose was to enlarge images. The collection also consisted of magnifying glasses, microscopes, telescopes, as well as other kinds of image transmitting devices.

Listening devices of considerable size, which were mounted in building walls were intriguing as well ('ears of the house') as they could also be used as sound amplifiers. Additionally, Kircher used to design various musical instruments and collect all sorts of clocks. The sumptuousness of motives and ideas astonishes even nowadays and it is a starting point for numerous interesting exhibitions.⁶⁴

From the perspective of development of methodology and valuation of museum collections, the concept of *Musaeum Kircherianum* is a typology model of organizing collections as a picture of the world. Moreover, it canonises seventeenth-century system of collections and expositions. During the following century, i.e. until the half of the 18th century, the aforementioned model was implemented in hundreds of minor and major European collections. Of course, the discussed model character was applied not only in case of the Kircher's Museum. Lists of publications on the subject in question preserved in the seventeenth- and eighteenth-century prints and manuscripts enable other vital collections, which influenced the concept of museum and adopted valuation criteria, to be reconstructed. Furthermore, another perfect example is worth mentioning, i.e. the famous Milanese *Musaeum Septalianum* described by Terzaghi already in 1666.⁶⁵

In 1727, Caspar Friedrich Neickel published *Museographia oder Anleitung zum rechten Begriff und nützlicher Anlegung der Museorum,...*,⁶⁶ in which he not only repeated Kircher's canon but also provided descriptions of the so common in eighteenth-century Europe cabinets of curiosities, museums, and libraries, whose aim was to be 'places providing knowledge about the world'.⁶⁷ Consequently, Neickel became a 'bibliotopographer' of museology by providing *Museography* with a list of the most important studies on the structure of museum collections. The image of the sixteenth- and seventeenth-century museology was impressive from the perspective of the first half of the 18th century. It can be said that a full and unalterable structure of museum had

⁶³ I have discussed this subject in details in my PhD thesis, University of Warsaw 1982: D. Folga-Januszewska, *Perspektywiczny traktat J. J. Schüblers w Muzeum Narodowym w Warszawie. Przyczynek do historii teorii perspektywy XVI–XVIII wieku*, (*J. J. Schübler's Prospective Treaty in National Museum in Warsaw. Contribution to History of Theory – from the Perspective of 16th – 18th Centuries*) 'Rocznik Muzeum Narodowego w Warszawie', vol. 33–34, 1989–1990, pp. 351–483, with emphasis on the role of Kircher and Schott in developing these kinds of instruments.

⁶⁴ One of them was the exhibition *Athanasius Kircher – il museo del mondo*, Roma, Palazzo di Venezia, 28 febbraio – 22 aprile 2001, Ministero per i Beni e le Attività Culturali, Ufficio Centrale per i Beni Archivistici. A cura di Eugenio Lo Sardo. Roma, De Luca 2001.

⁶⁵ P. M. Terzaghi, *Musaeum Septalianum Manfredi Septalae Patritii Mediolanensis industrioso labore constructum...*, Tortona, 1664. The work of Terzaghi includes a detailed description of instruments divided into the types of scientaria; The so-called *Museo, o Galeria adunata dal sapere, e dallo studio del Sig. Canonico Manfredo Settala nobile milanese. Descritta in Latino sig. dott. fis. colleg. Paolo Maria Terzago. E poi in italiano dal sig. Pietro Francesco Scarabelli dottor fisico di Voghera, et dal medemo accresciuta*, Tortona 1677. *Musaeum Septalianum* was described also by Giovanni Maria Visconti, *Exequiae in templo S. Nazari Mafredo Septalio patritio Mediolanensi*, Milano 1680.

⁶⁶ Leipzig 1727.

⁶⁷ See: Folga-Januszewska, 'MUZEOLOGIA series', *Muzealnictwo*, vol 53, 2012, pp. 212–217.

already been created, its objectives had already been formulated, and the awareness of collection typologies and methods of making them available had already been developed. However, discussion on problems with valuing collections had not been initiated yet. It was necessary to improve the already existing collections and to gather new pieces. This task was carried out by Michael Bernhard Valentini (1657–1729), a German doctor, collector and naturalist, a member of Berlin Academy of Sciences and Royal Society in London, author of two editions of publications on systems of natural history museums: *Museum museorum* (part I, 1704) and *Musei Museorum* (part II, 1714).⁶⁸ Valentini, similarly to Quiccheberg, referred to the institutions in question as 'theatres' or 'scenes' (*Schau-Bühne*) of the living world.

The fact that there was a cabinet of curiosities in a school opened by Augustus Herman Francke in Halle in 1698 proves how significant these types of museums were. The cabinet in question was also known as *Naturalienkammer des Halleschen Waisenhauses* and was considered by its creator to be an indispensable element in providing the youth with proper and advanced education.⁶⁹ The preserved manuscript catalogue of this museum is based on the same system that was created by Kircher and, at the same time, it transforms it into a codified system of exhibitions placed in cabinets in such a way that visitors could see the history of the world in one area: starting from minerals, fossils, botanical and zoological specimens, through the first items created by the man (ethnography), the first civilizations and cultures (languages, alphabets, writings), tools, instruments (including astronomy tools), finishing with examples of fine arts, prints, drawings, and other assets created by human beings. According to Francke, the concept of heritage encompassed everything that human existence emerged from (the Universe, Earth); everything that the humans consciously learnt, explored, and transformed as well as everything that, in the course of civilization changes and cultural development, resulted in increasingly intellectual idea of cultural existence derived from imagination and metaphysics.

4. VALUATION, PERCEPTION, COGNITION, UNDERSTANDING. INTRODUCTION TO NEUROAESTHETICS AND NEUROMUSEOLOGY

If we are unaware of development of collection typologies and methods of organising protection in sixteenth- and seventeenth-century museums, we will not be able to understand the changes that were initiated in the second half of the 18th century and resulted in developing aesthetics – a method of living beautiful life, in which nature, culture, and art merge with each other in order to create a new object of cognition, i.e. a world full of sensations. In his outstanding study on *Philosophy of Enlightenment*,⁷⁰ Ernst Cassirer focuses on a turning point, a moment of particular importance for museology and heritage protection, i.e. birth of psychology of perception

⁶⁸ Michael Bernhard Valentini, part 1: *Museum Museorum, oder Vollständige Schau-Bühne aller Materialien und Specereyen / nebst deren natürlichen Beschreibung, Election, Nutzen und Gebrauch / Aus andern Material-, Kunst und Naturalien-Kammern, Oost- und West-Indischen Reiß-Beschreibungen / Curiosen Zeit- und Tag-Registern / Natur- und Artzney-Kündigern / wie auch selbst-eigenen Erfahrung / Zum Vorschub der Studirenden Jugend / Materialisten / Apothecker und deren Visitatoren / wie auch anderer Künstler / als Jubelirer / Mahler / Färber / u.s.w. also verfasst, und mit etlich hundert sauberen Kupferstücken unter Augen geleet*, Frankfurt a.M., Zunner, 1704.; and part 2: *Musei Museorum. Oder Der vollständigen SchauBühne frembder Naturalien Zweyter Theil/ Worinnen Die rareste Natur-Schätze aus allen biss daher gedruckten Kunst-Kammern / Reiss-Beschreibungen und andern Curiosen Büchern enthalten/ und benebenst einer Neu-auffgerichteten Zeug- und Rüst-Kammer der Natur/ auch vielen Curiosen Kupfer-Stücken veorgestellt sind*, Frankfurt a.M. Zunner, 1714.

⁶⁹ Th. Müller-Bahlke, *Die Wunderkammer der Franckeschen Stiftungen*, Halle, 2003.

⁷⁰ E. Cassirer, *Filozofia Oświecenia*, trans. T. Zatorski, Warsaw, WUW, 2010.

as a science⁷¹ and, at the same time, emergence of the third fundamental force, i.e. aesthetic experience (referring to Shaftesbury's theory).⁷²

From the perspective of modern researches concerning the role played by neurophysiology of perception in valuation the heritage (neurohistory of art, neuroaesthetics), the eighteenth-century breakthrough was particularly significant. This can be proved by the fact that modern neuroaesthetic researches most frequently refer to Kant's philosophy. The relation between changes in the importance of cultural valuation occurring over the centuries as well as forms of heritage protection and, for instance, layout of museum expositions can also be studied from the perspective of psychology and physiology of perception. The most significant ways of 'organizing' reception include: selecting colours, language and symbolism, emotional methods of presenting historical and contemporary heritage, as well as relating knowledge to 'tangible' values. What is the relation between culturally accepted values and physiological sensation of pleasure? How does the knowledge influence emotions and valuation typology? How do the methods of presenting the heritage change understanding of its message? – These questions provide basis for describing relations between cultural valuation and physiological and psychological acceptance of these values.

The aforementioned questions re-appeared in the 1990s. After the year 2000 there were numerous attempts to return to fundamental questions about the reasons for creating art (why do we need art?), the need for preserving it (why do we need heritage protection?), collecting it (why do we need museums?), as well as the need for returning to past creations as well as juxtaposing and comparing them with the modern concepts. Currently, however, the above-mentioned questions are not asked by aesthetics, art historians, philosophers, anthropologists, or culture experts. The group has expanded and currently it includes also neurocognitivists: neurologists, doctors, physicists, chemists, and perception psychologists.

In the last twenty years museology has undergone considerable changes. The study of museums, their establishment, the way they are operated, applied education methods, and the influence exerted by various social groups on identity, gradually developed from practical aspects of administering and managing museums. At the turn of the 20th and 21st century, the influence that museology exerted on life and environment was extended to previously unknown spheres. Apart from traditional art, souvenirs, artefacts of nature and universe, scientific objects, pieces of music, and literary works, it also created structures that transformed virtual worlds and intangible heritage (oral traditions) into museums. Moreover, some time ago it started to create artistic events intended exclusively for museums. We witness the process in which museums transform from heterotopia into autotopia.⁷³

Collecting intangible heritage assets and creating virtual collections resulted in museum creators becoming directors and set designers. This, by the way, was foreseen by Quiccheberg in the 16th century. We witnesses establishing an institution that is not focused on compiling collections of 'objects', but, on the contrary, it is more concentrated on certain scenarios that create visual opinions on specific events and, frequently, it resigns from relying on historical documents. The breakthrough in this 'alternative' way of perceiving the role of artistic artefacts in life and learning came with a series of works on psychology of art, e.g. *The Sense of Order*.

⁷¹ Ibidem, pp. 85–122.

⁷² Ibidem, pp. 288.

⁷³ A reference to Michel Foucault's definition of heterotopia – an alternative place to reality that is transformed into an area with opposite activity – autotopia – areas with strong identity and distinctiveness that influence the outside reality that adopts museum strategies. Comp.: Hans Belting, *Place of reflection or place of sensation?*, in Peter Noever (ed.), *The Discursive Museum*, Vienna, MAK, 2001, pp.77–78.

A Study in Psychology of Decorative Art, written by Ernst H. Gombrich and published in 1979.⁷⁴ A group of Gombrich's students were working on publications emphasizing special biological abilities of the human brain due to which it is possible to observe, understand, and be emotionally involved in arts. In 1972, Michael Baxandall published *Painting and Experience in Fifteenth-Century Italy*.⁷⁵ In 1978 D. M. Collins and John Onians published a book entitled *The Origins of Art*,⁷⁶ in which they clearly emphasised the influence that neural structure of receptive areas of the human brain exerts on the way in which we react to images. In 1981, National Museum in Warsaw housed an exhibition called *Perspective. Illusion. Illusionism*,⁷⁷ scenario of which reflected a description created by Gombrich's associates. The description refers to the influence that pieces of art exercise on the development of our visual experiences, general comprehension, and aesthetic sensitivity. Additionally, the description influences the process of understanding or the process of being unable to recognise a set of phenomena referred to as 'illusionism in arts in the 15th–20th centuries'. Shortly afterwards, a similar issue was transferred into the area of the twentieth-century art. Exhibition called *Concept of space in modern art*,⁷⁸ held in a form of museum exposition, presented changes that occurred in the last century, i.e. when artists included theoretical phenomena into their visual works that generated, on symbolic level, different physics-unrelated comprehension of time and space. This situation resulted from the influence exercised by new concepts developed in the fields of physics and mathematics, i.e. Einstein's general relativity theory and development of quantum physics. The presentation in question received positive feedback as a result of which 'value' of modern art collections was no more focused on 'artistic originality' but on perceptual and conceptual aspects of creativity.

Researches on functioning of brain structures were conducted intensively in the 1970s and 1980s. Results of these studies were presented in easily accessible publications written and illustrated in an interesting way.⁷⁹ This resulted in spreading up-to-date knowledge among art historians, aestheticians, and philosophers. In 1989, Patricia Smith Churchland summarised the existing observation and published a book titled *Neurophilosophy. Toward a Unified Science of the Mind/Brain*.⁸⁰ This triggered immediate and strong reaction: since that moment the names of nearly each traditional field were preceded by prefix *neuro-*. They appeared as new, separate, legitimised fields: neuroaesthetics and neuromusicology.

Studies conducted in 1960s were reconsidered. Rudolf Arnheim's reflections as well as early works of Ernst H. Gombrich were included in the group of classic works concerning the field in question.⁸¹ Jean-Paul Changeux suggested analysing painting works from the perspective

⁷⁴ Trans. into Polish: J. Holzman and D. Folga-Januszewska, edited by the author of this text, published in Kraków, Universitas, 2009. Translation based on edition of 1984: *The Sense of Order. A Study in Psychology of Decorative Art*, London, Phaidon, 1984.

⁷⁵ M. Baxandall, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Style*, Oxford, 1979.

⁷⁶ D. M. Collins, J. Onians, 'The Origins of Art', *Art History*, vol. I, 1978, pp. 1–25.

⁷⁷ D. Folga-Januszewska, *Perspective. Illusion. Illusionism*, cat. exhibition National Museum in Warsaw, Warsaw, 1981.

⁷⁸ D. Folga-Januszewska, *Concepts of Space in Contemporary Art*, cat. exhibition, National Museum in Warsaw, Warsaw, 1984.

⁷⁹ The most important works included: Jean-Pierre Changeux, *L'homme neuronal*, 1983; Colin Blakemore, *The Mind Machine*, 1988; Francisco Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience*, 1991.

⁸⁰ P. Smith Churchland, *Neurophilosophy: Toward a Unified Science of the Mind/Brain*, Bradford, 1989.

⁸¹ Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye*, Berkeley – Los Angeles, 1954; and *Visual Thinking*, Berkeley 1969.

of neurosciences. *The Lamentation of Christ* by Jacques Bellange contributed to discovering the mechanism of 'mirror neurons' that operates only when perceiving paintings.⁸² In the 1990s, neuroaesthetics has become a dynamically developing field. *Inner vision*,⁸³ Semir Zeki's book and "The Science of Art: A Neurological Theory of Aesthetic Experience,"⁸⁴ article written by Ramachandran and Hirstein, increased the number of new studies to be carried out.

The aforementioned works coincided with considerable change in studying history of art and aesthetics. The change resulted from technological abundance of new transmission methods. However, formerly static or dynamic image, e.g. film, which used to be a 'single and closed' image (its creator defined its frame or beginning and end of exposition), started to be easily intertwined with other frames, projections, and logotypes (e.g. transparency of TV channel logotypes applied onto transmissions from all around the world or editing and applying 'transparent' shots). This process resulted in blurring the boundaries between the said elements. Gradually, 'image' studies, in which art historians were so far interested, transformed into 'visual event' studies. The area of their influence and research have been called 'visual culture studies'.⁸⁵

While looking for mechanisms of visual communication⁸⁶ and paying attention to the kinetic aspect of arts,⁸⁷ numerous authors became cognizant of increasing number of connections between visual perception treated as a neural process and consciousness, which, until then, had been treated as a 'higher' level of knowledge and cognition. At some point, famous discussion known as 'imaginary debate' that sparked off in the 1970s and was held for over thirty years between Stephen Kosslyn and Zenon Pylyshyn⁸⁸ resulted in formulating a so-called Kosslyn's Imaginary Theory.⁸⁹ According to this postulate, former classification into visual perception, imagination, and consciousness treated as separate areas, are not applied any more.⁹⁰ It was an important conclusion both for aesthetics and heritage studies. Not only did it change the art and heritage research methodology developed in the 20th century but it also referred to the roots of out-dated, according to neuroresearchers, traditional approaches to paintings (or generally: pieces of art), in which the classification into 'form' and 'content', being generally equivalent to 'seeing' and 'understanding', was present for over a century.

John Onians' summary of his over thirty-year research compiled in a book *Neuroarthistory*⁹¹ published in 2007 was a breakthrough in retrospection of history of European art, philosophy, and aesthetics. The publication in question includes the following dedication:

⁸² Jean-Paul Changeux, 'Art and Neuroscience', *Leonardo*, 1994, vol. 27, no. 3, pp. 189–201.

⁸³ S. Zeki, *Inner Vision. An Exploration of Art and the Brain*, Oxford, 1999.

⁸⁴ V. S. Ramachandran and W. Hirstein, *The Science of Art: A Neurological Theory of Aesthetic Experience*, in Joseph A. Goguen (ed.), 'Art and the Brain', *Journal of Consciousness Studies*, special edition, vol. 6, June 1999.

⁸⁵ The question of reception of visual culture rather than art is analysed in anthology of texts compiled by Nicholasa Mirzoeff, *The Visual Culture Reader*, 2nd edition, London-New York, 2009 (1st edition: 1999).

⁸⁶ A synthetic summary of research and results in this field is provided in polish language by P. Markiewicz and P. Przybysz, 'Neuroestetyczne aspekty komunikacji wizualnej i wyobraźni,' in Piotr Francuz (ed.), *Obrazy w umyśle. Studia nad percepcją i wyobraźnią*, Warsaw 2007, pp. 111–148.

⁸⁷ S. Zeki, M. Lamb, 'The Neurology of Kinetic Art', *Brain*, no 117, 1994, pp. 607–636.

⁸⁸ Z.W. Pylyshyn, 'Mental Imaginary. In Search of Theory,' *Behavioral and Brain Sciences*, no 25, 2002, pp. 157–238.

⁸⁹ S. M. Kosslyn, 'Mental Images and the Brain', *Cognitive Neuropsychology*, vol. 22, 2005, pp. 333–347.

⁹⁰ Por.: Piotr Francuz, *Teoria wyobraźni Stephena Kosslyna. Próba reinterpretacji*, in: *Obrazy w umyśle*, op. cit., pp. 149–189.

⁹¹ J. Onians, *Neuroarthistory. From Aristotle and Pliny to Baxandall and Zeki*, New Haven – London 2007.

“For the art historians of the future who have the courage also to be neuroarthistorians.”⁹² The book consists of a short, 17-page introduction, fragments of source texts provided with detailed commentaries given by Onians, and chapters about views on art and perception put forward by such individuals as: Aristotle, Pliny the Elder, Apollonius of Tyana, Alhazen (Ibn-al-Haythama), Alberti, Leonard, Hogarth, Burke, Montesquieu, Wincklemann, Kant, Marx, Ruskin, Pater, Taine, Vischer, Göller, Wölfflin, Riegl, Freud, Dewey, Herskovits, Gombrich, Baxandall, and Zeki. It is especially noticeable that the texts are considered to be a discovery of everlasting surmises raised by various thinkers and artists as to inseparability of forms and meanings in specific works of visual arts and their total influence on the reception process and changes occurring in our brains when we are exposed to unusual artistic objects. Onians’ book presents extent to which the art influences civilization changes occurring in everything that surrounds us; changes that result from developing various perception skills and conscious reflexions of great significance, e.g. developing perception of illusion of space in a flat image.

The author’s conclusions and observations focus on more aspects than just on stating unity of form and meaning. Onians emphasizes that neuroscience is so powerful since it “implicated merging mind and body that, for a long time, were treated separately.”⁹³ He also cites other authors on multiple occasions, e.g. Norman Bryson. “[Post-structuralism] relied on a deeply cognitive point of view. Feelings, emotions, intuition, sensations, i.e. the essence of human body’s life and embodied experiences, were supposed to cease their existence and be replaced by strictly bureaucratized way of perceiving the world, focused entirely on written texts”⁹⁴ – writes Bryson, mentioning such terms as: *text, discourse, code, meaning*, frequent use of which resulted in the situation in which art sciences suffered crisis and lost contact with elements that stimulate our development most intensively, i.e. forms of art that are full of meanings. In this sense, Onians’ neurohistory of arts became a proposition of re-examining nearly entire history of artistic creativity developed in various cultures in order to find lost traces and return to pursuing our interest in some works of art or even to finding corporal and sensational fascination with them.

*Culture Counts. Faith and Feeling in the World Besieged*⁹⁵ was another important publication on assessment of condition of research on heritage protection and culture published in 2007. It was a synthetic view expounded by a philosopher and critic, Roger Scruton, who, although writing from the perspective of sociologist and philosopher of culture, comes to similar conclusions as Bryson or Onians. For Scruton, ‘healing the eye’ will happen in the 21st century as a result of regaining consciousness and returning to art forms that respect our ‘nature’, i.e. to forms that allow us to feel and react in multidimensional and multifunctional way. Although Onians’ and Scruton’s books were written independently, both authors refer to texts of the same philosophers, aesthetics, and artists and suggest reading their works again. As it turns out, Burke’s *Philosophical research on the origins of our ideas of grandeur and beauty* or Kant’s *Critique of Judgement* provide us with formerly given clues about the way we should ‘give into’ the influence of paintings, sculptures, architectural works, in order to connect aesthetic and emotional values with physical pleasure.

It is worth remembering the said ideas in the aspect of valuation in heritage protection since, as it turns out, a new circle of researchers starts to develop. They voice their opinions with growing intensity – the ‘sensation’ criteria, i.e. emotions, memory, sensory impressions, are more important

⁹² Ibidem, at the back of the title page: “For the art historians of the future who have the courage also to be neuroarthistorians.”

⁹³ Ibidem, pp. 4.

⁹⁴ Ibidem, pp. 1. Citation from Norman Bryson’s introduction to W. Neidich’s *Blow-up: Photography, Cinema and the Brain*, New York, 2003, pp. 11.

⁹⁵ R. Scruton, *Culture Counts: Faith and Feeling in the World Besieged*, Encounter Books, 2007.

than the preservation criterion. This problem is hidden in the scenario of *Ruin Last*, an excellent exhibition housed in the renewed Tate Britain⁹⁶ and initiates intense discussions.

Creating a new concept of neuroaesthetics would not be possible if it was not for its foundations based in biological sciences and psychology of perception. Semir Zeki bridged the gap between neurophysiology of perception and artistic practice. This professor of neuroaesthetics working in University College in London, studied anthropology and medicine, received PhD degree in anatomy and continued his work in Wisconsin-Madison University and, subsequently, in St. Elizabeth Hospital in Washington. In 1970 he returned to London University, where, since 1980, he has been professor of neurobiology. He opened Faculty of Neurocognitive science that he ran in the years 1994–2001. Moreover, he was co-creator and one of the first users of brain imaging techniques using fMRI (functional magnetic resonance imaging). Before this, he had used positron tomography for examining brain activity.

In the mid 1990s Zeki started to give his lectures in museums rather than, as he used to, in e.g. medical institutions or neurophysiology institutes. A series of lectures in Tate Gallery, continued in Musée d'Orsay, Gemälde Galerie in Berlin, Getty Museum in Los Angeles (2003) as well as social and scientific contacts kept with Ernst Gombrich's circle of former students and seminarists resulted in spreading Zeki's observations and researches among museologists and artists actively interested in development and reception of art displayed in different types of museums but theoretically interested in the patterns of people's specific behaviours and perception changes occurring while being inside a museum or a complex of historic monuments. These reactivation 'anomalies' drawn Zeki's attention to such a degree that he became exhibition curator in 2003 and since then he has been conceptually and practically engaged in organizing experimental exhibitions in museums, e.g. *Colore et Cervello – Color and brain* exhibited in Casa Rusca in Locarno in 2003. Zeki's last book, *Splendors and Miseries of the Brain. Love, Creativity, and the Quest for Human Happiness*,⁹⁷ summarizes observations related to the process of ratiocinative and recollective perception as well as the influence exercised by mechanisms conditioning our perception and consciousness on creation of the surrounding world and the way we perceive it and, consequently, on making decision on providing particular works with special protection.

According to Zeki, Immanuel Kant initiated neural approach to art, and the subsequent development of phenomenology only confirmed the two-century observations of internally developing occurrence, i.e. artistic phenomena developed to the full extent of their formal, textual, and symbolic dimension. Zeki describes something that in history of art used to be hitherto categorised as style, trend, avant-garde changes. This, from neuroaesthetic point of view is not only natural evolution of our brain but also the need for defining more complex and less reality-related concept of the world. Not only does this evolution provide more space to imagination and inner vision (the result

⁹⁶ The exhibition was open from March 4 to May 18, 2014. Tate Britain London. The problem is discussed during the lecture of exhibitions curator Brian Dillon, 28 March 2014, Tate Britain.

⁹⁷ Semir Zeki, *Splendors and Miseries of the Brain. Love, Creativity, and the Quest for Human Happiness*, Chichester, Wiley-Blackwell, 2009.

of centuries-old training of visual buffer⁹⁸) and results in creating 'ideas' but it also allows ordinary observers to perceive and understand artists' 'inner visualisations' in form of 'images'. Zeki refers to these states as 'higher levels of multi-meanings'⁹⁹ and bases their analysis on examples of old art, e.g. description of perceiving Johannes Vermeer's painting *Girl with a Pearl Earring* (around 1664, Mauritshuis, Haga). The process of perceiving the portrait of a young woman overlaps with inevitable 'emotional' recognition of the depicted person. This process determines whether the painting will be memorized properly (a question arises: what feelings does the depicted woman express?). In short, perceiving and remembering the *Girl with a Pearl Earring* depends on how we interpret her emotional message inseparably related with the painting layer, frame, and meaning. However, as Zeki observes, we often hesitate, because once we perceive her as seductive, another time as if she kept her observer at distance, being erotically provocative, and, at the same time, chaste, insulted or pleased. Vermeer purposefully omits to make this task easier for us. "The genius of Vermeer," according to Zeki, "was not about providing us with all answers but rather, owing to unusual finesse, resulted in transferring (overlapping) all feelings due to which the observer is aware of only one interpretation at a certain moment."¹⁰⁰ As there is no ultimate description of emotions the said uncertainty makes a viewer put a lot more mental effort in perceiving the painting.

This ambiguous stimulus attracting our attention reoccurs also in the concept of the aforementioned *Ruin Lust* exhibition, authors of which proposed a new criterion in heritage valuation. The authors of the exhibition in question make material protection, conservation issues, discussion on restoration and reconstruction recede into the background. However, at the same time, they present the 'power' of ruins perceived as ambiguous contexts, the typology of our mood swings, and, simultaneously, the everlasting motive of creativity. The exhibition raises questions about new typology of values in ruin protection as well as important questions about aesthetic and symbolic aspects of living 'next to' the ruined world.

The return to the 'ruin-related problem' is not coincidental. Cult of ruins and great new Museum Epoch in Europe started in the same period when Kant's works were published (1764¹⁰¹ –1790¹⁰²). Onians emphasises that when Kant assumed apriority of time and space, he realised that merging "genius, spirit, and imagination can result in creating works that cannot be expressed in any language."¹⁰³ At the same time, he focused his considerations on the problem of coherence of mental and sensual reception, which, in fact, is the subject area of modern

⁹⁸ "The visual Buffer, according to Kosslyn's theory, is a functional structure that represents in the model the group of first and secondary visual fields found in occipital lobe of cerebral cortex (...) Both during perception and imagining the buffer is used for the preliminary organization of visual material or, in the language of David Marr, the execution of initial draft of the image. Kosslyn compares the visual buffer to a board or dynamic screen which, effected by outside stimulation, displays constantly changing images" – cit. from: Piotr Francuz, *Teoria wyobraźni Stephena Kosslyna...*, op.cit., pp. 156–157. David Marra's work mentioned by Francuz is *Vision*, New York, 1982.

⁹⁹ 'Higher Levels of Ambiguity,' see: S. Zeki, *Splendors and Miseries of the Brain...*, op. cit., p. 87.

¹⁰⁰ Ibidem, p. 87. The description of feeling 'one sensation' in a specific moment despite the awareness that those can be, in fact, different sensations in the process of visual perception reminds the so-called 'double images' or 'double vision', compositions compiled from different, single objects, seen in a whole arrangement, however, as a representation of something different. Arcimboldo's paintings are commonly referred examples of 'double vision', portraits in which a face is compiled of e.g. several kitchen utensils. This phenomenon was a separate division of the exhibition: *Perspective. Illusion. Illusionism*, National Museum in Warsaw 1981, see: annotation 5. Zeki observes that eliciting ambivalence of perception is one of the feats of intriguing pieces of art.

¹⁰¹ *Beobachtungen über das Gefühl des Schönen und Erhabenen*.

¹⁰² *Kritik der Urteilskraft – Critique of Judgement*.

¹⁰³ J. Onians, *Neuroarthistory...*, op. cit., p. 81.

neuroaesthetics. From the perspective of museum history, the motive behind creating them results from the need for transforming private collections and intentionally collected groups of objects¹⁰⁴ into an area of aesthetic, mental, and emotional experiences. Museums were the first areas in which, after rejecting utilitarianism or usefulness of a collection for public purposes, 'reflexion space' was created so that the observer could get away from religious, courtly, and bourgeois ceremonies and 'immerse' in these artificially arranged worlds. To some degree, museums perceived in this way, derived from theatre, however it was scenography that played the role of museum collections and the actors were substituted by spectators who played partially arranged and partially improvised spectacles on their own or with others.

Deeply non-utilitarian creations appeared in Europe. Collections that museums were provided with started to lose material values since, in fact, they were not sold any more. Moreover, museums did not serve reception functions, unlike residences or considerable complexes of historic monuments; the collections of pieces of art assembled in museums were losing their character of 'utilitarian art' (e.g. militaries in museums were not used for fighting any more, crystal goblets – for drinking and beautiful fabrics – for decoration purposes). A new aspiration appeared – building an area of experience, aesthetic sensations, 'reading images' for pleasure.

The 19th century, along with philosophy of romanticism, added one more element to the idea of museum – the need for fiction and deep feelings. It was not sufficient for the assembled collections to be just beautiful and ancient. More importantly, they had to deliver impressions and sensations that nature could not provide us with. In museums, 'historical records' transformed into emotional history. The 19th century is the era of 'national museums'. The need for emotional relation with history as well as for providing specific objects with symbolic meaning was a characteristic feature of the period in question. The phenomena of national identity and the sense of belonging to governmental structures were reflected and firmly established in tendentially compiled collections, whose 'artificiality' was physiological. In material form they satisfied specific spiritual and mental needs and provided them with purely physical attributes. At the end of the 15th century, museums were one of the most important facilities in a city, equally with railway stations, town halls, and taverns. A museum was an obvious part of the public space. This physiological aspect of establishing museums has not been described yet. The tendency to attach 'deeper' (exclusively spiritual) significance to each initiative in the twentieth century sparked off a crisis that hit the institution in question. Furthermore, multiple serious misunderstandings resulted from neglecting the relation of "natural artificiality of museum" with certain needs in evolution of perception.

This article concludes with formulating typology and indicating methods of combining historical line of valuation in culture with implementation of value systems in heritage protection. This task can be carried out by describing modern museology methods. Museums protect nearly every aspect of human activity and everything that surrounds us; valuation typology in museology has a very general character and wide range of application. It is of great importance nowadays, when post-postmodernist model of heritage protection is adopted in cultural institutions in which standards of heritage care, applied in various cultural areas, are affected by globalisation.

Museum is a living context, an area where objects interact with receivers who 'create' objects in cognition process. Physical and/or non-physical objects gathered in museums are selected consciously¹⁰⁵ and used for creating a specific perception system

¹⁰⁴ On defining collections and their intentionality, see: Krzysztof Pomian, *Zbieracze i osobliwości. Paris-Venice XVI–XVIII century*, trans. Andrzej Pieńkos, Warsaw 1996. 1st edition, Paris, 1987.

¹⁰⁵ Of course, there are museums-magazines of random objects, but I suggest not calling them "intentional museums."

(visual, audio, multisensory).¹⁰⁶ Hence, every museum is a show 'scenario' – intentional message in which shapes (visual, audio or received by the sense of touch) of exhibited objects are spatially related to other objects. Museum is an 'integral unit' in which objects occupy specific positions, e.g. visual, historical, symbolic, and sensory – perceived in total). Changing these positions may influence not only the way of perceiving the objects in question but it can also result in removing them completely from memory. Museum is not a 'hollow space' but it is a defined shape in itself. It is a highly specific form/area on which conditions of objects exhibited in museums depend: objects that stand, levitate, change, according to their position and their individual meanings. Museum determines existence of objects.

Viewer's condition also depends on museum space. When we become familiar with results of neuroaesthetics studies, it will turn out that museum is a kind of perception laboratory. Organization of exhibitions involves hanging paintings, arranging objects, tagging them, adding multimedia presentations, creating passageways, access points, curtains and scenes. All these activities aim at finding new solutions that we will not experience in 'practical reality'. Sometimes, museum employees are considered to be people who 'have an eye for something', i.e. they have an ability to find relations between objects (paintings, sculptures, items) and these bonds increase values of exhibits and give pleasure to museum visitors. This ability determines creation of new, 'exploratory' context. This skill, sometimes innate, sometimes developed over the years, involves neural formation of exhibition space. Intuition, which we frequently hear about, turns out to be visual experience transferred into practice.

It seems that we witness beginnings of new typology of collections and new methods of arranging exhibitions; consequently, we need to be aware of valuation criteria applied in heritage protection.

¹⁰⁶ From the beginning of the 20th century, there is a discussion on what the motives for making such choices are: artistic, content-related, economic or maybe 'neural' – choices in which visual subconsciously related with theoretical knowledge looks for 'complementary objects'. See: J. Spalding, *The Poetic Museum. Reviving Historic Collections*, Munich-London-New York, 2002, chapter 4, pp. 51–63.

CRITERIA AND METHODS OF ASSESSING VALUES OF ARCHAEOLOGICAL HERITAGE: CURRENT STATE OF DISCUSSION

Zbigniew Kobyliński

1. Introduction: what is archaeological heritage and why is it so difficult to assess its value?

Archaeological heritage consists of any movable or immovable material evidence of human existence and of creative or destructive human activities. It can be found on the Earth's surface, underground or underwater and is permanently removed from functioning in a living socio-cultural system.

Archaeological heritage is a potential carrier of a variety of cognitive, aesthetic, economic, as well as associational and symbolic values.¹ Some of them are universal, transcendental and objective (informative value and artistic value), others depend on individual or group perception stemming from socio-cultural context (e.g. symbolic and associational value, aesthetic value, and also the ability of archaeological heritage to generate the feeling of belonging to an ethnical group or to arouse patriotic feelings).² Objective values can be referred to as 'scientific', as opposed to changeable and relative 'social' or 'humanist' values.³

However, it is particularly difficult and complicated to assess values of archaeological heritage, not only due to a great number of such values and their diversified nature. This is a feature characterizing any form of cultural heritage. With regards to the archaeological heritage, there are some specific problems that arise from the nature of this type of heritage itself:

- in the majority of cases, archaeological heritage is hidden in the ground or underwater. Therefore, it is extremely difficult, and sometimes even impossible, to value it without exposing it;
- archaeological heritage has been preserved as vestigial remains which have undergone various and long-lasting transformations; therefore, its potential value is not straightforward and needs to be enhanced and interpreted;
- the fact that archaeological heritage is ubiquitous in some areas, results in a conflict between economic and communal development, and the need for protecting heritage;
- values of archaeological heritage can be in conflict with each other;
- assessment of archaeological heritage values should take into consideration the needs as well as feelings of different sectors of society;
- assessment of archaeological heritage values changes over time.

¹ W. D. Lipe, 'Value and Meaning in Cultural Resources' in Cleere H. F. (ed.), *Approaches to the Archaeological Heritage*, Cambridge, Cambridge University Press, 1984, pp. 1–11.

² Z. Kobyliński, 'Cultural Heritage: Values and Ownership', in S. Bergerbrant and S. Sabatini (eds) *Counterpoint: Essays in Archaeology and Heritage Studies in Honour of Professor Kristian Kristiansen*, Oxford, Hadrian Books, 2013, pp. 719–724.

³ T. J. Green, 'Cultural Resource Management', in R.A. Bentley, H.D.G. Maschner and C. Chippindale (eds), *Handbook of Archaeological Theories*, Lanham, Altamira Press, p. 377.

2. Measurement scales applied in valuing archaeological heritage

Any specific cultural heritage object can be measured in three different dimensions: financial, utilitarian (functional), and social (symbolic).

The financial 'measurement' scale results from the fact that heritage is treated as a 'commodity'.⁴ On one hand, it is justified by the existence of an actual market for products of the cultural heritage. On the other hand, it originates from accounting and reporting standards according to which, in numerous countries, public institutions such as museums, are required to calculate monetary value of their collections. In Poland, *Regulation of the Minister of Culture of April 1, 2004 on giving awards for discovering or finding archaeological monuments*, may serve as an example of imposing such a value system on objects of the cultural heritage. As set forth in art. 3 par. 3 of the Regulation, the General Conservation Officer is obliged to 'assess financial value' of an archaeological find. Financial value can be established not only with regards to movables but also to real estates, even to those that will never be the subject of commercial interchange, e.g. churches or memorials. In this case, one could use financial measures similar to those that are applied in e.g. assessing the value of natural environment, i.e. respondents' declared "willingness to incur costs of protecting and preserving a certain object, site, place, or landscape."⁵ The estimated cost of carrying out excavation works on a specific site and the cost of conducting further archaeological research may be another possible financial measure used for e.g. assessing the value of an archaeological excavation site.

John Carman aptly notices that even if financial value is an objective and allows us to apply a universal economic discourse in the discussion on the cultural heritage, and even if this operation is crucial e.g. for planning the development of a country, region or town, it still does not reflect the actual value that cultural heritage has for a society.⁶

The second 'measurement scale' which can be used to establishing the value of a specific cultural heritage property, involves utilitarian or, in other words, functional aspects of a cultural product. According to John Carman, this method stems from economy of environmental resource management. In accordance with this school of thought, assessing the value of certain heritage assets requires, however, considering not only merely functional but also non-functional values, also referred to as non-consumerist.

B.S Frey and W.W Pommerehne systematize the concepts of non-consumerist (in the literal sense of this term) value of the cultural heritage. They have distinguished values which individual people ascribe to the heritage. The said researchers examine different values: option value, which is satisfaction that an individual person feels as a result of the opportunity to use or to have contact with a particular cultural heritage asset; existence value, which is ascribed to the mere existence of heritage; bequest value, which is the value for future generations; prestige value for a society or an individual person; and, finally, educational value.⁷

⁴ A. Appadurai, 'Introduction: Commodities and the Politics of Value' in A. Appadurai (ed.), *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge, Cambridge University Press, 1986, pp. 3–63; I. Kopytoff, 'The Cultural Biography of Things: Commoditization as Process', in A. Appadurai (ed.), *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge, Cambridge University Press, 1986, pp. 64–91.

⁵ Coefficient described in economics with the abbreviation WTP (*willingness-to-pay*); examples of application in relation to cultural heritage: S. Navrud, R.C. Ready (eds), *Valuing Cultural Heritage. Applying Environmental Valuation Techniques to Historic Buildings, Monuments and Artifacts*, Cheltenham – Northampton, Edward Elgar Publishing, 2002.

⁶ J. Carman, *Against Cultural Property. Archaeological Heritage and Ownership*, London, Duckworth, 2005, pp. 51–53.

⁷ B. S. Frey and W.W. Pommerehne, *Muses and Markets: Explorations in the Economics of the Arts*. Oxford: Blackwell, 1989.

T. Darvill makes similar assumptions as far as the value of archaeological heritage is concerned.⁸ He distinguishes three main groups, or sets, of cultural heritage values: use value, option value, and existence value. The set of use values, which corresponds with B.S. Frey's and W.W. Pommerehne's concept of option, prestige and educational value, stems from the 'consumer-like' way of perceiving archaeological heritage by the contemporary society. According to T. Darvill, this 'heritage consumption' is a broad concept and can occur in different forms, e.g. scientific research, education, tourism and recreation, justifications for making specific political decisions, promoting integration and fostering social solidarity, using the elements of the heritage as advertising symbols, or even illicit trade aiming at gaining certain financial benefits. Although these forms differ significantly, they share similar approach towards the heritage and this approach is based on aspirations for gaining 'benefits'. However, the 'benefits' can exist in various forms, which, in majority of cases, are not directly financial forms, although they can indirectly generate mere financial profits.

T. Darvill refers to the second set of values, which is based on an approach different from the one adopted in 'option value' (it corresponds to B.S. Frey's and W.W. Pommerehne's 'bequest value'). The main goal here is to physically preserve the heritage for future generations, so that other societies and individuals could use it in the future. However, the ways in which the heritage can be used are unpredictable. Therefore, it is essential to preserve intact potential of the heritage for all sorts of using it in the future.

The third set of values, to which B.S. Frey, W.W. Pommerehne as well as by T. Darvill refer as 'existence values,' is based on the psychological imperative of having the past and refers to being aware that cultural heritage exists and is in good condition, without the need to use it in any way. It is similar to situations in which people get involved, both emotionally and practically, in campaigns aiming at protecting endangered species that they have never seen and probably will never see. However, being aware that they exist results in confidence that everything in the world 'goes well' and this, consequently, evokes feeling of inner peace. In relation to cultural heritage, T. Darvill enumerates other possible ways of using it, e.g. to create, sustain or strengthen cultural identity. He also mentions the role of cultural heritage in arousing social reluctance to changes.

It is easy to notice that the sets of values presented by T. Darvill, contradict each other to some extent. Use value can lead towards interfering in the integrity of the heritage, e.g. for scientific or commercial purposes, whereas option and existence values opt for preserving heritage for next generations. Whereas existence value requires preserving the entire cultural heritage, option value instructs us to maintain at least such fragments of heritage that have the biggest potential which could be used by future generations.

In fact, however, the said three groups of values intermingle and hence, as a result, it is not possible to make clear distinction between them. Through the mere fact of its existence, cultural heritage can have integration value (T. Darvill's existence value). However, this fact can be intentionally used by e.g. politicians in order to integrate society into a specific idea (T. Darvill's use value). According to John Carman, the entire group of the aforementioned values consists of predominantly use values as the terms used by T. Darvill, i.e. 'option value' and 'existence value', simply describe possible ways of using a specific object in the future.⁹

⁸ T. Darvill, 'Value systems in archaeology', in M.A. Cooper, A. Firth, J. Carman, and D. Wheatley (eds), *Managing Archaeology*, London, Routledge, 1995, pp. 40–50.

⁹ J. Carman, *Against Cultural Property. Archaeological Heritage and Ownership*, London, Duckworth, 2005, pp. 53–55.

Application of this 'utilitarian' school of thought enables particular objects to be compared relatively objectively, basing on the established criteria and measurement scales. Thus, this approach is popular among state institutions whose aim is to protect and manage the heritage.

Finally, the third, i.e. 'social' or 'symbolic' perspective on assessing the value of cultural heritage is, according to John Carman, based on the idea that the fundamental goal of heritage is to simply be the legacy and cultural capital, which is above or beyond the reach of audit, accountancy, or economics. Carman compares cultural heritage to corporate saving: it is useless but at the same time invaluable. It is not economics but ethics to which the authors refer while analysing cultural heritage values on the measurement scale in question.¹⁰

3. The Consequences of Assessing Values of Archaeological Heritage: the 'Selection' Problem

Some theoreticians specializing in archaeological heritage management claim that archaeological heritage must be screened in order to make careful selection. They explain that archaeological heritage cannot be preserved completely, and this is for mere practical reasons.¹¹

Therefore, it is claimed that value-based classification of objects of archaeological heritage is necessary. This procedure involves making different decisions as far as archaeological heritage management is concerned and is a consequence of considering archaeological heritage a resource that is to persist usefully and be used wisely for the public benefit. Thus, sometimes there is a view expressed according to which scientific values of archaeological sites are diversified and can be hierarchized. In consequence, it is claimed that there is a need for subordinating preservation of archaeological heritage to the rule of economic efficiency and to look for solutions that will result in obtaining maximum value of archaeological heritage at minimal cost. Theoretically, such a way of thinking could seem to be right and to correspond to the current tendencies that treat cost effectiveness as a superior principle that applies to each aspect of human activity.

In order to value archaeological heritage, it would, however, be necessary to assume that archaeological heritage values can be established objectively.

The question on the theoretical legitimacy and on objective valuation and selection criteria adopted towards archaeological heritage can be understood in at least two different ways:

1. whether it is legitimate to protect only a part of archaeological heritage;
2. what could be the reasons for diversifying the protection forms in case of different archaeological heritage objects.

In order to initiate a discussion on the said subject, a fundamental difference of archaeological heritage in relation to other categories of cultural heritage has to be once again emphasized. In case of 'living' cultures, regardless of their development stage, continuous selection of cultural material produced by those cultures results from ongoing constant processes, in which items and objects are excluded from social circulation and become useless rubbish, being replaced with

¹⁰ J. Carman, *Against cultural property. Archaeological Heritage and Ownership*, London: Duckworth, 2005, pp. 56–59.

¹¹ E.g. W. D. Lipe, 'Value and Meaning in Cultural Resources', in H. F. Cleere (ed.), *Approaches to the Archaeological Heritage*, Cambridge, Cambridge University Press, 1984, p. 1; H. F. Cleere, 'World Cultural Resource Management: Problems and Perspectives', in H. F. Cleere (ed.), *Approaches to the Archaeological Heritage*, Cambridge, Cambridge University Press, 1984, p. 127; H. F. Cleere, 'Introduction: the Rationale of Archaeological Heritage' in H. F. Cleere (ed.), *Archaeological Heritage Management in the Modern World*, London, Unwin Hyman, 1989, p. 11.

new products of cultural activity. However, when it comes to the 'dead' socio-cultural systems, which are studied by the archaeology, their material elements frequently include everything that remained from cultural processes taking place in the past. Consequently, new cultural material, which could be selected, is not created. The screening and selection process took place when these cultures existed, and after that, the next selection stages resulted from the ruthless passing of time as well as biological, physical and chemical processes that decomposed and transformed the authentic substance. Hence, archaeological objects have already been 'screened' to a considerable degree and the scant evidence of the past cultures as well as their small remnants deserve special attention.

Therefore, if assessment of archaeological heritage values were to result in protection of just a part of it, the consequences would be highly dangerous. Such understanding of the 'selection' has to be rejected *a priori*. However, it is worth considering whether it is possible to diversify the protection forms, depending on the value of specific archaeological heritage objects.

4. Value assessment Criteria: Scientific and Social Perspectives

4.1. Scientific value: 'significance' and 'redundancy' of archaeological heritage

The discussion on the criteria and value measurements of archaeological sites and objects has been present in archaeology for 40 years, especially in American and British archaeology, where it is connected with the concept of 'significance'. In other countries, this issue has not been discussed openly until recently; yet, it does not mean that value assessment was not based on subconscious and intuitive criteria.

The term 'significance' was borrowed from the USA, where it had precise legal meaning.¹² However, what is legally 'meaningful' or 'significant' in the USA, does not have to be of the same importance in other countries. Despite this, other countries attempt to introduce American concepts into their own jurisdictions.¹³ Additionally, objects that can be recognized as 'archeologically significant' can differ, depending on context and scientific use: a lithic flake on an arable land can be of limited significance in the area where prehistoric settlement has already been discovered. However, it can be an important evidence of such a settlement in the area that used to be considered as uninhabited in prehistory. Thus, 'significance' is more and more frequently considered to be a complex concept, which is difficult to apply, in spite of the attempts to transfer it to the fields that are beyond the main trend in archaeology, e.g. to museology¹⁴ or to underwater heritage protection.¹⁵

¹² C. R. McGimsey and H. A. Davis (ed.), *The Management of Archaeological Resources: the Airlie House Report*, Washington, Society for American Archaeology, 1977, p. 31; J. Carman, 'The Importance of Things: Archaeology and the Law', in M.A. Cooper, A. Firth, J. Carman, and D. Wheatley (eds), *Managing archaeology*, London, Routledge, 1995, pp. 10–11; J. Carman, 'Rozważania teoretyczne nad praktyką zarządzania dziedzictwem archeologicznym', in Z. Kobyliński (ed.), *Ochrona dziedzictwa archeologicznego w Europie*, Warsaw, Stowarzyszenie Naukowe Archeologów Polskich, 1998, p. 41.

¹³ E.g. in Australia – S. Bowdler, 'Archaeological Significance as a Mutable Quality', in S. Sullivan and S. Bowdler (eds), *Site Surveys and Significance Assessment in Australian Archaeology*, Canberra: Australian National University, 1984, p. 1–9; L. Smith, 'Significance Concepts in Australian Management Archaeology', in A. Clark, and L. Smith (ed.), *Issues in Management Archaeology*, St. Lucia, Anthropology Museum, University of Queensland, 1996, pp. 67–78.

¹⁴ L. Young, 'Significance, Connoisseurship and Facilitation: New Techniques for Assessing Museums Acquisitions', *Museum Management and Curatorship* 13, 1994, pp. 191–199.

¹⁵ Z. Kobyliński, 'Ochrona dziedzictwa podwodnego jako międzynarodowy problem legislacyjny', in K. Gutowska (ed.), *Problemy zarządzania dziedzictwem kulturowym*, Warsaw, Fundacja Res Publica Multiethnica, 2000, pp. 116–128.

A discussion on the concept of diversified scientific significance of archaeological sites needs to be started by noticing that the very concept of scientific or cognitive significance of archaeological sites and objects is highly subjective. Scientific values are not inherent trait of an archaeological site but they are ascribed to it by an individual researcher. Thus, these values are 'values for somebody'. Assessment of values of archaeological sites changes with the passing of time. This can be exemplified by late medieval and post-medieval materials being not valued after the Second World War by Polish archaeologists. Therefore, the concept of 'significance' in archaeology was highly criticized, especially in the US and Australia, where it is widely applied.

One of the most frequently raised problems is the fact that applying the concept requires considering certain archaeological sites as unimportant, and every line drawn between 'valuable' and 'less valuable' or even 'worthless' sites is arbitrary in principle.¹⁶ To prevent such a situation, archaeologists have to classify every site as 'significant' until it is proven otherwise.¹⁷ Each classification that is based on value criteria always results in conclusion that there are objects of more and less significant historical values, and this can stimulate activities that are contradictory to normative goals of monument protection.¹⁸

When we try to value archaeological sites, we need to place one of them in the least valuable group and, by this, classify some of the sites as having no values, which will practically lead to their extinction. In order to classify a site as a non-value site (providing that we can objectively assume that such sites exist at all), we need to examine it first by carrying out excavation works. Each archaeological site is unique and its value cannot be established in advance. Certainly, such dubious criteria as character or amount of ceramic material that can be found on the surface or even results of sounding drills or test pits should not have a decisive influence on value assessment.

Arguing in favour of the 'problem-oriented research' it is claimed that 'value' refers to 'value from the point of view of solving a specific academic problem'. However, as stated by Kristian Kristiansen, "since each age has its own conception of what is important, and since science is constrained by its own history and by limitations of methodology, protection [of archaeological heritage] should never be assessed either on the basis of research priority or on political considerations."¹⁹

Considerations on epistemological status of significance resulted in proving that 'significance' is not a "fundamental attribute of cultural property which is observable and possible to be documented" but it is more a feature that archaeologists ascribe to this material.²⁰

¹⁶ Comp. e.g. T. Darvill, 'Value systems in archaeology', in M.A. Cooper, A. Firth, J. Carman, and D. Wheatley (eds), *Managing Archaeology*, London, Routledge, 1995, pp. 40–50; B. Startin, 'Assessment of Field Remains', in J. Hunter, and I. Ralston (eds), *Archaeological Resource Management in the UK: an Introduction*, Phoenix Mill, Sutton Publ., 1997, pp. 184–196; B. J. Groenewoldt and J.H.F. Bloemers, 'Dealing with Significance. Concepts, Strategies, and Priorities for Archaeological Heritage Management in the Netherlands' in W.J.H. Willems, H. Kars and D.P. Hallewas (eds), *Archaeological Heritage Management in the Netherlands. Fifty years State Service for Archaeological Investigations*, Assen – Amersfoort, Van Gorcum, 1997, pp. 119–172.

¹⁷ C. F. Schaafsma, 'Significant until Proven Otherwise: Problems versus Representative Samples', in H.F. Cleere (ed.), *Archaeological Heritage Management in the Modern World*, London, Allen Unwin, 1989, pp. 38–51.

¹⁸ P. Dobosz, *Administracyjnoprawne instrumenty kształtowania ochrony zabytków*, Cracow, Oficyna Wydawnicza 'Dajwór', 1997; comp. also R. C. Dunnell, 'The Ethics of Archaeological Significance Decisions', in E.L. Green (ed.), *Ethics and Values in Archaeology*, New York, Free Press, 1984, pp. 62–74.

¹⁹ K. Kristiansen, 'Perspectives on the Archaeological Heritage: History and Future', in H.F. Cleere (ed.), *Archaeological Heritage Management in the Modern World*, London, Unwin Hyman, 1989, p. 27.

²⁰ J. A. Tainter and G.J. Lucas, 'Epistemology of the Significance Concept', *American Antiquity*, vol. 48, 1983, pp. 707–711.

'Significance' is not an innate feature of archaeological material; we have to "understand significance as a feature resulting from the needs of contemporary societies, rather than as a trait existing independently in relics of the past cultures."²¹

Due to this, the concept of 'significance', like no other in archaeological heritage management, may be both frustrating and inspiring. Frustration may result from the fact that archaeologists are aware that ascribing significance to a part of archaeological heritage results in classifying some of archaeological sites or objects as less or not significant at all. Consequently, the part of archaeological heritage considered to be 'insignificant' may be destroyed. Due to this, a great number of theoreticians and practitioners question the theoretical sense of assessing significance of specific archaeological sites or objects and hence, programmatically refuse to carry out value assessment. On the other hand, the practical necessity of making preservation-related decisions, which in the USA involve also a selection processes, is supposed to inspire archaeologists to conduct deep, multifaceted analysis of values of archaeological heritage resources, which covers various scientific and non-scientific criteria.²²

However, what does the concept of 'significance' really mean? M.B. Schiffer and G. J. Gumerman enumerate scientific, historical, ethnic, public, and legal significance; M.A. Grady identifies historical, scientific, social, and monetary significance; T.F. King, P.P. Hickman and G. Berg²³ – research and cultural significance. The diversification of significance aspects, which can be observed among different researchers who deal with archaeological heritage valuation, indicates that it is a complex concept and every aspect needs to be analysed in details. Hence, we should start with scientific or research significance since a great part of the discussion involves this aspect.²⁴

In order to understand the discussion, the legal basis of American systems of protecting archaeological sites and objects should be explained. In the USA, the concept of diversified significance was discussed in archaeological publications for the first time in the early 1970s,²⁵ although the concept of a 'significant historic monument' was introduced into the American legislation already in 1935, i.e. at the same time when Historic Sites Act was passed. Those days, the significance of a historical site was understood as 'uniqueness' or 'distinctiveness'. The discussion that continues until the present results from National Historic Preservation Act introduced in 1966, under which National Register of Historic Places was established. Significance criteria applied to historic places that can be classified as protected by the state, include e.g. information (also potential), important for prehistory and history, provided by archaeological sites.²⁶

²¹ M. P. Leone and P.B. Potter, 'Legitimation and the Classification of Archaeological Sites', *American Antiquity*, vol. 57, 1992, p. 143.

²² M. B. Schiffer and G.J. Gumerman, 'Assessing Significance', in M.B. Schiffer and G.J. Gumerman (eds), *Conservation Archaeology: a Handbook for Cultural Resource Management Studies*, New York, Academic Press, 1977, p. 239.

²³ M. A. Grady, 'Significance Evaluation and the Orme Reservoir Project', in M.B. Schiffer and G.J. Gumerman (eds), *Conservation archaeology. A Guide for Cultural Resource Management Studies*, New York, Academic Press, 1977, pp. 259–267.

²⁴ T. F. King, P.P. Hickman and G. Berg, *Anthropology in Historic Preservation: Caring for Culture's Clutter*, New York, Academic Press, 1977, pp. 95–104.

²⁵ D. H. Scovill, G.J. Gordon and K.M. Anderson, *Guidelines for the Preparation of Statements of Environmental Impact on Archaeological Resources*, Tucson, National Park Service, 1972; J. H. House and M.B. Schiffer, 'Significance of the Archaeological Resources of the Cache River Basin', in M.B. Schiffer and J.H. House (eds), *The Cache River Archaeological Project: an Experiment in Contract Archaeology*, Arkansas Archaeological Survey, Research Series 8, 1975, pp. 163–186; M. B. Schiffer and J.H. House, 'Cultural Resource Management and Archaeological Research: The Cache Project', *Current Anthropology*, vol. 18, 1977, pp. 43–68.

²⁶ D. D. Fowler, 'Cultural resources management', in M.B. Schiffer (ed.), *Advances in Archaeological Method and Theory*, San Diego, Academic Press, 1982, p. 25.

However, what the concept of 'significance' or 'importance' means is not specified in any Act passed in the USA. It would be natural to say that 'each archaeological excavation site is scientifically significant'. However, acknowledging an archaeological site as significant has serious economic consequences and due to this, such significance must be proved.²⁷ Therefore, many American archaeologists claim that only such archaeological sites that bring something new to the current knowledge about prehistory or history²⁸ can be referred to as 'significant'. Otherwise, we deal with 'data redundancy'.²⁹ When a certain archaeological site provides exclusively redundant data and hence, is not significant from the scientific point of view, it is not necessary to carry out further archaeological research.

The concept in question needs to be discussed further. Accepting that the data is redundant depends on at least two factors:

- current level of development of science and its cognitive capacities;
- relevantly phrased research question.

Potentially, each archaeological site is a source of indefinite amount of information about a former socio-cultural system, about the condition of natural environment at the time when it was formed, and also about the post-depositional processes that have taken place until the present day. Each archaeological research uses, for both objective (available tools and methods of observation and documentation) and subjective (the quality of a researcher, questions asked etc.) reasons, only a small amount of this enormous amount of information. Thus, data redundancy can be understood as a relative term only. Future generations of archaeologists will certainly have better cognitive capacity and, therefore, they will be able to extract more information from archaeological sources. Moreover, due to this, they will be also able to answer such research questions that we are not even able to predict today. Numerous archaeologists try to ignore the abovementioned issues, claiming that preservation decisions are made 'here and now' and that the significance of an archaeological site means significance to us and from our point of view. Archaeological heritage protection, however, is the protection carried out for future generations. This includes also protecting scientific resources for future generations of scientists. In the history of archaeology, there have been numerous examples of archaeological sites which, examined after some time, provided information that was new in quality, simply because the questions raised were different.³⁰ An archaeological site that used to be considered as insignificant in terms of providing answers to chronology-related questions, may turn out immensely important as far as the form of settlement or the conditions of natural environment are concerned.³¹

²⁷ There is also an obligation to prove scientific value of an archeological excavation site in Swedish legislation – B. Magnusson Staaf, 'The Rise and Decline (?) of the Modern in Sweden. Reflected through Cultural Resource Management Archaeology', *Current Swedish Archaeology*, vol. 8, 2000, p. 190.

²⁸ L. R. Łoźny, 'Problematyka programów zarządzania archeologicznymi dobrami kultury w USA', *Zeszyty Ośrodka Ratowniczych Badań Archeologicznych 4A*, Warsaw, 1999, p. 62.

²⁹ W. B. Butler, 'Significance and Other Frustrations in the CRM Process', *American Antiquity*, vol. 52, no. 4, 1987, pp. 823–824; D. L. Hardesty and B.J. Little, *Assessing Site Significance. A Guide for Archaeologists and Historians*, Lanham, Altamira Press, 2000, pp. 66–71.

³⁰ It can be also illustrated by the outcomes of dendrochronological dating of archaeological sites, examined in the past, that have thoroughly changed the face of the history more than once- e.g. M. Kara, 'Stan badań dendrochronologicznych wczesnośredniowiecznych grodzisk z terenu Wielkopolski', in A. Buko and Z. Swiechowski (ed.), *Osadnictwo i architektura ziem polskich w dobie Zjazdu Gnieźnińskiego*, Warsaw, Instytut Archeologii i Etnologii PAN, 2000, pp. 55–68; it would not be possible to gain those crucial information if the sites were not protected for future generations

³¹ See: the case of the Bear Creek Shelter site in Texas – M. J. Lynott, 'The Dynamics of Significance: an Example from Central Texas', *American Antiquity*, vol. 45, 1980, pp. 117–120.

Similar to other branches of science, research goals and orientation have changed in archaeology as well. Changes in those paradigms³² affect the question raised and, at the same time, they influence the process of assessing the values of archaeological sites in relation to current research priorities.³³ Hence, contrary to what representatives of positivism or empiricism might have claimed, scientific significance cannot be an objective criterion and it does not 'reside' in archaeological sites (or in other words it is not an innate attribute of the sites).³⁴

After archaeologists had become aware of this fact, two theoretical views were formed. One of them was the belief that evaluation of significance was reasonable only in case of applying such a research strategy that was orientated towards solving a specific problem and typical for the so called new American archaeology. According to M.B. Schiffer and J.H. House, assessing significance of archaeological resources has to be focused on current and precise research questions.³⁵ Consequently, the process of evaluating resources must be preceded by a necessary stage, i.e. identifying a research problem in accordance with the hypothetical and deductive research strategy,³⁶ which, in relation to protecting archaeological excavation sites, turned out to be destructive.³⁷ W.D. Lipe acted against it in 1970, emphasizing the fact that 'rescue excavation must not focus on a single individual problem and, at the same time, disregard the data which is insignificant for such a problem. As the investigated archaeological sites will be destroyed irreversibly, archaeologists conducting rescue research have to collect finds and make observations which will contribute to solving variety of important archaeological problems of which archaeologists are aware. Moreover, archaeologists have to do everything possible to predict what types of problems may arise in the future and what sort of data will be important. Consequently, they work for the entire community of archaeologists rather than for themselves'.³⁸ In 1982, K.V. Flannery criticized the strategy of treating an archaeological site as a source of data used for testing only one presupposed hypothesis.³⁹

³² To put it simply, at least four main scientific paradigms, which follow one after another, can be distinguished in the history of archeology: evolutionary paradigm, culture-diffusionist paradigm, processual paradigm and post-processual paradigm.

³³ M. Glassow, 'Issues in Evaluating the Significance of Archaeological Resources', *American Antiquity*, vol. 42, 1977, pp. 414–420; F. W. Scharrock and D.K. Grayson, 'Significance in Contract Archaeology', *American Antiquity*, vol. 44, 1979, pp. 327–328.

³⁴ The topic was covered by e.g. J. N. Hill and R.K. Evans, 'A Model for Classification and Typology', in D. L. Clarke (ed.), *Models in Archaeology*, London, Methuen, 1972, p. 252.

³⁵ B. McMillan, M. Grady and W. Lipe, 'Culture Resource Management', in C.R. McGimsey, and H.A. Davis (eds), *The Management of Archaeological Resources: the Airlie House Report*, Washington, Society for American Archaeology, 1977, pp. 31–32; L. M. Raab and T.C. Klinger, 'A Critical Appraisal of 'Significance' in Contract Archaeology', *American Antiquity*, vol. 42, 1977, pp. 629–634; M. B. Schiffer and J.H. House, 'An Approach to Assessing Scientific Significance', in M.B. Schiffer and G.J. Gumerman (eds), *Conservation Archaeology: a Handbook for Cultural Resource Management Studies*, New York, Academic Press, 1977, pp. 249–257.

³⁶ L. R. Binford, 'Archaeological Perspectives', in S.L. Binford and L.R. Binford (eds), *New Perspectives in Archaeology*, Chicago, Aldine, 1968, p. 17; J. M. Fritz, and F.T. Plog, 'The nature of Archaeological Explanation', *American Antiquity*, vol. 35, 1970, p. 405.

³⁷ T. F. King, 'A Conflict of Values in American Archaeology', *American Antiquity*, vol. 36, 1971, pp. 255–262; T. F. King, 'Resolving a Conflict of Values in American Archaeology', in M.B. Schiffer, and G.J. Gumerman (eds), *Conservation Archaeology. A Guide for Cultural Resource Management Studies*, New York, Academic Press, 1977, pp. 87–95.

³⁸ W. D. Lipe, 'Anasazi Communities in the Red Rock Plateau, Southeastern Utah', in W. Longacre (ed.), *Reconstructing Prehistoric Pueblo Societies*, Albuquerque, University of New Mexico Press, 1970, p.86.

³⁹ K. V. Flannery, 'The Golden Marshalltown: a Parable for the Archaeology of the 1980s', *American Anthropologist*, vol. 84, 1982, p. 275.

Similar arguments can be found already in A.V. Kidder's work published in 1932.⁴⁰ This researcher compares archaeologists' work to tearing out illuminated manuscript pages and destroying them after reading.

From the scientific point of view, it means that each archaeological site is a source of data that in the future may turn out to be significant for solving infinite number of research problems or for formulating or testing hypotheses, depending on the strategies adopted.

Therefore, it is obvious that in order to acknowledge an archaeological heritage object to be significant or insignificant, we cannot base on a set of research questions specified by a researcher in an arbitrary way. Such a procedure cannot be accepted as far as the need for preserving archaeological database for future generations is concerned. Moreover, even if we accept the thesis that 'significance' of an archaeological site means 'significance for solving a specific problem', the attempt to consider a site to be significant will still require carrying out previous, at least partial, excavation. However, this would still result in complex problems in terms of how representative the examined sample is in relation to the rest of the site.⁴¹ It is possible that evaluation of significance, understood in such a way, would be wrong. This can result either from examining insufficiently large sample or from excavated areas being located improperly within the entire archaeological site.

Basing on criterion of whether an investigated site can provide data necessary to answer research questions, it is not possible to carry out actual and objective assessment of scientific significance of an archaeological site since such an assessment would have to include formulation of every current and future research question that we can think of.

Therefore, T.F King, P.P Hickman, and G. Berg suggested that in order to decide how significant an archaeological site is, one has to answer two following questions:

1. Which research problems can be solved as a result of investigating the archaeological site?
2. Does the archaeological site have qualities that may indicate a need for preserving it until new research problems are identified?

With regard to the first question, the said authors suggest an approach that is substantially different from the aforementioned. They claim that we should not determine values of archaeological sites by applying a set of ready-made questions that we consider to be important. Instead, we ought to ask questions only after recognizing site characteristics. According to the authors, in order to answer the second question, researchers have to decide whether a site is representative enough for the archaeological heritage resources in the area.⁴² The division of sites into 'significant' and 'insignificant' would mean, in this approach, deciding whether questions and research problems can be raised on the basis of a specific archaeological site and whether a site can be considered to be representative for archaeological heritage resources of a specific area. Even if we assume that the authors quoted above have developed a theoretically justified approach, we still need to notice that this strategy does not eliminate doubts and vagueness related to possible screening and selection processes but it emphasizes the necessity to evaluate not only the importance of research questions that can be based on a specific archaeological site but

⁴⁰ A. V. Kidder, *The Artifacts of Pecos*, New Haven, Connecticut, Garland Publ, 1932, p. 7; Comp. Y. Kobylński, 'Etyka ochrony dziedzictwa archeologicznego', in M. Rubnikowicz (ed.), *I Forum Konserwatorów. Etyka i estetyka*, Toruń, Służba Ochrony Zabytków Województwa Kujawsko-Pomorskiego, 1998, p. 51.

⁴¹ Z. Kobylński, 'Problemy metody reprezentacyjnej w archeologicznych badaniach osadniczych', *Archeologia Polski*, vol. 29, 1984, pp. 28–30.

⁴² T. F. King, P.P. Hickman and G. Berg, *Anthropology in Historic Preservation: Caring for Culture's Clutter*, New York, Academic Press, 1977, pp. 99–100.

also representativeness of a site. This, in turn, would require extensive knowledge about regional resources.

The second tendency in solving problems related to assessing significance of archaeological sites includes attempts to base significance assessments on objective, not theory-laden criteria, e.g. the size of archaeological site or thickness of its stratification. The said tendency results from criticising rigorous hypothetical and deductive approach as well as from becoming aware of theoretical burden and changeable nature of value assessment statements. M. Glassow suggests that such 'neutral' criteria should encompass e.g. internal diversification, number of finds, site integrity or possibility to collect data on environmental context.⁴³ Other American archaeologists recommend such criteria as: size (or area) of the archaeological site, thickness of its stratification, multi-component character, functional diversification, ecological context, uniqueness, chronology, condition in which the site and its deposits have been preserved, as well as former knowledge about the site. However, in majority of cases, it is wrong to assume that cognitive value of an archaeological site is linearly dependent on such measurable features as size of this site or number of finds. It has been proved, for instance, that, from the scientific perspective, small archaeological sites can be equally significant as the large ones.⁴⁴

British archaeologists who tried to assess significance of archaeological excavation sites have taken similar direction. The Secretary of State accepted the criteria for assessing the values of archaeological sites and consequently, they were granted legal status in England.

As a result of combining law and practice, various classes of legally defined historic monuments and sites are registered in England. Afterwards, a set of decision criteria is applied to determine the 'national interest' of historic monuments and sites – a value which, in accordance with British law, is attributed to 'scheduled' or 'listed' monuments. 'Scheduling' and 'listing' limit the scope of ways in which such historic monuments and sites can be used in the future. In order to unify and facilitate this procedure, in 1983, the Secretary of State published a set of eight, non-statutory criteria used for deciding whether a historic monument or site is of 'national interest':⁴⁵

- survival,
- period,
- rarity,
- fragility/vulnerability,
- internal diversity,
- documentation of previous investigation and/or archival written records,
- group value (association with monuments of the same or other periods)
- potential.

⁴³ M. Glassow, 'Issues in Evaluating the Significance of Archaeological Resources', *American Antiquity*, vol. 42, 1977, p. 414.

⁴⁴ E.g. M. E. Moseley and C.J. Mackey, 'Peruvian Settlement Pattern and Small Site Methodology', *American Antiquity*, vol. 37, 1972, pp. 67–81; F. T. Plog, *The Study of Prehistoric Change*, New York: Academic Press, 1974.

⁴⁵ G. J. Wainwright, 'The Management of the English Landscape', *Archaeological Heritage Management in the Modern World*, London, Allen Unwin, 1989, pp. 164–170; D. J. Breeze, 'Ancient Monuments Legislation', in J. Hunter and I. Ralston (eds), *Archaeological Resource Management in the UK: an Introduction*, Phoenix Mill, Sutton Publishing, 1997, pp. 45–46; R. Thomas, 'English Heritage Funding Policies and their Impact on Research Strategy', in J. Hunter, and I. Ralston (eds), *Archaeological Resource Management in the UK: an Introduction*, Phoenix Mill, Sutton Publ., 1997, p. 141; M. Carver, 'On Archaeological Value', in S. Tabaczyński (ed.), *Theory and Practice of Archaeological Research. Vol. III. Dialogue with the Data: the Archaeology of Complex Societies and its Context in the 90s*, Warsaw, Instytut Archeologii i Etnologii PAN, 1998, p. 423.

Further, English Heritage introduced Monuments Protection Programme (MPP) in order to increase the number of field monuments protected by law in England. Initially, it was a “programme to facilitate scheduling.”⁴⁶ Consequently, the range of eight non-statutory criteria was extended and their number was increased. The criteria of extended range are divided into three separate value assessment levels: ‘characterization’, aim of which is to guarantee that the scheduled historic monuments and sites make a representative sample of all possible classes of historic monuments: ‘discrimination’, aim of which is to differentiate between historic historic monuments and sites of ‘national importance’ and historic historic monuments and sites that belong to the same class but are of minor importance; ‘assessment’ that aims to determine management needs addressing specific historic historic monuments and sites. In the next stages, the criteria applied in assessment of values of historic monuments and sites include the following:

Characterization	Discrimination	Assessment
The duration of a specific category of historic monuments and sites	Survival	Condition
Rarity of a specific category of historic monuments and sites	Potential	Fragility
Diversity within a specific category	Diversity of components	Vulnerability
Representativeness of a specific category in the context of a specific chronological stage	Amenity value	Value from the perspective of preservation possibilities
	Archaeological documentation	
	Historical documentation	
	Group value (association with other categories of historic monuments and sites)	
	Group value (association with other historic monuments and sites of the same category)	

⁴⁶ T. Darvill, *Monuments Protection Programme: Monuments Evaluation Manual*, London, English Heritage, 1988; B Startin, ‘The Monuments Protection Programme: Archaeological Records’, in Ed. C.U. Larsen (ed.), *Sites and Monuments: National Archaeological Records*, Copenhagen, The National Museum of Denmark, 1992, pp. 201–206; B. Startin, ‘Preservation and the Academically Viable Sample’, *Antiquity*, vol. 67, 1993, pp. 184–196; B. Startin, ‘The Monument Protection Programme: Protecting what, how, and for whom?’, in M.A. Cooper, A. Firth, J. Carman, and D. Wheatley (eds), *Managing Archaeology*, London – New York, Routledge, 1995, pp. 137–145.

J. Carman⁴⁷ criticizes application of the aforementioned criteria and draws attention to the fact that the said list does not seem to reflect the complexity of decisions to be made. Even when we assume that applying the abovementioned criteria is appropriate for assessing significance of a historic monument or site in the context of national legislation, the same historic monuments and sites will be also acknowledged to be significant for the plans developed by regional authorities as well as for the aims of rescue archaeology. Therefore, everything that cannot be included in the said criteria will not be protected at national, regional, and local levels. According to J. Carman, this will result in losses in archaeological material.

The function of the value assessment criteria applied by the Secretary of State involves giving specific 'scores' to each historic monument and site for its features. However, the analysis proves that the criteria include certain potential contradictions, which can be difficult to deal with. For instance, such features as 'survival', 'condition', 'fragility', and 'vulnerability', can be mutually exclusive. If the likelihood of being preserved in a good condition is high (for which historic monuments and sites get a lot of scores), then the historic monument cannot be excessively fragile or vulnerable (for which a historic monument or site also gets a score). Potentially, other criteria are equally mutually exclusive. A historic monument or a site gets scores for documents referring to it, for being a part of a group, for the number and quality of attributes it possesses. On the other hand, it can also get scores for its rarity and for the presence of just one key attribute. Consequently, application of such criteria may result in a situation in which historic monuments and sites, depending on scores they have been given for their significance, cannot be compared in any reasonable way. According to J. Carman, the only reasonable solution to this issue is to adopt the superior criterion of 'potential', on which other features of an archaeological site depend.

Being under clear influence of English concepts of heritage value assessment, J. Nowakowski, A. Prinke and W. Rączkowski also study the issue of value assessment criteria. Recently, they have rightly claimed that the value of an archaeological site is an ambiguous concept that encompasses numerous aspects: scientific (the cognitive value of a site), environmental (in the case of sites with their own landscape form), local (a site connected with the history of the region and local tradition), spectacular (objects which are particularly attractive because of their location, the circumstances of discovery, inventory of historic monuments and sites, function, etc.). They also mention that academic, aesthetic, visual, educational, and political criteria can be adopted. Moreover, they emphasize that there are no general and formalized objective patterns for assessing values of archaeological sites in Poland. Usually, according to these authors, the criteria applied include:

- visible morphological form being a part of the landscape,
- importance of the site in the past (the key, central, marginal site).
- representativeness for a specific region or for a specific period,
- uniqueness for a given region or for a specific period,
- the amount of the find material collected (criterion applied routinely in the nationwide project called 'Archeological Map of Poland,' (AZP) in which most frequently only pottery shreds are available,
- survival,
- future investments.

⁴⁷ J. Carman, *Valuing Ancient Things: Archaeology and the Law*, London, Leicester University Press, 1996, pp. 11–15.

Obviously, almost the same criticism that concerns value assessment criteria applied in England can refer to the criteria mentioned above. The criteria contradict each other (representativeness and uniqueness), they are unreliable (the amount of the surface find material), subjective (the importance of the site), and non-scientific (future investments). According to the said authors, classification of archaeological historic monuments and sites should result in dividing sites, which are subjects of value assessment, into classes or categories. At the same time, the authors are aware that this classification of value assessment will always have temporal character: "specific classification or distinguished classes of historic monuments every time reflect present knowledge and can be changed under the influence of the researches conducted."⁴⁸

Dutch archaeologists present a concept that is somewhat similar to the English one.⁴⁹ They suggest assessing the value of a site by applying the criterion of uniqueness, research potential, group value, and representativeness. The measurement parameters of the criteria proposed by those archaeologists include:

RARITY:

- the number of comparable contemporaneous historic monuments and sites in good physical condition, located in the same archaeo-region;
- the same number expected on the basis of predictive maps.

RESEARCH POTENTIAL:

- full or partial excavations of comparable historic monuments and sites located in the same archaeo-region (more/less than 5 years ago);
- recent and systematic study of a given archaeo-region;
- recent and systematic study of a given archaeological period;
- relevance to the existing academic or governmental research programme.

GROUP VALUE:

- synchronic context (presence of contemporaneous historic monuments and sites located in the same micro-region);
- diachronic context (presence of historic monuments and sites of various periods located in the same micro-region);
- geographical context (physical as well as historical and geographical landscape integrity);
- presence of organic sediments located in close vicinity to the site.

REPRESENTATIVENESS:

- number of comparable, contemporaneous historic monuments and sites in good physical condition located in the same archaeo-region;

⁴⁸ J. Nowakowski, A. Prinke and W. Rączkowski, 'Latać czy nie latać?: zdjęcia lotnicze jako kolejny element standardowej procedury w ochronie stanowisk archeologicznych', in M. Dworaczyk *et al* (eds), *Konserwatorskie badania archeologiczne w Polsce i w Niemczech. Acta Archaeologica Pomoranica 2*, Szczecin, Stowarzyszenie Naukowe Archeologów Polskich, 1999, pp. 113–136; the example of authors who write on the subjective character of any classification: Z. Kobylński, 'Problemy klasyfikacji zjawisk kulturowych w archeologii', in J. Piontek (ed.), *Pojęcie cechy w naukach biologicznych*, Poznań, Wydawnictwo Naukowe UAM, 1991, pp. 15–34 and D. Minta-Tworzowska, *Klasyfikacja w archeologii jako sposób wyrażania wyników badań, hipotez oraz teorii archeologicznych*, Poznań, Wydawnictwo Naukowe UAM, 1994, 172.

⁴⁹ J. Deeben, B.J. Groenwoudt, D.P. Hallewas, and W.J.W. Willems, 'Proposals for a Practical System of Significance Evaluation in Archaeological Heritage Management', *European Journal of Archaeology* vol. 2, no. 2, 1999, pp. 177–199.

- the same number specified on the basis of predictive maps;
- typicality in international perspective;
- conformity with government's policy.

In Polish archaeology and in Polish tradition of monument preservation, the concept of classifying cultural assets according to value assessment criteria had been generally unknown until recently. Moreover, researchers are also unfamiliar with the concept of selecting legally protected historic monuments and sites. In Polish archaeological publications, R. Mazurowski is the only scientist who presents the concept of assessing values of archaeological heritage based on its scientific significance. He suggests that the following criteria should be applied in value assessment:

- central sites criterion,
- multiculturalism criterion,
- survival criterion,
- uniqueness criterion,
- crucial problem criterion,
- representativeness criterion.⁵⁰

Mazurowski presents also detailed instructions on classifying sites in accordance with the abovementioned criteria. For instance, the central sites criterion ascribes the highest value to the sites where the main settlements, production areas, and burial grounds are located. On the other hand, the lowest value is ascribed to settlement traces and to peripheral sites: camps, small mid-forest settlements, etc. Multiculturalism criterion favours multicultural and multifunctional sites. Uniqueness criterion ascribes the highest value to the sites which 'do not comply with the established standards' and provide some special information. These sites are exceptional due to their chronology or function they perform in a specific region. This refers also to sites that are unusually located, create their own landscape forms, have untypical inventory, etc.

Conducting brief analysis of the criteria suggested by R. Mazurowski makes us conclude that the 'central sites' and 'uniqueness' criteria, determined on the basis of surface finds, are obviously extremely subjective and highly dependent on e.g. geographical scale within which these criteria are assessed. The 'survival' criterion, established on the basis of fragmented collection of pottery sherds found on site surface, depends on such factors as ploughing depth and the depth at which archaeological features can be found. Whereas shallowly lying features can be destroyed and ceramics can be ploughed out, deeply buried items from the same site can be preserved in ideal condition. This, however, can only be verified after starting excavation works. A similar issue concerns the 'multiculturalism' criterion, and, moreover, it is not clear whether the 'multicultural' sites are, in a cognitive sense, more valuable than 'monocultural' sites, which were abandoned and not dependent on any postdepositional perturbations of cultural character. Hence, they are closest to the concept of a 'petrified society' or a 'time capsule' and to a great extent resemble Pompeii, discovery of which is a dream of every archaeologist. Despite the said reservations and, if not for the serious consequences arising from the proposed and implemented hierarchization, on account of scientific freedom, R. Mazurowski could be granted the right to classify sites on the basis of criteria he has selected himself. For Mazurowski, the 'value assessment classification' has become the basis for making decisions of diversified level of regularity in carrying out rescue excavations within the area of transit pipeline between Yamal Peninsula and Western Europe. This, in case of the sites classified as 'least valuable', consisted only in carrying out temporary rescue works as well

⁵⁰ R. Mazurowski, *Założenia i wskazówki metodyczne dla archeologicznych badań ratowniczych wzdłuż trasy gazociągu tranzytowego*, Poznań, EuRoPol GAZ S.A., 1996, pp. 21–25.

as a so-called supervision of construction and earth works. Consequently, 'value assessment' has practically become a selection based on uncertain and subjective assessments that can result in some of the sites being researched on 'lower level of regularity' or to be extinct at all.⁵¹

Critical analysis of all suggestions for assessing research values of archaeological sites allows us to draw conclusion that **it is impossible to value a site objectively before carrying out full excavation works**, as a result of which the site is destroyed completely. In every other case, even in the case of formally specified criteria, we need to base our assessment on our intuition or site sampling which can turn out to be non-representative for the entire site. Simultaneously, a mutual relation can be observed between an attempt to carry out the most accurate site value assessment and the extent of damages that result from applying different sampling strategies.

Basically, **cognitive potential of a site expressed in physical condition in which the stratification system is preserved is the only reasonable criterion of its scientific value** (to be specific: the potential value). Obviously, the criterion is internally complex and, as it has been recently suggested by J. Deeben and other researchers, defined by two other criteria: integrity and preservation, assessed by applying the following criteria:⁵²

INTEGRITY:

- presence of features;
- integrity of features;
- spatial integrity;
- intact stratigraphy;
- presence of movable finds in situ;
- preservation of spatial relations between the finds;
- preservation of spatial relations between finds and features;
- preservation of anthropogenic biochemical residues.

PRESERVATION:

- preservation of artefacts;
- preservation of organic material.

The abovementioned parameters can be basically limited to only two parameters, as the context of intact stratification of a site includes other phenomena to which the said authors refer to as 'site integrity'. Thus, we can assume that the higher the potential cognitive value of a site will be, the more intact the stratification is and the better the elements of historical substance are preserved.

⁵¹ R. Mazurowski, *Założenia i wskazówki metodyczne dla archeologicznych badań ratowniczych wzdłuż trasy gazociągu tranzytowego*, Poznań, EuRoPol GAZ S.A., p. 21, 1996; the criticism of such an approach e.g. G. Carver, 'Ratując archeologię', in Z. Kobyliński (ed.), *Metodyka ratowniczych badań archeologicznych*, Warsaw, Stowarzyszenie Naukowe Archeologów Polskich, 1999, pp. 27–39; Z. Kobyliński, 'Ratownicze badania wykopaliskowe: nauka kompromisu czy kompromis nauki', in Z. Kobyliński (ed.), *Metodyka ratowniczych badań archeologicznych*, Warsaw, Stowarzyszenie Naukowe Archeologów Polskich, 1999, pp. 17–26.

⁵² J. Deeben, B.J. Groenwoudt, D.P. Hallewas, and W.J.W. Willems, 'Proposals for a Practical System of Significance Evaluation in Archaeological Heritage Management', *European Journal of Archaeology*, vol. 2, no. 2, 1999, pp. 177–199.

Moreover, the parameters in question can be determined in a relatively easy way, without destroying a site unnecessarily, e.g. by applying non-destructive methods, i.e. aerial survey, geophysical prospection, restricted test sampling or drilling.

Deciding which archaeological sites should be scheduled for protection of reservation character (preventive preservation) and which sites should be protected by excavation research (preservation through documentation) is based on the assumption that the sample of archaeological heritage resources preserved for future generations should be representative and encompass sufficient number of sites from each category. If we accept that this sample makes around 10% of all resources,⁵³ then we should assume that appropriate representation of each chronological stage, each type of site, and each geographical region of a specific country should be included in the fraction on which preventive preservation order has been placed. Obviously, such an approach requires recognising resources comprehensively as well as categorising them in terms of geography, chronology, function, and typology. After carrying out such a categorisation, it is possible to determine the number of sites from every distinguished class that should be included in the representative sample preserved for future generations. After defining this number we can select particular sites included in a specific class and then provide them with protection. Choosing specific sites can be influenced by such features as condition in which an object has been preserved, typicality for a given class, or, on the contrary, uniqueness and individual character distinguishing a particular site.

Theoretically, such a statistical approach seems to be justified. It is parallel to the theory and methodology applied in nature conservancy in which the decrease in the number of particular species of plants or animals results in including such species into the list of protected species. However, after the number reaches the usual threshold again, approval for deplantation, hunting or fishing is issued. Apart from ethical aspect of such a decision, we ought to emphasize the fundamental difference between living species and archaeological sites and objects. Whereas the first ones were created as a result of biological processes of reproduction and, as such, they consist of organisms of identical structure (but of course having also individual features), the latter ones are unique and their classification is based on subjective criteria as they are classified by a subjective researcher. Therefore, both dividing archaeological heritage resources into categories and establishing representative number and sample of each category can be affected by a subjective error. This can result in distorting the picture of archaeological heritage resources located in a specific country, even though statistical objectivity has been seemingly preserved.

4.2. Social value of archaeological heritage: ethnic groups, local society, and tourists

The problem of assessing values of archaeological heritage looks totally different if we adopt society's point of view instead of considering the perspective adopted by scientists investigating the past on the basis of material remains, which are the fundamental source of information. For the society, archaeological heritage is a potential source of such values as group identity, place attachment, basis for emotional bond with somebody's own past, element of emotion-saturated landscape, source of aesthetic feelings or factor of economical growth. The said values, which can be generally referred to as social values, do not have to be congruent with high scientific

⁵³ Such an assumption was made in 1984 in England and was included in England's Archeological Resource issued by Historic Buildings and Monuments Commission (HBMC). The document triggered the establishment of Scheduling Enhancement Programme (SEP) which was later converted into Monuments Protection Programme (MPP) – J. Schofield, *MPP 200. A review of the Monuments Protection Programme, 1986–2000*, London, English Heritage, 2000.

values, which are specified by archaeologists. However, frequently the situation is totally different, i.e. when high scientific value of a specific archaeological excavation site is not necessarily a source of any social values. Moreover, on one hand, the values in question can be in conflict with each other when the society uses archaeological heritage values and this fact can result in limiting scientific researches. However, on the other hand, the values can also exclude each other when archaeological researches limit the scope in which social values of a specific site can be used.

Modern history of various countries, especially the ones that nowadays become independent or regain independence, provides us with numerous examples showing clearly that frequently archaeological heritage had non-scientific value that integrated societies, and was a source of national pride.⁵⁴

In modern times, examples of archaeological heritage elements that are valuable for ethnic minorities can be found in e.g. activities initiated in the 1970s by indigenous Americans, and later by Afro-Americans in the USA, by Aborigines in Australia, by Maori people in New Zealand or by Sami people in the northern Europe, who demanded that archaeological researches carried out on their ancestors' remains and in sacred places must be restricted or even stopped. This resulted from the fact that such places or finds, treated by archaeologists as sources of knowledge, are still living elements in indigenous people's culture and still carry crucial social values.⁵⁵

Paradoxically, from indigenous people's point of view, preserving physical heritage for future generations does not necessarily have to be of the highest priority.⁵⁶

Claiming ownership to archaeological heritage sites and objects and claiming the right to decide about their use does not always concern only ethnic minorities or indigenous people. In many cases such claims are and will be issued by local communities that consider the objects in question to be symbols of their identity.

Archaeologists carrying out scientific activities in the areas that have been inhabited by representatives of different cultures were inspired by experiences gained particularly by North American and Australian scientists and, as a result, started to pay attention to the need of respecting interests, feelings, and religion of such cultures. Consequently, numerous solutions have come up recently, aiming at managing archaeological heritage jointly, inviting all interested groups and sectors. Such projects do not only involve carrying out excavations in which local communities participate, but also preserving finds in the area in which they were found. Moreover, the said projects involve also archaeologists maintaining continuous contact and holding consultations with local inhabitants, also in the periods between excavation seasons.

⁵⁴ In relations to the 19th century – M. Diaz-Andreu, *A World History of Nineteenth-Century Archaeology. Nationalism, Colonialism, and the Past*, Oxford, Oxford University Press, 2007; in relations to the 20th century e.g. on the role of archeology in Germany– U. Veit, 'Towards a Historical Sociology of German Archaeology', in L.R. Lozny (ed.), *Comparative Archaeologies. A Sociological View on the Science of the Past*, New York, Springer, 2011, pp. 53–77; in Argentina – G.G. Politis and R.P. Curtoni, 'Archaeology and Politics in Argentina during the last 50 Years', in L. R. Lozny (ed.), *Comparative Archaeologies. A Sociological View on the Science of the Past*, New York, Springer, 2011, pp. 495–523; in Turkey – T. Tanyeri-Erdemir, 'Archaeology as a Source of National Pride in the Early Years of the Turkish Republic', *Journal of Field Archaeology* vol. 32, 2006, pp. 381–393; in relations to so called 'Regained Lands' in Poland – Z. Kobylński and G. Rutkowska, 'Propagandist Use of History and Archaeology in Justification of Polish Rights to the 'Recovered Territories' after World War II', *Archaeologia Polona*, vol. 43, 2005, pp. 51–124.

⁵⁵ See more in Z. Kobylński, *Własność dziedzictwa kulturowego*, Warsaw, Instytut Archeologii i Etnologii PAN, 2009, pp. 174–196.

⁵⁶ I. Poullos, 'Moving beyond a Values-Based Approach to Heritage Conservation', *Conservation and Management of Archaeological Sites*, vol. 12, no. 2, 2010, pp. 170–185.

Additionally, the projects involve active process of making collective decisions on the future of the local archaeological heritage.⁵⁷

Obviously, archaeological heritage, as a factor of sustainable development of local societies depending on tourism, is also a potential carrier of economic values. Such phenomenon frequently results in societies emphasizing and presenting archaeological heritage assets that, from scientific point of view, do not have to be highly valued. Yet, on the other hand, they are valuable as tourist attraction. Additionally, assessing values of archaeological heritage must not disregard economic and social values that industrial and utility investments can have for local communities despite the fact that such investments can potentially destroy or disturb archaeological sites that can be of high scientific value.⁵⁸

5. Contemporary suggestions on solving the problem of assessing archaeological heritage values

At the end of the 20th century it was understood that archaeological sites and objects are not only 'scientific resources' but also common, public values, i.e. 'archaeological heritage'. Consequently, values started to be no longer treated as objective traits of archaeological sites and objects that we can measure on a possible-to-establish scale. It became clear that if it is necessary to assess archaeological heritage values, value assessment systems must not focus exclusively on scientific points of view. Instead, they have to take into consideration preferences of different social groups and, hence, focus on various perspectives. As a result, it was suggested to abandon the concept of 'significance' used as an expert criterion in assessing values of sites. Instead, an approach 'focused on varied values' was introduced and, consequently, stakeholders became the most important factor taken into consideration instead of historic monuments.⁵⁹

At the end of the 20th century Dutch archaeologists put forward a cogent suggestion presenting preservation decision procedures, which were correct from the theoretical point of view. These procedures were based on an attempt to connect both of the aforementioned ways

⁵⁷ E.g. N. Faulkner, 'Archaeology From Below', *Public Archaeology*, vol. 1, no. 1, 2000, pp. 21–33; J. Field, J. Barker, R. Barker, E. Coffey, L. Coffey, E. Crawford, L. Darcy, T. Fields, G. Lord, B. Steadman and S. Colley, 'Coming back: Aborigines and Archaeologists at Cuddie Springs', *Public Archaeology*, vol. 1, no. 1, 2000, pp. 35–48; A. Crosby, 'Archaeology and Vanua Development in Fiji', *World Archaeology*, vol. 34, no. 2, 2002, pp. 363–378; C. McDavid, 'Archaeology that Hurts; Descendants that Matter: a Pragmatic Approach to Collaboration in the Public Interpretation of African-American Archaeology', *World Archaeology*, vol. 34, no. 2, 2002, pp. 303–314; S. Moser, D. Glazier, J.E. Philips, L. Nasr el Namr, M.S. Mouier, R.N. Aiesh, S. Richardson, A. Conner, and M. Seymour, 'Transforming Archaeology through Practice: Strategies for Collaborative Archaeology and the Community Archaeology Project at Quesir, Egypt', *World Archaeology*, vol. 34, no.2, 2002, pp. 220–248; S. Lekakis, 'Going Local in a Global World: Locating the Public and Evaluating the Synchronic Context in Archaeological Resource Management', *Conservation and Management of Archaeological Sites*, vol.10, no. 4, 2008, pp. 308–319; A. Stroulia and S.B. Sutton, 'Archaeological Sites and Local Places: Connecting the Dots', *Public Archaeology*, vol. 8, no. 2–3, 2009, pp. 124–140; J. R. Welch, M.K. Altaha, K.A. Hoerig and R. Riley, 'Best Cultural Heritage Stewardship Practices by and for the White Mountain Apache Tribe', *Conservation and Management of Archaeological Sites*, vol. 11, no. 2, 2009, pp. 148–160; T. Fushiya, 'Archaeological Site Management and Local Involvement: a Case Study From Abu Rawash, Egypt', *Conservation and Management of Archaeological Sites*, vol. 12, no. 4, 2010, pp. 324–355.

⁵⁸ B. Wilkins, 'Knowledge, Value and the Celtic Tiger', in J.H. Jameson, and J. Eogan (eds), *Training and Practice for Modern Day Archaeologists*, New York: Springer, 2013, pp. 175–191.

⁵⁹ E.g. R. Mason, 'Fixing historic preservation: a constructive critique', *Places*, vol. 16, no. 1, 2004, pp. 64–71.

of analysing criteria adopted in selecting sites that should be put under preventive preservation.⁶⁰ In comparison to the previously described value assessment procedures implemented in England, the suggestion offered by Dutch archaeologists should be regarded as an important step forward. On one hand it introduces hierarchy of decision criteria and recommends preservation methods to be used for achieving certain results of applying value assessment procedure in a specific site. On the other hand, in accordance with the current tendencies commonly reinforced in preservation, it prioritizes non-scientific values of archaeological heritage. The fundamental assumption of this decision-making procedure is to preserve *in situ* not only all the sites and archaeological monuments that have values related with public perception, but also to select a representative and cognitively valuable sample of the existing archaeological heritage resources and preserve it for future generations of archaeologists.

According to the said proposal, social perception ('visibility'), i.e. aesthetic and historical values, will create fundamental criteria categorizing archaeological sites. We reckon that this set of values should be supplemented with associative, symbolic, and economic values. Presence of these values should explicitly and with no exception determine making a decision on preventive preservation of an object of historical value. Further value assessment procedure will include archaeological sites and objects that, from the point of view of social perception, do not have any value. In this case, according to the sensible suggestion made by Dutch archaeologists, physical condition in which historical substance has been preserved will be the decisive criterion. Low integrity level of elements of historical substance fundamentally disqualifies a site from being put under preventive preservation. As per the concept formulated by Dutch archaeologists, in regard to sites with well-preserved historical substance, value assessment should be based on criteria which are similar to the English concepts, including assessments of rarity, research potential, and archaeological context (so called group value). For the sites with high value of parameters applied in assessing the criteria in question a preventive preservation order should be issued. Exceptionally, such an order can be also issued for sites in which historical substance has been preserved only to marginal extent but which are valuable from scientific point of view. The criterion of representativeness is of particular importance for the Dutch authors as, at the end, it will determine the form of preservation of sites that have not been considered to be scientifically valuable.

When approving theoretical assumptions on the basis of which the abovementioned suggestions about assessing values of archaeological heritage resources and assessing criteria for making preservation-related decisions were made, it needs to be reminded that it is basically impossible to determine scientific values of a site that has not been excavated. Condition in which historical substance has been preserved is the only objective and easy-to-operationalize criterion determining cognitive potential of a site. According to this scheme, the criterion of representativeness is regarded as optional, due to the fact that before applying it, it is necessary to fully recognize archaeological heritage resources located in a specific geographical region. In regards to archaeological heritage, recognizing resources is a complicated process that needs to be constantly updated. Whereas it is possible to change the diagnosis of representativeness of a specific site, in majority of cases once a conservation decision concerning preservation methods is made, it cannot be changed easily.

⁶⁰ J. Deeben, B.J. Groenwoudt, D.P. Hallewas, and W.J.W. Willems, 'Proposals for a practical system of significance evaluation in archaeological heritage management', *European Journal of Archaeology*, vol. 2, no. 2, 1999, pp. 177–199; D.J. Huisman, M. Vorenhout, A. Smit, B.J.H. van Os, and M. Manders, 'Preservation and monitoring of archaeological sites', in D.J. Huisman (ed.), *Degradation of archaeological sites*, Den Haag, Sdv Uitgevers, 2009, pp. 177–212.

To conclude the discussion in question, it can be stated that there are two major criteria of utmost importance in assessing values of archaeological heritage resources, which provide basis for making decisions concerning preservation methods to be applied. The first criterion involves presence of values determining social perception of a specific archaeological site or objects.⁶¹ The second criterion involves condition in which historical substance has been preserved, as it determines the information potential of a site.

The above statement results in laying down requirements that should be satisfied in recognizing archaeological heritage resources so that outcomes of such a recognition could justify making decisions on selection of proper methods applied in preserving each site individually. It is not enough to confirm that a site exists or even to determine its borders. Value analysis conducted for each discovered archaeological site, and especially the analysis of non-scientific values involving social perception of a historic monument or a site, is an indispensable element in the process of identifying archaeological heritage resources. Assessing the condition in which historical substance of a site has been preserved should be the second requirement in the resource recognition process. Obviously, the said requirements are far-reaching and imposing them to the fullest possible extent might be difficult in majority of countries due to technical and financial obstacles. However, being aware that it is necessary to meet the requirements in question should facilitate development of successful measures for dealing with such hindrances. The Archaeological Map of Poland project, which is carried out in our country, involves e.g. certain elements of assessing values of the discovered sites. However, site value assessment, which is stipulated in site inventory procedures, is based on purely intuitive fundamentals; it also does not cover aspects that in our discussion have been considered to be crucial for making scientifically justified decisions.

Evaluating results of resource identification process, in the event of making decisions on preservation by record involves a necessity of considering yet another crucial factor, i.e. threats for an archaeological site. The decision on conducting rescue excavation of a particular site can involve either making immediate excavation intervention, which will take place when integrity of a site is currently at risk, or making an order to conduct research if the current form of land management is transformed into a form that can lead to such risks. Then, in the event of applying such a preservation method, choosing an opportune moment to take rescue action will be an essential element in making the right preservation decision. Accurate diagnosis has to be based on recognition results and carrying out regular monitoring of the condition in which a historic site or monument is.

It is worth considering which sites meet the two criteria which, in the course of the above discussion, have been considered to be the most important from the perspective of making decisions about preventive preservation of archaeological heritage: the social perception and the good condition of preservation of the authentic substance.

The first condition is met especially by archaeological sites visible on the ground, i.e. the ones that constitute an element of cultural landscape. These objects, i.e. architectural relics, hill forts, barrows, embankments, can enhance development of qualified tourism, as they have at least such potential values as: aesthetic, cultural, symbolic-associational or even economic. A great chance for preserving the said types of archaeological sites has been provided by tendencies, recently revealed in both international and national policies to protect, shape, and manage cultural landscape for the public good. Protection of 'archaeological landscape',

⁶¹ The significance of this criterion is made more explicit by the program document Historic Environment Review (available on the Internet on the website: <http://www.english-heritage.org.uk>) prepared by English Heritage. This organization used to pay special attention to historic and scientific criteria during the decision-making concerning preservation.

i.e. cultural landscape dominated or marked by archaeological heritage objects, should prioritize not only preservation but also scientific and research activities. Emphasis placed on archaeological landscape protection,⁶² instead of on the formerly applied individual protection of isolated archaeological objects, stems from the fact that archaeologists became aware of the links existing between cultural and natural elements of human environment. Moreover, the said emphasis results also from the fact that, first and foremost due to aerial reconnaissance, archaeologists became more conscious of the scope of activities a man in the past carried out. Additionally, this scope was much wider than it was previously assumed. Hence, protection of decontextualized archaeological sites should be replaced by area protection.⁶³

Meeting the second criterion, i.e. good condition in which historical substance has been preserved, is possible first of all in case of such sites in which favourable conditions contributed to survival of organic matter. This criterion should be taken into account in the event of making decisions on providing archaeological sites with reservation protection. Primarily, these sites include waterlogged and wet sites that can potentially provide us with more scientific information about the past as well as with information about such spheres of life and human activities that we would not be able to obtain from 'dry' sites containing only mineral substance. At the same time, these sites, most precious from the scientific point of view, are constantly exposed to damage resulting from peat exploitation, draining wetlands and marshes for agricultural and forestry purposes or from being located on floodplains.⁶⁴ Therefore, it is urgently needed to take into account the needs for protecting archaeological sites in every activity undertaken in wetlands. Moreover, it is strongly recommended to connect archaeological heritage preservation with nature conservation. It is important that in this respect we can refer to *Ramsar Convention*, i.e. *Convention on Wetlands of International Importance, especially as Waterfowl Habitat* signed in the city of Ramsar in Iran in 1971. Until present, 168 countries, including Poland, have ratified the said convention. International cooperation is of great significance since decline in groundwater level caused by carrying out activities in one country in a close proximity to the border can result in damaging archaeological sites located in a neighbouring country. Sites located on wetlands require special care that does not only involve taking legal and legislative actions but also e.g. monitoring hydrological conditions on permanent basis.⁶⁵

⁶² D. Jaskanis, *Zabytek archeologiczny i środowisko*, Białystok, Państwowe Wydawnictwo Naukowe, 1980; Z. Kobyliński, *Krajobraz archeologiczny*, Warsaw, Fundacja Res Publica Multiethnica, 1999; M. Gojda, *Archeologie krajiny*, Praha, Academia, 2000.

⁶³ The tendency has emerged in Scandinavian countries – compare K. Kristiansen, 'Między racjonalizmem a romantyzmem: zarządzanie dziedzictwem archeologicznym w latach 1990-tych', in Z. Kobyliński (ed.), *Ochrona dziedzictwa archeologicznego w Europie*, Warsaw, Stowarzyszenie Naukowe Archeologów Polskich, 1998, pp. 49–56; the problem of awareness of the need for the protection of archeological landscape in Italy is covered, e.g. L. Domanico, 'The Invisible Landscape: Subsoil, Environment and the Italian Legislation on the Cultural Heritage', *European Journal of Archaeology*, vol. 2, no. 2, 1999, pp. 159–175.

⁶⁴ J. Coles, 'Wetland archaeology in the 20th century: history and commentary', *Archeologia Polona*, vol. 35–36, 1998, p. 313 and fig. 20, p. 314.

⁶⁵ See: H.A. Groenendijk, 'Terpen: a shared responsibility for a shared interest', in W.J.H. Willems, H. Kars, and D.P. Hallewas (eds), *Archaeological heritage management in the Netherlands. Fifty years State Service for Archaeological Investigations*, Assen – Amersfoort, Van Gorcum, 1997, pp. 239–255; S. Trow, 'Wielka Brytania: zarządzanie nadmorskim dziedzictwem Anglii', in Z. Kobyliński (ed.), *Ochrona dziedzictwa archeologicznego w Europie*, Warsaw, Stowarzyszenie Naukowe Archeologów Polskich, 1998, pp. 201–205; P. Szpanowski, 'Wybrane aspekty ochrony zabytków w Danii', in K. Gutowska (ed.), *Problemy zarządzania dziedzictwem kulturowym*, Warsaw, Fundacja Res Publica Multiethnica, 2000, pp. 273–274; P. Szpanowski, 'Protection of the archaeological heritage in Denmark: remarks from the Polish point of view', *Archeologia Polona*, vol. 38, 2000, pp. 133–134.

These are the two main criteria that we should take into account when making decisions concerning preventive preservation of the archaeological heritage. Moreover, this paper presents also an additional, optional criterion of representativeness of heritage samples preserved for future generations. However, this important requirement of representativeness could be met only when full identification of archaeological heritage resources is carried out and when a model of quantity and quality structure of archaeological heritage in a specific region is made. Hence, application of this criterion depends on intensity of reconnaissance and on the progress in analysing outcomes of such reconnaissance.

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MONUMENT VALUE AS A CRITERION UNDER NATIONAL AND INTERNATIONAL PUBLIC LAWS

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Value of cultural heritage elements is one of the main legislative criteria classifying different cultural properties as objects of historical interest. Hence, determining such a value results in cultural properties being protected and preserved for future generations. This principle applies to cultural heritage preservation both at national and international levels, for instance in regard to selecting objects of historical importance that are considered for inclusion into UNESCO's World Heritage List or defining objects of historical importance for purposes related with other regulations. Due to this, eligibility criteria are usually provided in state regulations and can be also found in generally applicable acts of international or regional law, for instance in acts adopted by UNESCO or acts introduced by European Union.

This article analyses evolution and contemporary methods of defining values of objects of historical importance from legislative perspective. In the first place, the study will focus on legislation being in force in selected countries. Subsequently, it will take into consideration typical agreements and other acts of international law. A short summary will be included at the end of this article.

To begin with, however, not deep-diving into theory-based reflections,¹ one should explain the term 'object of historical importance', also referred to as 'historic monument or site', which not only defines the entire concept but also shapes value criteria included in the phrase in question. From its dawn, protection and preservation of objects of historical importance aimed at preserving memories and thinking about the past – contemporary terms defining 'historic monuments derive from a Latin word 'monumentum', which, according to Cicero, defines "anything that evokes past memories."² Consequently, such languages as English, French, Italian, or Spanish adopted the ancient word 'monere' from which such terms as 'monument' or 'monumento' stem from. The Polish word 'pomnik' (from the verb 'przypomnieć' / bring back to mind, remember – translator's note.), or its synonym 'monument', have the same origin, yet these terms are used in slightly different contexts. Similarly, in German, this function is fulfilled by a noun 'Denkmal', which stems from a verb 'denken' (to think), since, according to a late German author, "a monument is any structure that can 'educate' people on past things."³

¹ For heritage protection and beginnings of monument protection laws, refer inter alia to: W. Kowalski, *Nabycie własności dzieła sztuki od nieuprawnionego*, Cracow, Zakamycze 2004, p. 120 et seq.

² "Omnia monumenta sunt, que facium rei recordationem," quoted, as subsequent, K. Kowalski: *O istocie dziedzictwa europejskiego – rozważania*, Cracow, MCK 2013, p. 40. Further bibliography therein.

³ At the beginning of 20th century G. Baldwin Brown paid attention to the subject matter in *The Care of Monuments*, Cambridge, 1905, p. 17–18.

1. Legislation in the USA and selected European countries.

The aforementioned definition of the term 'monument', although in various forms, appears in the earliest legislative acts on heritage protection being in force in the European countries. Swedish royal charter of 1666 signed by Charles XI is supposed to be the first modern document of this kind. According to it, "old monuments in the kingdom, regardless of whether located on crown or peasant lands, are protected by the king and must be protected against any damages."⁴ Value criterion related to "preserving memories" is defined more clearly by another king in royal charter of 1867, from which one can learn that "all objects of historical value that evoke memories of late citizens"⁵ are protected by legal acts. An act of 1942 introduces a new criterion specifying that an object must be no less than 100 years old in order to be called 'a historic monument'. The act also stipulates that objects of historical value must be created by humans (e.g. historical buildings), provided that "the style of past epochs or historically important events has been preserved."⁶ It is also worth mentioning that the word 'monument' applied in the discussed act also refers to natural heritage objects that are "connected with old customs, legends, or historic events." The abovementioned regulations have also been applied in the act on heritage protection, being in force since 1988.⁷ In terms of value criterion, particular attention in this document is paid to four heritage categories, applied in accordance with specific guidelines. These include: place names, ancient monuments and remains, and ancient finds, cultural heritage buildings, ecclesiastical cultural heritage property.⁸ Age is the only criterion that applies to names of places, as set forth in section 1.4 of the act: "established by long usage." The second category, i.e. 'ancientness' includes "human footprints used in the past centuries" that are no longer used. Such frameworks include examples of objects of historical values, whereas "ship wrecks" must be no less than one hundred years old since wrecking. Moreover, the frameworks entail also the aforementioned 'natural formations' that are valuable as monuments due to their connections with "ancient customs, legends, historic events, similarly to all remnants of ancient beliefs."⁹ Age criterion of minimum one hundred years refers also to finds included in this category. The third group entails cultural heritage. Designation criteria include: outstanding value of an object or the fact that an object belongs to a complex of premises of outstanding value.¹⁰ This group includes also parks, gardens, and other 'installations,' provided that they are valuable as cultural heritage. The last category covers ecclesiastical cultural heritage properties subject to specific preservation and protection regulations. This class includes only cemeteries and churches consecrated no later than 1 January 2000 and belonging to Swedish Church or any of its organisational parts (section 4.1 and 4.2). The age is the only criterion that must be met so that ecclesiastical properties would be under the legal

⁴ Supra, p.192.

⁵ Royal charter on monument preservation of 29 November 1867, as amended on 30 May 1873 and 21 April 1886, supra, p. 193 et seq.

⁶ Act no. 350 of 12 June 1942 on monuments and finds, as amended, B.Burnham: *The protection of cultural property. Handbook of national legislations*, ICOM, Paris, 1974, pp. 138–139.

⁷ Heritage Conservation Act (1988:950) incl., amendments up to and including SFS 2002:1029

⁸ See: Heritage Conservation Act, Chapter 1. Section 2: *This Act contains provisions on place-names, ancient monuments, remains and finds, cultural heritage buildings and ecclesiastical cultural heritage (...).*

⁹ Sec. 2. 1: *Ancient monuments and remains are the following traces of human activity in past ages, having resulted from use in previous times and having been permanently abandoned. (...). 8. shipwrecks, if at least one hundred years have presumably elapsed since the ship was wrecked. Ancient monuments and remains also include natural formations associated with ancient customs legends or noteworthy historic events, as well as traces of ancient popular cults"*

¹⁰ *A built environment (buildings) of outstanding interest on account of its cultural historic value or forming part of a settlement of outstanding cultural historic value may be designated a cultural heritage building (...).* Chapter 3. Section 1

protection provided by the act. This means that such properties must have been built before 1939 (sec. 4.3). Moreover, in order for equipment that can be found in churches, ecclesiastical properties, sacral places or cemeteries to be preserved and protected, one must determine their cultural heritage values (sec. 4.6).¹¹ The same applies to cemeteries (sec. 4.11).¹²

Different aspects have been taken into consideration in the initial phase of creating monument preservation regulations in other European countries. After analysing damages inflicted in Napoleon wars in Wittenberg, architect F. Schinkel delivered a report which is one of the earliest examples of the main 'romantic' tendency. In the document presented to Prussian government in 1815 he suggested preserving legacy of German Medieval art.¹³ The debate on heritage protection resulted in creating in Prussia a general definition of the word 'historic monument', which is reflected in an official report produced in 1904 by ministers of education, religion, and public works. Hence, 'historic monument' is an umbrella term for "all remnants of the past artistic periods, regardless of whether they are of historical nature, e.g. inscriptions, or are necessary to understand past development phases of civilisation and art, e.g. prehistoric tombs, weapons, etc., or raise value of landscapes, e.g. gates, towers, etc., or whether they are great inspiration for contemporary arts and crafts." It is further explained that "value of a historic monument does not always refer to arts or history of a country but it is frequently meaningful to a small area or a even a single place where a specific object of historical value is located, e.g. walls, dikes, etc." Moreover, it is also emphasized that the said definition refers not only to properties but also all types of art-related movables and historical relics, e.g. manuscripts.¹⁴

Concurrently, regulations to be adopted in other parts of Germany¹⁵ were under similar debate. Consequently, it became a German tradition, confirmed by Constitution of 1949, to regulate heritage protection issues at the level of regional legislatures (Bundeslands).¹⁶ In terms of defining value of historic monuments in these acts, various publications emphasize their synthetic and general character limited, among others, to such expressions as "conservation of buildings included in cultural heritage" or "due to their...values."¹⁷ However, more developed criteria can be also noticed, e.g.: from legislative perspective, a historic monument is "an object of outstanding artistic, scientific, technical, historical, or national value which justifies particular protective designation."¹⁸ Such criteria are present, for instance, in the act of 1971 brought into effect in Baden-Württemberg. According to it, a historic monument or site is "an object or group of objects, protection of which is in public interest for scientific, artistic, or historical reasons" (art. 2). However, the Act of 1991 effective in Brandenburg stipulates

¹¹ *Furnishing of cultural historic value belonging to a church building or to another ecclesiastic building, church site or cemetery shall be properly kept and cared for* (Chapter. 4, section. 6).

¹² *In the care of a cemetery, due regard shall be given to its importance as part of our cultural environment. Cemeteries shall be cared for and maintained in such a way that their cultural historic value is not reduced or debased* (Chapter. 4, Section. 11).

¹³ *Die Denkmalpflege*, Berlin, 1901, 6, as in G. Baldwin Brown, p. 15.

¹⁴ *Supra*, Berlin, 1904, 77, translation as in G. Baldwin Brown, *op. cit.*, p. 17.

¹⁵ G Baldwin Brown presents in details the discussions and acts brought into force, *op. cit.*, p. 97, et seq.

¹⁶ Royal charter issued in 1818 by Louis I, Grand Duke of Hesse, is considered to be the first document regulating issues of architectural legacy preservation. 'The Preconditions of Preservation: A Historical Perspective' in: D. Loventhal, M. Binney (ed.), *Our past before us. Why do we save it?*, London, 1981, p. 24.

¹⁷ H. -G. Watzke, J. Cramer, P.v. Kodolitsch, 'Federal Republic of Germany', in: *Protection and cultural animation of monuments, sites, and historic towns in Europe*, Bonn, German Commission for UNESCO, 1980, p. 139.

¹⁸ J Pruszyński generalizes in: *Ochrona prawna zabytków w Republice Federalnej Niemiec. Texts and commentaries*, Warsaw, 1992, p. 17.

that similarly defined objects shall be protected in public interest due to their historical, scientific, technical, artistic, architectural, or folk values (art. 1. 1).¹⁹ Furthermore, particular emphasis is put on two aspects: as set forth in legal acts in some bundeslands, such objects will be protected only if “they are important in culture and derive from a historically meaningful epoch.” This restriction has not been introduced in other bundeslands in which also outstanding objects of modern architecture can be protected.²⁰ When characterizing acts of national law, it is crucial to mention that each of them complements fundamental federal acts regulating not only building permit procedures²¹ but also issues concerning rebuilding and developing cities.²² Particularly important is the amendment to building law adopted in 1976,²³ in which special attention was paid to cultural heritage protection of cities. The document highlights that plans “should consider spaces, already existing constructions, historically meaningful streets and squares or other objects of outstanding artistic or architectural values which are worth preserving and protecting.” Government of a particular bundesland adapts its regulations regarding cultural heritage protection to the aforementioned generally applicable frameworks.²⁴

Before finishing the discussion on value criteria, we must emphasize defining value of movable monuments in accordance with German Act on protecting cultural heritage from being exported abroad, brought into effect in 1955²⁵ and amended in 2007.²⁶ “National Value” (national wertvollen Kulturgutes) is the criterion that was applied in the said Act and it can be explained more thoroughly only after providing additional criterion that is applied in the event of exporting a specific monument abroad: “significant loss for the German cultural heritage.”²⁷ Objects of historical value qualified into the group in question are entered into both special state registers²⁸ and comprehensive federal register.²⁹

Heritage value was also discussed extensively in France when heritage protection law was to be adopted. The debates coincided with activity of great individuals of that epoch, e.g. gothic art admirer E. E. Viollet-Le-Duc and author of redevelopment projects carried out in Paris, G. E. Haussmann.³⁰ Initially, in French statutory tradition established at that time, the definition of the term ‘historic monument’ was used separately for movables and immovables, in accordance

¹⁹ Th. Adlercreutz, *Four issues of Cultural Heritage Law in six European countries*, Stockholm, Central Board of National Antiquities. National Historical Museums, Sweden, 1993, pp. 11–12, similar: art. 1. 1 of the Bavarian Act of 25 June 1973, Denkmalpflege Informationen/ The Bavarian State Conservation Office. Protection and Preservation of Historic Buildings and Archeological Sites in Bavaria, München, 1987, p.21

²⁰ H. -G. Watzke, J. Cramer, P. v. Kodolitsch, ‘Federal Republic of Germany,....’, pp. 138–139.

²¹ Bundesbaugesetz vom 27. Juni 1960, Bundesgesetzblatt 1960, I, p. 341 *et seq.*, consolidated text, Bundesgesetzblatt 2004, I, p. 2414 *et seq.*

²² Städtebauförderungsgesetz vom 27. Juli 1971, Bundesgesetzblatt 1971, I, p. 1125 *et seq.*

²³ Bundesbaugesetz 1976, Bundesgesetzblatt 1976, I, p. 2221 *et seq.*

²⁴ **Relations** between federal and national legislative acts are discussed in details by H. -G. Watzke, J. Cramer, P. V. Kodolitsch, *op. cit.*, p. 137 *et seq.* Compar., description of functions fulfilled by the regulations in question, exemplified by renovation works carried out in specific cities, Celle, p. 155 *et seq.*, Ladenburg, p. 165 *et seq.*, Nuremberg, p. 177 and Regensburg, p. 187 *et seq.*

²⁵ Gesetz zum Schutz deutschen Kulturgutes gegen Abwanderung vom 6. August 1955, consolidated text, Bundesgesetzblatt 1999 I, p. 1754 *et seq.*

²⁶ Bundesgesetzblatt 2007, I, p. 757 *et seq.*

²⁷ Chapter 1, art. 1. 1 1 of the Act. Compar., overview of the regulations in: *The protection of movable cultural property*, Vol. II, Paris, UNESCO, 1984, p.70 *et seq.*

²⁸ Verzeichnis national wertvollen Kulturgutes, Chapter I, art. 1. 1 of the Act.

²⁹ Gesamtverzeichnis national wertvollen Kulturgutes, Chapter I, art. 6.2 of the Act.

³⁰ C. Erder, ‘Our cultural heritage: from consciousness to conservation’, Paris, UNESCO, 1986, p. 130 *et seq.*

with scheme of things defined by civil law (art. 516 of French Civil Code).³¹ However, in the Act of 1887³² and, consequently, of 1913,³³ the term 'immovable monument' involved value criterion defined as existence of public interest which aims at protecting specific objects of outstanding "historical or artistic values." (art. 1 of the Act). It was also decided that movable objects, in order to be designated 'movable historic monuments', must be 'science-related'. (art. 14 of the Act).³⁴ The above features were re-used and developed in the heritage code of 2005, currently being in force.³⁵ This document includes synthetic definition of heritage, referring to it as "collection of movable and immovable goods, both public and private, of outstanding historical, artistic, archaeological, aesthetical, or science- and technology-related values."³⁶ Hence, in comparison to former acts, the French legislative acts currently binding do not include object-based division of monuments. However, value of a monument or site still depends on its specific features. The catalogue has only been extended by focusing on archaeology-, aesthetics-, and technology-related values.

Before analysing legislation-focused reference to heritage values in Anglo-American tradition, it should be emphasized that these countries took little interest in cultural heritage protection.³⁷ This, to some extent, collides with opinions passed by specialists who analysed heritage values in order to justify the need for preserving the heritage.³⁸ John Ruskin's views on this issue were particularly popular. In one of his works from 1849, *The Seven Lamps of Architecture*, this English author urged to preserve architectural monuments from past centuries, as "they are our most valuable legacy." He also claimed "the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval of condemnation, which we feel in walls that have long been washed by the passing waves of humanity."³⁹ Ruskin finishes his deductions with an appeal: "We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us (...). What we have ourselves built, we are at liberty to throw down; but what other man gave their strength and wealth and life to accomplish, their right over does not pass away with their death; still less is the right to the use of what they have left vested in us only. It belongs to all their successors."⁴⁰

³¹ J. & F. Chatelain, 'Oeuvres d'art et objets de collection en roit français', Paris, 1990, p. 52.

³² *Supra*, p. 51. This act is discussed more thoroughly by G. Baldwin Brown, who focuses more on defining monument value criterion. Op. cit., p. 85 *et seq.*

³³ Loi du 31 décembre 1913 sur les monuments historiques. Journal Officiel de la République Française, 4 janvier 1914, p. 129 *et seq.*

³⁴ Compar., regulations and commentary, G. Fontaine, 'France: In: Protection and cultural animation of monuments, sites, and historic towns in Europe', Bonn, German Commission for UNESCO, 1980, p.105 *et seq.*

³⁵ Code du patrimoine. Ordonnance no 2005 – 1128 du 8 septembre 2005, Legifrance.gouv.fr

³⁶ *La parimoine s'entend, au sens du présent code, de l'ensemble des biens, immobiliers ou mobiliers, relevant de la propriété publique ou privé, qui présentent un intérêt historique, artistique, archéologique, esthétique, scientifique ou technique* (art. L1 of the Code).

³⁷ See more in: G. Baldwin Brown, op. cit., p. 148, *et seq.* and C. Erder, op. cit., p. 16 *et seq.*

³⁸ See more in: M. Hunter, 'Preserving the Past. The Rise of Heritage in Modern Britain', London, 1996, p. 17 *et seq.*

³⁹ *...the most precious of inheritances," because "...indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval of condemnation, which we feel in walls that have long been washed by the passing waves of humanity.* J. Ruskin, 'The Seven Lamps of Architecture', London, 1903, p. 225, pp. 233–4.

⁴⁰ *We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us.(...) What we have ourselves built, we are at liberty to throw down; but what other man gave their strength and wealth and life to accomplish, their right over does not pass away with their death; still less is the right to the use of what they have left vested in us only. It belongs to all their successors.* *Supra*, p. 245.

Although the 'doctrine' is 'orthodox' in this matter, C. Patrick expressed his opinion on the activity of the British government during a debate on bringing the Act of 1882 into existence: "no country in Europe did less in order to preserve ruins and prehistoric relics which are the only historical evidence on Islands."⁴¹ The Act on protecting and preserving ancient objects of historical value, which was adopted at that time,⁴² did not include any definition of the word 'historic monument'. However, it was based on scheduling monuments of outstanding importance, which practically referred to 68 objects of historical importance or groups of objects of historical importance located in Great Britain and Ireland.⁴³ In spite of this, the definition was soon clarified and criteria of historical or architectural interest started to be applied in various documents.⁴⁴ Over time these criteria were introduced into legal language and, after being updated with new 'archaeological interest' criterion,⁴⁵ they have been used in legislative texts. They can be found, for instance, in preamble to the Act of 1953⁴⁶ clarifying that "the Act has been adopted to provide for the preservation (...) of buildings of outstanding historic and architectural interest and their contents and related property, and to amend the law relating to ancient monuments and other objects of archaeological interest."⁴⁷ They are also present in the act which has been in force since 1990⁴⁸ and which relates to "buildings of special architectural and historic interest."⁴⁹ However, none of the said acts sets forth what the words 'outstanding' and 'special' mean.

When presenting British regulations one must also mention the system that regulates export of works of art. Its inherent features include value criteria that determine whether a monument can be exported or not. It is also worth emphasizing that this system stems from the Act introduced in consequence of the Second World War, when control of export and import of goods, including works of art, was imposed.⁵⁰ The aforementioned criteria, in the currently binding form, are provided in Waverley's report of 1952⁵¹ and, due to this, they are now called 'Waverley criteria' or 'Waverley system.' The criteria consist of three questions aiming at determining whether national importance of an asset to be exported abroad is considerable enough to refuse exporting it.

⁴¹ Hansard's Debates, CCLIX, p. 878, as in G. Baldwin Brown, *op. cit.*, p. 151.

⁴² Ancient Monuments Protection Act of 18th August 1882, 45 & 46 Vict. Ch. 73.

⁴³ About 6 of them were prehistoric monuments, e.g. Stonehenge, G. Baldwin Brown, *op. cit.*, p. 155.

⁴⁴ *Supra*, p. 159.

⁴⁵ See: Ancient Monuments and Archaeological Areas Act 1979, Part II, Sec. 33 (1): *The Secretary of State may from time to time by order designate as an area of archaeological importance any area which appears to him to merit treatment as such or the purpose of this Act (...).*

⁴⁶ Historic Buildings and Ancient Monuments Act of 31st July 1953, 1 & 2 Eliz. 2, Ch. 49.

⁴⁷ *An Act to provide for the preservation and acquisition of buildings of outstanding historic and architectural interest and their contents and related property, and to amend the law relating to ancient monuments and other objects of archaeological interest [31st July 1953].*

⁴⁸ Planning (Listed Buildings and Conservation Areas) Act of 24th May 1990, 1990, Ch. 9. 24th May 1990]. See: Part I, Chapter 1, sec. 1.- (1).

⁴⁹ *An Act to consolidate certain enactments relating to special controls in respect of buildings of special architectural and historic interest with amendments to give effect to recommendation of the Law Commission. [24th May 1990].* See also: Part I, Chapter 1, sec. 1.- (1).

⁵⁰ The Import, Export and Customs Powers (Defense) Act, 1939, 2 & 3 Geo. 6, Ch. 69.

⁵¹ The Export of Works of Art etc. Report of a Committee appointed by the Chancellor of the Exchequer. London, HMSO, 1952.

The questions⁵² for assessing importance of assets of national importance include:

- (1) Is it so closely associated with our history and national life that its departure would be a misfortune?
- (2) Is it of outstanding aesthetic importance?
- (3) Is it of outstanding importance for the study of some particular branch of art, learning or history?

At the end it is worth mentioning that the system was scrutinized in 1991 due to the plan to introduce export control regulations in the entire European Union. Moreover, one of proposals put forward by the special committee involved keeping the aforementioned criteria in force.⁵³

Britain's involvement in monument protection, mentioned at the beginning of this analysis, has increased over time. However, in case of the United States of North America it remained at rather low level. According to authors of federal law outlines on protection and preservation of objects of historical importance, although the first national park, Yellowstone, was established by the U.S. Congress and included into the body of law in 1872, the first federal act on cultural heritage dates back only to 1906.⁵⁴ It authorised the President "to declare, by public proclamation, historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest."⁵⁵ Further legislative acts also include the said criteria, however they are occasionally modified, depending on type of historic monuments or cultural heritage they refer to. Preamble of the act of 1935 sets forth that "it is a national policy to preserve for public use historic sites, buildings and objects of national significance for the inspiration and benefit of the people of the United States" (Sec. 2 (b)).⁵⁶ Whereas one of the further regulations concerning labelling historic or prehistoric places includes also a criterion of 'archaeological significance', as per Sec. 2 (g), the definition of 'archaeological resources' includes criteria of 'archaeological interest' and minimum 100 years of age.⁵⁷

A more developed set of criteria can be found in Act of 1977, which concerns maintenance of "National Register of Historic Places composed of districts, sites, buildings, structures,

⁵² *Supra*, p. 62, Recommendation 8: *The tests for assessing of importance of an object of national importance are:*
 (1) *Is it so closely associated with our history and national life that its departure would be a misfortune?*
 (2) *Is it of outstanding aesthetic importance?*
 (3) *Is it of outstanding importance for the study of some particular branch of art, learning or history?*

⁵³ Reviewing Committee on the Export of Works of Art. A Review of the current system of controls on the export of works of art. A Report to the Minister for the Arts. (October 1991), see: p.19, Recommendation (i) c.

⁵⁴ Federal Historic Preservation Laws. National Park Service. U.S. Department of Interior, Washington D.C. 1989–1990, Introduction.

⁵⁵ The Antiquities Act of June 8, 1906, 16 U.S.C. pp. 431–432, Public Law 59–209 (June 8, 1906)., Sec. 2: *That the President of the United States is hereby authorized, in his discretion, to declare by public proclamation historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest (...).*

⁵⁶ The Historic Sites Act of August 21, 1935, 16 U.S.C., p. 461 *et seq.*, Public Law 74–292 (August 21, 1935): Declaration of Policy: (...). *That is hereby declared that it is a national policy to preserve for public use historic sites, buildings and objects of national significance for the inspiration and benefit of the people of the United States.* Sec. 2 (b): *Make a survey of historic and archaeological sites, buildings, and objects for the purpose of determining which possess exceptional value as commemorating or illustrating the history of the United States.*

⁵⁷ Archeological Resources Protection Act of October 31, 1979, 16 U.S.C., 470aa–470mm, Public Law 96–96 (October 31, 1979), Sec. 3 (1): *The term "archaeological resource" means any material remains of past human life or activities which are of archaeological interest (...). No item shall be treated as an archaeological resource (...) unless such item is at least 100 years of age.*

and objects significant in American history, architecture, archaeology, engineering and culture.⁵⁸ It is possible to provide further explanation to these criteria since they are examined and discussed in professional American literature.⁵⁹ Due to such studies, detailed guidelines for scrutinizing and assessing specific monuments and sites have been developed⁶⁰ and have the following meaning:

1. "The property is associated with events that have made a significant contribution to the broad patterns of American history."⁶¹ This is exemplified by Ford Hall in Washington, where A. Lincoln was assassinated. The building in question is associated with a single but important event.⁶²
2. "The property is associated with the life of a significant person in the American past."⁶³ In short, this criterion can be defined as 'George Washington slept here', e.g. Necessity Fort battlefield, where Washington fought his first battle, or Graceland Property, where Elvis Presley used to live and compose.
3. "The property embodies distinctive features of a type, period, method of construction, or high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction."⁶⁴ According to this criterion, any architectonic site well representing a specific style or way of constructing buildings in the past can be designated a site of important national value. TWA terminal designed by Eero Saarinen and built in 1962 in J. F. Kennedy Airport in New York can be a perfect example of such a monument.
4. The property and its site convey, or are likely to convey, important information on history or prehistory.⁶⁵ The last criterion concerns evidence of past cultures or events. It can be exemplified by the old African Burial Ground discovered in New York during constructing a new government edifice in 1991. Nowadays, the cemetery is designated a sacred place and was listed as a site of significant national value.

The aforementioned criteria do not fully explore the issue of assessing values of objects of historical importance in accordance with American Federal Law. Other criteria included in guidelines and other documents developed by National Park Service are also of great importance in listing objects of outstanding national value. These standards are greatly detailed⁶⁶ and hence, can be only roughly presented in this article. Moreover, one must not also forget about integrity

⁵⁸ The National Historic Preservation Act of October 15, 1966, 16 U.S.C., p. 470 *et seq.* Public Law 89-665 (October 15 1966), Sec. 101. (a) (1) (A): *The Secretary of the Interior is authorized to expand and maintain a National Register of Historic Places composed of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering and culture.*

⁵⁹ See also: Values in Heritage Conservation. Research Report. The Getty Conservation Institute, Los Angeles, 2000.

⁶⁰ See: National Register Criteria for Evaluation. Washington, D. C., U.S. Department of the Interior. www.nps.gov/hitroy/nr/listing.htm

⁶¹ 1. *The property is associated with events that have made a significant contribution to the broad patterns of American history.*

⁶² Examples of all four criteria: N Tyler, T.J. Ligibel, I. R. Tyler, 'Historic Preservation. New York', London, 2009, pp. 136-137.

⁶³ 2. *The property is associated with the life of a significant person in the American past.*

⁶⁴ 3. *The property embodies distinctive features of a type, period, method of construction, or high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction.*

⁶⁵ 4. *The property and its site yield, or are likely to yield, important information in history or prehistory.*

⁶⁶ See: N. Tyler and others, *op. cit.*, p.137 *et seq.*

criteria, the 'fifty years rule', and the thematic/historical context criterion. Integrity of a monument means, in the discussed case that an object of historical value is complete both in architecture- and history-related aspects. It also specifies how well a monument represents a specific period or subject area. According to detailed instruction, in order to evaluate integrity of an asset, the following aspects are taken into consideration: location, design (form, plan, space, structure, style), setting, materials used in a specific period, workmanship in a specific period, aesthetic or history-related feelings evoked by an object, association with a historic event or person.⁶⁷ In principle, monuments to be scheduled must be no less than 50 years of age.⁶⁸ Moreover, thematic and historical contexts analysed in further, more detailed aspects are of utmost importance in the process in question, e.g. human migrations, changes on political scene, economic, scientific, and technological development, changes to the environment or to the role that the USA play in the world.⁶⁹ Additionally, one must not forget about criteria for exclusion, which are rarely mentioned in official contexts. In accordance with applied guidelines, National Park Service does not register cemeteries and places of birth unless they are the only places related to important persons. This also applies to church buildings, however, in this case, their historic or artistic value will be determinative. An object that is a reconstruction or has been moved to a different place results in disqualifying it, as such an object loses integrity. However, sporadically, reconstructions can be accepted, provided that they were constructed in accordance with original documentation and belong to a greater complex. As already mentioned, properties which are less than 50 years of age are not listed. However, this criterion is open to discussion.⁷⁰

As explained at the beginning of this analysis, the aforementioned findings refer to federal law. Although this legislation covers only monuments of national importance,⁷¹ it is of great significance for this dissertation as it sets fundamental protection standards.⁷² As federal government, municipal authorities, private persons, and social organisations deal with protecting and preserving heritage not included in this narrow category, legislative acts being in force in specific states and cities play crucial practical roles in heritage protection. Generally, the states adopt acts on heritage protection in the entire country, whereas cities prepare documents introducing protection areas in cities, i.e. 'historic districts'. However, whereas legislative acts passed by both bodies do not include other, relatively recent criteria but only focus on local history or local meaning, acts on establishing historic districts introduced by municipal authorities focus on aesthetic values.⁷³

Analysis of the American law would be incomplete without mentioning court decisions that play important role in heritage protection in the USA and determine the aforementioned value criteria applied in case of objects of historical importance. Verdicts in cases *Berman vs. Parker*⁷⁴ (1954) and *Maher vs. City of New Orleans*⁷⁵ (1974) perfectly exemplify meaningful judicial decisions.

⁶⁷ *Supra*, p. 138.

⁶⁸ *Supra*, p. 140.

⁶⁹ *Supra*, p. 144 *et seq.*

⁷⁰ *Supra*, p. 148.

⁷¹ There are over 80,000 monuments of national importance entered into the register. *Supra*, p.149.

⁷² See: R. E. Site, A. J. Lee, 'The American Mosaic. Preserving a Nation's Heritage', Washington, US/ICOMOS, 1987, p.36 *et seq.*

⁷³ This subject area is widely discussed in other sources, e.g., *supra*, p. 155 *et seq.*, and W. Kowalski, 'Historic District Law – Legislation in Comprehensive Revalorisation, Preservation, and Protection of Historic Old Town Complexes in the United States of North America', *Ochrona Zabytków*, no. 1, 1984, and 'Strefa ochrony konserwatorskiej jako forma ochrony prawnej historycznych centrów miejskich' in *Miasto Historyczne. Potencjał Dziedzictwa*. Cracow, 1997, p. 88 *et seq.*

⁷⁴ *Berman v. Parker*, 348 U.S. 26, 33 (1954).

⁷⁵ *Maher v. City of New Orleans*, 371 F. Supp. 653, 663 (E. D. La. 1974).

Both cases played important roles in creating legal basis for historic districts (so-called 'zoning law'), as they enabled ownership rights to be limited for aesthetic and historic reasons. The first of them is considered to have paved the way for municipal authorities to enforce such laws since it resulted in changing the rule established in 1909 in *Welch vs. Swasey* litigation,⁷⁶ according to which no building regulations could be issued if they were based exclusively on aesthetic aspects. This meant that only regulations taking public security or health protection into account could be imposed. The *Berman vs Parker* litigation disregarded the said rule as the judge decided that aesthetic values can be also considered: "The concept of the public welfare is broad and inclusive. The values it represents are spiritual as well as physical, aesthetic as well as monetary. It is within the power of the legislature to determine that the community should be beautiful as well as healthy, spacious as well as clean, well balanced as well as carefully patrolled."⁷⁷ As previously mentioned, the verdict played a pivotal role in developing zoning laws, widely enforced since 1960s. The second of the abovementioned decisions was equally important as the court ruled that municipal authorities can make decisions on developing historic districts and can even limit ownership rights in such areas. The court also confirmed that municipal authorities have the right to refuse giving permission for demolishing a building, even if such a construction has no historical value. The said case provides us with an example of a building behind which a shopping mall was hidden. The court ruled that this building had become a part of historic area and contributed positively, due to its size, to aesthetic values of this district. Hence, it was of utmost importance for preserving the historical character of the zone in question not to demolish the said real estate.⁷⁸ Moreover, it can be also mentioned that saving the real estate had positive influence on keeping the entire district integrated.

Polish legislation is the last internal legal system to be discussed. The first Polish act that will be presented in this article is the decree of 1918,⁷⁹ in which art. 11 includes simple definition of historic monuments and sites. As set forth in this regulation, "any movable and immovable assets which are no less than 50 years of age and represent arts and culture of previous epochs" are protected by law. Another legal act adopted 20 years later, the '50 years rule' was abolished and new criteria were included in the definition, according to which historic monument is "any movable and immovable asset which is characteristic to a specific epoch and has artistic, cultural, historical, archaeological or paleontological values confirmed by an opinion issued by state authorities and hence, worthy of preservation."⁸⁰ As set forth in further regulations, the above criteria are in force also nowadays. This can be confirmed by regulations issued immediately after the Second World War⁸¹ and the definition included in art. 2 of the act of 1962,⁸² which is a bit more synthetic: "cultural heritage property is any movable or immovable, past or contemporary asset

⁷⁶ *Welch v. Swasey*, 214 U. S. 91, 53 L. Ed. 923, 29 S. Ct. 567.

⁷⁷ See: W. Kowalski, 'Strefa Ochrony', pp.96–97.

⁷⁸ See: overview of the verdict: ed. N. Tyler, *op. cit.*, p. 123.

⁷⁹ Regency Council decree of 31 October 1918 on protection of culture and arts monuments. D.P. 1918, no. 16, item 36. See also: B. Rymaszewski, *Monument Protection in Poland*, Warsaw, 2005, p. 39 *et seq.*

⁸⁰ Art. 1 in ordinance of the President of the Republic of Poland of 6 March 1928 on protection of monuments. Journal of Laws of the Republic of Poland no. 29 of 1928, item 265.

⁸¹ Ordinance of the Minister of Culture and the Arts of 14 May 1945 issued in concert with Minister of Public Administration and Minister of Repossessed Land on registering works of plastic arts and assets of artistic, historic, and cultural value. Journal of Laws of the Republic of Poland no. 34 of 1945, item 155. See also decree of 1 March 1946 on register and prohibition of exporting works of plastic arts and assets of artistic, historic, and cultural value. Journal of Laws of the Republic of Poland no. 14 of 1946, item 99.

⁸² Act of 15 February 1962 on protection of cultural assets and museums. Journal of Laws of the Republic of Poland no. 10 of 1962, item 48.

of great importance to cultural heritage and development due to its historical, scientific, and artistic values." It must be also mentioned that at that time an "Instruction for versifying objects of historical value for architecture and construction and groups of such objects"⁸³ was developed. Although the above-quoted legislative definition provided foundations for creating the instruction, the document focused more on classification criteria that enabled monuments to be classified into five evaluative groups ranging from 'Group 0' (the highest class, world-first assets which can be considered for inclusion in the List of Historic monuments) to 'Group 4' (assets that could be classified to higher groups in their initial condition which, subsequently, however, did not allow specialists to carry out conservation, reconstruction or renovation works; assets of minimal artistic, historical or scientific interest whose preservation was not determined by any landscape or any complex).

The discussed definition of 'historic monument' is better developed in currently binding act on monument protection and preservation passed in 2003,⁸⁴ although it does not involve classification criteria. Hence, pursuant to art. 3.1 of the said act, a historic monument is any "movable or immovable asset, its part, or complex of assets created by a human being or related with human activity, which is also an evidence of a past epoch or event, and is of great social interest due to its historic, artistic, or scientific value." Apart from the descriptive part of the concept of historic monuments and sites, which raises no doubts, the above-mentioned definition includes also not explained value criteria.⁸⁵ The author of this analysis scrutinized them in a different paper, hence he will base on the findings presented therein.⁸⁶

The first criterion is age, which also specifies which 'past epoch or event' an object belonged to. It might be difficult to interpret this phrase, as 'past event' may refer to any event that occurred recently, whereas 'past epoch' must be already 'closed'. In this context, although socialist realism is bygone and selected buildings typical to this period become listed, it is problematic to evaluate subsequent periods that are immensely diversified in terms of style. Are they already 'closed' epochs? Nowadays, more and more recent assets are listed, e.g. complex of paintings done by Jerzy Nowosielski in 1970s in the church in Wesola. In this particular case it is not possible to rely on any 'epoch'-related periodization since the idea of a 'closed epoch' is becoming increasingly difficult to apply.⁸⁷

Further criteria include: historical, artistic, and scientific values. As already mentioned, the act includes no guidelines that would improve interpretation of the said terms. Analysts dealing with

⁸³ "Instruction for versifying architectural and construction monuments and complexes" in: *Spis zabytków architektury i budownictwa*, Warsaw, 1964, XXX *et seq.* Introduction to the Instruction states that "after initiating (monument verification – W.K.) it was necessary to amend the Instruction twice, as previous findings could not be applied any more." (p. XXX).

⁸⁴ Act on monument protection and preservation of 23 July 2003. Journal of Laws of the Republic of Poland no. 162 of 2003, item 1568, hereinafter referred to as: the act.

⁸⁵ Analysts dealing with the act of 1962, S. Łazarowicz and W. Sieroszewski, also omitted to explain the said criteria. Legal regulations on museum and cultural heritage protection. (Warsaw, 1970) pp. 21–22.

⁸⁶ W. Kowalski, "Legal issues in monument conservation," in: B. Szmygin (ed.), *Współczesne problemy teorii konserwacji w Polsce*, Warsaw – Lublin, 2008, p. 52 *et seq.*

⁸⁷ See: "Copyright-related aspects in cultural heritage protection," in: *Culture in practice. Legal aspects*. Vol. 2, Poznań, PTPN, 2013, pp. 181–182.

the act also omitted to explain this issue.⁸⁸ As a result of looking for the sources of these criteria, it was possible to indicate that, on one hand, they were model solutions applied in international conventions⁸⁹ and acts adopted in other countries.⁹⁰ On the other hand, however – the doctrine of A. Riegl.⁹¹ As Polish analysts of the issue in question stated,⁹² the theory was implemented in Polish legislative acts⁹³ and it focused on noticing and highlighting historical, artistic, and age-related value of monuments.⁹⁴ How are they understood in contemporary Polish professional publications?

The subject matter in question has been under discussion for several years⁹⁵ and recently it has been explored inter alia by K. Pawłowska and M. T. Witwicki. K. Pawłowska, taking the aforementioned lack of sufficient explanations into consideration, concludes that age is a not a critical factor since, from among various past objects, only such assets are protected that have “outstanding cultural values.”⁹⁶ This cultural value is primarily historical value that implicates treating monuments as memorabilia, souvenirs, and sources of knowledge about the past. Furthermore, the author pays attention to authenticity of a monument⁹⁷ since “only if it is authentic, it can be a reliable source of scientific knowledge about the past.” Additionally, it can have aesthetic (artistic) values, i.e. have specific features attractive to “wider circles of recipients;” and such features include patina and “some desired signs of usage.”⁹⁸ M. T. Witwicki further comments on the subject in question: “a historic monument is a material document of the past and it has outstanding historical and spatial

⁸⁸ See: R. Golat: *Act on monument protection and preservation. Commentary*, Zakamycze, 2004, p. 21 et seq., A. Soldani, D. Jankowski, *Zabytki. Ochrona i opieka. Practical commentary to the new act. Text of the act of 23 July 2003*, Zielona Góra, 2004, p. 15. K. Zajdler analysed these values in his study, however this examination does not fully satisfy our needs. Zajdler noticed that “this unclear criterion is fundamental to designate an asset a monument” and has subjective character subject to evaluation usually carried out by a proper administrative or judicial body. However, he also stated that “there are no normative criteria for making such evaluation and the body that performs such analyses can rarely act independently. At the same time, defining values that an asset has is an immensely complex and difficult process.” K. Zajdler, *Prawo ochrony dziedzictwa kultury*, Warsaw, Oficyna Wolters Kluwer Business, 2007, pp.50–51.

⁸⁹ E.g. in art. 1 of Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954. Journal of Laws of the Republic of Poland no. 46 of 1957, item appendix. The convention will be also discussed subsequently.

⁹⁰ A. Gerecka-Żołyńska: ‘W kwestii definicji dobra kultury i dzieła sztuki’, *Prokuratura i Prawo*, issue 9, 1999, p. 106.

⁹¹ This author formulated it in his fundamental work, see: A. Riegl, *Der moderne Denkmalkultus, sein Wesen und seine Entstehung*, Wien, 1903, see: concise analysis of this theory in: B. Szmygin, ‘Teoria zabytku Aloisa Riegla’, *Ochrona Zabytków*, issue 1/2, 2003, p. 148 et seq.

⁹² A. Mitobędzki: ‘Klasyfikacja zabytków – niektóre aspekty wartościowania’. in: *O wartości dzieła sztuki. Materiały II seminarium metodologicznego SHS, Radziejowice, 19–21 May 1966*, Warsaw, 1968, p. 106, also B. Szmygin: *Kształtowanie koncepcji zabytku i doktryny konserwatorskiej w Polsce w XX wieku*, Lublin, 2000, p. 52 et seq.

⁹³ Foundations for this theory were published in Polish in W. Frodl: *Pojęcia i kryteria wartościowania zabytków. Ich oddziaływanie na praktykę konserwatorską*, Warsaw, MKiS, ZMI OZ, 1966).

⁹⁴ See also: B. Szmygin, op. cit., p. 9 et seq.

⁹⁵ See: e.g., K. Malinowski: *Problemy wartościowania i klasyfikacji zabytków*. BMiOZ, B series, vol. XLII, Warsaw, 1976, p. 51 et seq., and recently also, hereinafter mentioned authors, e.g., P. Molski: ‘Waloryzacja dziedzictwa architektonicznego w systemie ochrony zabytków’, in: B. Szmygin: *System ochrony zabytków w Polsce. Analiza, diagnoza, propozycje*, Lublin – Warszawa, 2011, p. 55 et seq., or B. Rouba, ‘Rozdroża ochrony dziedzictwa kulturowego w roku 2011’, p. 35 et seq.

⁹⁶ K. Pawłowska, ‘O wartości zabytków’ in K. Pawłowska (ed.), *Ochrona dziedzictwa kulturowego. Zarządzanie i partycypacja społeczna*, Cracow, Jagiellonian University, 2002, p.43.

⁹⁷ See also: O. Czerner: ‘Wartość autentyczności w zabytkach’, *Ochrona Zabytków*, vol. 3, 1974, p. 180 et seq.

⁹⁸ Also there: p. 45 and p. 48.

values which are important to science and culture.”⁹⁹ Moreover, in order to work out such values, one must conduct a “comparative analysis including other assets, events, and phenomena that may have influence on evaluating the examined asset.” Hence, only a historic monument of tremendous value which stands out from other similar monuments can be protected. Besides, its age is of secondary importance since “each asset can be designated a historic monument, irrespective of the time of its creation.” The author specifies other values that should be considered at evaluating an asset to be protected as a historic monument. Witwicki discusses also historical values, e.g. authenticity of substance, functions and forms, material representation of history, value of an asset as a historical document; artistic values in reference to architecture, industrial buildings, and landscape; scientific values, including historical evidence of an asset that can be analysed and provide educational values; intangible historical values, e.g. emotional value of religious experiences, value of traditions, symbols, and artistic emotions; furthermore, Witwicki also mentions additional criteria, i.e. assessment of technical condition, use value, place in region, and public interest. The aforementioned analysis was provided with the above criteria presented in form of a table that the author used in his profession, i.e. giving expert opinions on conservation issues. The table could be an immensely important tool for developing guidelines for conservation authorities.

The above-mentioned explanations are not different from interpretations delivered by lawyers. J. Pruszyński explains what ‘documentary value’ of a historic monument is: “evidence of the past human activity,” including e.g. “(...) economy, art, customs (...)” and artistic values which are “most frequently understood as aesthetic and decorative values of an asset.”¹⁰⁰ According to T. Krochmal, historical value illustrates precisely defined stage in human development, or it is focused on a historic event. However, he presents artistry as individualised value resulting from “artist’s creativity that provokes emotions and gives the work of art a special character.”¹⁰¹ Both authors state that the value of a historic monument depends on the number of opportunities it provides for fostering development and carrying out scientific research.¹⁰²

To summarize the analysis of understanding the concept of monument value in terms of the Polish legislative acts,¹⁰³ one could refer to conclusions made by the author of this article in a different publication, where he stated that¹⁰⁴ the concept of ‘historical value’ of a monument, specified in art 3.1 of the act of 2003, is based on documentary value of an asset in relation to how important in history such an asset was and what role it played. For instance, it depends on whether an asset is an evidence of the course of history, various events, human activity, art or technology development, etc. Furthermore, the said value determines if an asset is authentic. The aforementioned features specify whether an object is valuable from scientific point of view. However, this aspect may focus only on technology-, construction-, or material-related elements, which, after being thoroughly analysed, may turn out to be a great source of information on past techniques, work methods, or applied sources. The ultimate aspect of ‘artistic value’ specified in the said act centres on individual aesthetic values, i.e. how beauty can impact wider audience.

⁹⁹ M. T. Witwicki, ‘Kryteria oceny wartości zabytkowej obiektów architektury jako podstawa wpisu do rejestru zabytków’, *Ochrona Zabytków*, vol. 1, 2007, p. 79 *et seq.*

¹⁰⁰ J. Pruszyński, *Ochrona zabytków w Polsce. Geneza, organizacja, prawo*, Warsaw, PWN, 1989, p. 27.

¹⁰¹ T. Krochmal, *Problemy ochrony zabytków przed nielegalnym wywozem z kraju*, Warsaw, 2006, p. 24.

¹⁰² J. Pruszyński, *supra*, p. 28 and T. Krochmal, *supra*, p. 24. See also: K. Zalańska, *Prawna ochrona zabytków nieruchomości w Polsce*, Warszawa, Wolters Kluwer, 2010) pp. 137–139.

¹⁰³ The author of this article emphasizes that this conclusion results from study analysing how the term ‘monument’ was applied in the act in comparison to professional literature. The definition does not include requests for including ideas submitted by preservation officers into the concept of ‘monument,’ e.g. see: B. Szmygin, *op. cit.*, p. 218. Nowadays legal interpretation must be limited to current regulations.

¹⁰⁴ W. Kowalski, *Prawna problematyka...*, pp.55–56.

2. Value – classification criteria in international law instruments

In international treaties on protecting and preserving cultural heritage during wartime, protected heritage was presented as assets that must not be destroyed, burgled, confiscated, or occupied. For instance, art. 27 of Hague Convention of 1907¹⁰⁵ refers to “temples, buildings dedicated to science, art, and charitable purposes, historic monuments (...)” Referring to the type of ownership was another method for protecting objects of historical value, e.g. if a facility is referred to as a “property owned by a borough, ecclesiastical or charitable institution, educational care facility, or institution of science and arts, it will be treated as private property, even if it is state-owned,” (art. 56) i.e. it will be provided with the highest level of protection. This concept used to be generally accepted among nations, not only in America, where Roerich Pact was signed in 1935.¹⁰⁶ This document focused on cultural heritage protection, both at peace and war. Art. 1 of the treaty presents a protected asset as “historic monuments, museums, educational care facilities, as well as science, arts, and cultural institutions.” This definition of the cultural heritage did not implicate using general classification criteria applicable to synthetic definitions. Presumably, the first example of such an attitude was presented in preliminary convention draft produced by International Museums Office upon the request of the League of Nations.¹⁰⁷ The attitude was also included in the title line of the draft written in 1933: “Convention on the Repatriation of Objects of Artistic, Historical or Scientific Interest Which Have Been Lost or Stolen or Unlawfully, Alienated or Exported.”¹⁰⁸

Considerable damages of the Second World War motivated countries to introduce a special act of law that would become an effective tool in heritage protection. Hence, The Convention for the Protection of Cultural Property in the Event of Armed Conflict was ratified in 1954.¹⁰⁹ Art. 1 of this document includes synthetic definition referring to classification of values. According to the convention, the definition of ‘cultural property’ covers: “a) movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;” Further, as set forth in subparagraphs b) and c), “museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in subparagraph (a)” are also under protection.

¹⁰⁵ Regulations on laws and customs respected during land wars, Annex 4 to the Convention on respecting the Laws and customs of war on land, signed on 18 October 1907 in Hague. Journal of Laws of the Republic of Poland no. 21, item 161.

¹⁰⁶ Treaty on the Protection of Artistic and Scientific Institutions and Historic Monuments was signed in Washington on 15 April 1935, quoted as in S. Nahlik, *Międzynarodowa Ochrona Dóbr Kulturalnych. Zbiór tekstów*. BMiOZ, B series, vol. IV, Warsaw, 1976, p.73 et seq.

¹⁰⁷ S. E. Nalik, *Zagadnienie międzynarodowej ochrony dzieł sztuki w czasie pokoju. Księga pamiątkowa ku czci Juliana Makowskiego z okazji 50-lecia pracy naukowej*, Warsaw, 1957, p.236.

¹⁰⁸ Preliminary draft Convention on the Repatriation of Objects of Artistic, Historic, or Scientific Interest, Which Have Been Lost, Stolen or Unlawfully Alienated or Exported. See: description of this project, W. Kowalski, *Nabycie własności...*, p.188 et seq.

¹⁰⁹ The Convention for the Protection of Cultural Property in the Event of Armed Conflict, ratified in Hague on 14 May 1954. Journal of Laws of the Republic of Poland no. 46 of 1957, item 212, Annex. See: detailed analysis of the convention carried out by a participant of the Hague conference: S. E. Nahlik, *Grabież dzieł sztuki. Rodowód zbrodni międzynarodowej*, Wrocław-Kraków, 1958, p. 339 et seq., see also: commentary, J. Toman: *La protection des biens culturels en cas de conflit armé. Commentaire de la Convention de la Haye du 14 mai 1954.*, Paris, UNESCO, 1994 and H Schreiber in: K. Zalasinska (ed.) *Konwencje UNESCO w dziedzinie kultur.*, Warsaw, Wolters Kluwer Business, 2014, p. 19 et seq. Art. 1 of the convention is quoted from English version of the document, p. 35.

As already mentioned, authors of the Convention applied synthetic definition based on value criterion, according to which all movable and immovable monuments, i.e. practically entire national cultural heritage, are of "great importance to the cultural heritage of every people." Moreover, they added examples of groups of historic monuments and sites, simultaneously providing detailed criteria, e.g. monuments of architecture that should be of any "historical or artistic interest" as well as works of art and other movable objects of "artistic, historical or archaeological interest."

The said Convention resulted in introducing further acts of international law aiming at protecting wider variety of cultural heritage elements. This process was particularly intensified in the second half of the 20th century and it has been still continued.¹¹⁰ It is stimulated and carried out especially by UNESCO but the role of the Council of Europe is also of great importance. Law-making achievements of both organisations are so great that it would be impossible to present them in one article. However, such action is not necessary since monument value criteria applied in numerous conventions and recommendations are based on law-making achievements of other states and they are just repeated or generalised. Hence, it is enough to present only the most important and typical examples, which may include modern solutions.¹¹¹

UNESCO convention of 1970 on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property¹¹² is a perfect example presenting references to legislative acts adopted in membership countries. According to Art. 1 of this document, "the term 'cultural property' means a property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science" and which belongs to different categories mentioned therein. As set forth in the quoted fragment, the convention protects cultural properties, status of which is defined in accordance with internal legislative acts adopted in a specific country,¹¹³ i.e. in compliance with value criteria specified in such regulations. Although the aforementioned definition provides us also with criteria important to archaeology, prehistory, literature, arts, and science, the impression of uniformity of criteria qualifying monuments for protection is erroneous.¹¹⁴ As a matter of fact, as mentioned previously, in order to qualify a monument for protection, conditions specified in internal regulations must be met, rather than the conditions set forth in art. 1 of the Convention. Moreover, the definition itself is not clear in the discussed scope.¹¹⁵ It can be, however, additionally mentioned that the criteria presented in this document are only reproduced fragments of the criteria that were developed and applied in state acts.

¹¹⁰ See: description of this process, A. Przyborowska – Klimczak, *Rozwój ochrony dziedzictwa kulturalnego w prawie międzynarodowym na przełomie XX i XXI wieku*, Lublin, UMCS, 2011.

¹¹¹ A. Przyborowska – Klimczak, *Pojęcie „dziedzictwa kulturalnego” w prawie międzynarodowym. Sprawy Międzynarodowe 1990*, vol. 4, p. 101 *et seq.*, see also: A. Przyborowska – Klimczak, *Rozwój ochrony, Rozwój ochrony dziedzictwa kulturalnego w prawie międzynarodowym na przełomie XX i XXI wieku*, p. 20 *et seq.*

¹¹² The convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property signed in Paris on 17 November 1970. Journal of Laws of the Republic of Poland no. 20 of 1974, item 107.

¹¹³ As highlighted in W. Sieroszewski, *Ochrona dóbr kultury w ustawodawstwie UNESCO. BMiOZ, B series, vol. LIV*, p. 40, see also K. Zalaśińska, in K. Zalaśinska (ed.), *Konwencje UNESCO...*, pp.185–1986.

¹¹⁴ It was also mentioned by H. Nieć, already in drafting stage of adopting the Convention: *Uwagi do projektu Konwencji międzynarodowej dotyczącej nielegalnego wywozu dóbr kulturalnych. Muzealnictwo*, vol. 17, 1970, p. 18 *et seq.*

¹¹⁵ See also in P. J. O'Keefe: *Commentary on the UNESCO 1970 Convention on illicit traffic*, Leicester, IAL, 2000, p.35.

References to legislative acts adopted in specific countries could not be applied in case of developing UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage of 1972.¹¹⁶ As its name indicates, this act concerns protection of the cultural heritage understood as entirety in a global aspect. This fact resulted in adopting uniform criteria for selecting specific historic monuments and sites to be protected under the Convention. They were specified in the definition of the cultural heritage:

- “historic monuments: architectural works, works of monumental sculpture and painting, elements or structures of archaeological nature, inscriptions, cave dwellings, and combinations of features that are of outstanding universal value from the point of view of history, art or science;
- groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in landscape, are of outstanding universal value from the point of view of history, art or science;
- sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.”

The quoted fragment suggests that for the purposes of the Convention, slightly different criteria have been established in order to protect specific types of sites, historic monuments, and groups of historic monument as world heritage. First of all, they are objects of outstanding common historical, artistic, and scientific interest. Secondly, they can be groups of separate or joint buildings that should also be of outstanding common historical, artistic, and scientific interest. However, in this case, the said criterion is additional, i.e. its satisfaction is evaluated by considering architecture or uniformity of specific groups of buildings or, alternatively, how such groups blend in with landscapes. Thirdly, one must not forget about historic places that are qualified in the same way as the aforementioned groups, however in the context of extended set of values, i.e. historical, aesthetic, ethnological or anthropological.

However, regardless of the said differences, the ‘outstanding common value’, also known in Polish language as ‘outstanding universal value’, is the main classification criterion common for all the above-mentioned elements of the cultural heritage. It is certainly neither a clear nor a precise term and it needed to be interpreted correctly, the more so as if the World Heritage Committee confirms that a monument has such a value and inscribes it onto the World Cultural Heritage List. Due to this, the term has been thoroughly analysed,¹¹⁷ also in Polish publications.¹¹⁸ However, regardless of doctrinal analyses, there is no doubt that in order to understand the term in question, one has to deep-dive into the established-by-the-Committee criteria for selecting monuments to be inscribed onto the said list, pursuant to art. 11.2 of the Convention.¹¹⁹ The criteria are set forth in ‘operational guidelines’¹²⁰ that explain the concept of common value and present the aforementioned criteria in details. Pursuant to par. 49, “Outstanding Universal Value means cultural (...) significance which is so exceptional as to transcend national boundaries and to be of common

¹¹⁶ Convention Concerning the Protection of the World Cultural and Natural Heritage adopted on 16 November 1972, Journal of Laws no. 32 of 1976, item 190, Annex.

¹¹⁷ The Convention is discussed in numerous publications, e.g. see F. Francioni (ed.), *The 1972 World Heritage Convention. A Commentary*, Oxford, 2008, p. 161 *et seq.*; further literature therein.

¹¹⁸ B. Szymgin (ed.), *Wyjątkowa uniwersalna wartość a monitorowanie dóbr światowego dziedzictwa*, Warszaw, PKN ICOMOS and NID, 2011 or K. Piotrowska-Nosek in K. Zalasinska (ed.), *Konwencje UNESCO...*, p. 244 *et seq.*

¹¹⁹ Pursuant to article 11.2 of the Convention, the Committee is authorised to make the aforementioned entries.

¹²⁰ Operational Guidelines for the Implementation of the World Heritage Convention. WHC.13/01, July 2013.

importance for present and future generations of all humanity.”¹²¹ According to this definition, universality of the value of a historic monument or site in worldwide context is a decisive element of the criterion in question.¹²² This reasoning only supports explanation provided by the Committee stating “the Convention is not intended to ensure the protection of all properties of great interest, importance or value, but only for a select list of the most outstanding of these from an international viewpoint” (par. 52).¹²³

Detailed criteria used for qualifying outstanding universal value are included in six points and further explanations, according to which a historic monument or site is of the said value provided that it meets one or more of the following criteria:¹²⁴

1. (i) represents a masterpiece of human creative genius;
2. (ii) exhibits an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
3. (iii) bears a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared
4. (iv) is an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
5. (v) is an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
6. (vi) is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.” According to the Committee, this criterion should be applied jointly with other criteria.

As already mentioned, the said criteria do not present their entire scope since the Committee emphasized also two additional elements of evaluating monuments in terms of inscribing them onto the World Heritage List: authenticity and integrity of a monument. “Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes including: form and design;

¹²¹ *Supra*, para 49: *Outstanding Universal Value means cultural (...) significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity.*

¹²² See detailed explanation of the concept of universal, outstanding value: B. Szmygin in B. Szmygin, ed. *Wyjątkowa uniwersalna wartość a monitorowanie dóbr światowego dziedzictwa*, p. 28 *et seq.*, K. Piotrowska-Nosek in K. Zalasinska, ed. *Konwencje UNESCO...*, p. 243 *et seq.*, and p. 272 *et seq.*

¹²³ *Supra*, para 52: *The Convention is not intended to ensure the protection of all properties of great interest, importance or value, but only for a select list of the most outstanding of these from an international viewpoint.*

¹²⁴ Quote in Polish with minor amendments: K. Piotrowska-Nosek in K. Zalasinska (ed.) *Konwencje UNESCO...*, pp. 273–274. In original wording: *represent a masterpiece of human creative genius; (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or a landscape design; (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; (iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; (v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change; (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria).*

materials and substance; use and function; traditions, techniques and management systems; location and setting; language, and other forms of intangible heritage; spirit and feeling; and other internal and external factors” (par. 82). Integrity, as set forth in directives, is “a measure of the wholeness and intactness of the (...) heritage and its attributes” (par. 88). Conditions of integrity are examined by assessing the extent to which a property: “includes all elements necessary to express its outstanding universal value; is of adequate size to ensure the complete representation of the features and processes which convey the property’s significance; suffers from adverse effects of development and/or neglect” (par. 88). All aspects of a condition of a monument evaluated in accordance with the aforementioned criteria must be provided in documentation presented to the Committee and are subject to its analysis. Moreover, a property must also have an “adequate protection and management system to ensure its safeguarding” (par. 78).

Further legal acts adopted by UNESCO do not exceed the scope of the said value criteria but even present them in a more synthetic form. As a perfect example one should mention UNIDROIT convention on Stolen or Illegally Exported Cultural Objects signed in 1995,¹²⁵ developed by the said Institute upon request of UNESCO. As set forth in art. 2 thereof, “cultural objects are those which, on religious or secular grounds, are of importance for archaeology, prehistory, history, literature, art or science and belong to one of the categories listed in the Annex to this Convention.”¹²⁶ Hence, the above definition can exemplify synthetic approach to classification criteria, which is based on numerous state legislative acts. This strategy was justified as an attempt to simplify the regulations.¹²⁷ It is also worth mentioning that in this case, there are no references to assessments carried out by states, as it used to be in case of UNESCO Convention of 1970.¹²⁸ In the discussed situation, assessment is made by a body applying provisions of the Convention directly in accordance with the criteria specified in the already quoted definition.

The definition set forth in another UNESCO document, i.e. The Convention on the Protection of the Underwater Cultural Heritage signed in 2001, has a slightly different structure. This results from the environment in which the heritage specified in the act is located. Classification criteria defined in this Convention have already been set forth not only in similar acts of this type but also in national legislative acts.¹²⁹ Art. 1 of this document includes definitions of fundamental terms. The most important phrase is, of course, ‘Underwater cultural heritage’¹³⁰ specified in subparagraph 1.a of the said article. The underwater cultural heritage means “all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context (point i); vessels, aircraft, other vehicles or any part thereof, their cargo or other

¹²⁵ UNIDROIT Convention on stolen or illegally exported cultural objects. Rome, 24 June 1995. The Convention has not been adopted by the Republic of Poland, however the text of this document is available in Polish in *Konwencja UNIDROIT o skradzionych lub nielegalnie wywiezionych dobrach kultury*. *Trans.* in: Kowalski, *Studia i Materiały. Polski Instytut Spraw Międzynarodowych*, Warsaw, 1996, p. 102.

¹²⁶ Art. 2: (...) *cultural objects are those which, on religious or secular grounds, are of importance for archaeology, prehistory, history, literature, art or science and belong to one of the categories listed in the Annex to this Convention.*

¹²⁷ L V. Prott, *Commentary on the UNIDROIT Convention*, Leicester, IAL, 1997, p. 25.

¹²⁸ *Supra*, p. 26, see also: A. Przyborowska – Klimczak, *Rozwój ochrony, Rozwój ochrony dziedzictwa kulturalnego w prawie międzynarodowym na przełomie XX i XXI wieku*, pp. 28–29.

¹²⁹ See: W. Kowalski in K. Zalasinska (ed.) *Konwencje UNESCO...*, p.329.

¹³⁰ Process of formulating this definition in UNESCO: see J. Symonides, ‘Międzynarodowa ochrona podwodnego dziedzictwa kulturowego’, *Stosunki Międzynarodowe*, vol. 27, no. 1–2, 2003, p. 53.

contents, together with their archaeological and natural context (point ii); and objects of prehistoric character (point iii)."¹³¹

The phrase "all traces of human existence (...) which have been partially or totally under water, periodically or continuously"¹³² is, as already mentioned, determined by regulations, i.e. the fact that the convention covers issues of underwater heritage, which, according to the quoted definition, must have cultural, historical, or archaeological character. These are standard criteria in which also age criterion was included. Hence, the underwater heritage must be "partially or totally under water, periodically or continuously, for at least 100 years." The one-century limitation, although it has been applied, does not have any particular background. It only refers to the 100-year period that has been applied in numerous legislative acts.¹³³ Further elements of the definition include also examples of monuments that can be included in this type of heritage only if they meet the 100-year period requirement. Further, the convention stipulates which assets, in spite of meeting the said criterion, must not be considered to be elements of the underwater cultural heritage.

UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage signed in 2003 is particularly interesting for analysing the value of cultural heritage.¹³⁴ However, it must be emphasized that, although it is just another example of a document on heritage protection, in this case, the definition does not include any value-related criteria, even though it includes other standards. Pursuant to art. 2.1, "The 'intangible cultural heritage' means the practices representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage." As per the above quotation, only entities interested in considering the aforementioned tangible and intangible heritage elements to be their heritage have the right to evaluate them. Moreover, such elements are at the same time qualified for protection specified in the convention. The evaluation is subjective and based on value criteria adopted or specified by the interested parties. Furthermore, it is not related with any external criteria, e.g. stipulated by law, etc. The second sentence of this definition includes description of the character of the intangible heritage: "intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction

¹³¹ „Underwater cultural heritage” means all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as: (i) sites, structures, buildings, artefact and human remains, together with their archaeological and natural context; (ii) vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and (iii) objects of prehistoric character” For more detailed explanation of the definitions in question, see: P. J. O’Keefe, *Shipwrecked Heritage: A Commentary on the UNESCO Convention on Underwater Cultural Heritage*, Leicester, Institute of Art and Law, 2002, p. 41 *et seq.*

¹³² The specific term ‘traces of human existence’ refers to the definition of archaeological heritage specified in art. 1 of the aforementioned European Convention on the Protection of the Archaeological Heritage, according to which the said ‘traces’ are “all remains and objects and any other traces of mankind from past epochs.” See below: more on the said convention.

¹³³ See also: P. O’Keefe, *Shipwrecked Heritage: A Commentary...*, p. 41 *et seq.*

¹³⁴ UNESCO convention for the Safeguarding of the Intangible Cultural Heritage was signed in Paris on 17 October 2003, *Journal of Laws Rzeczypospolitej Polskiej* no. 172 of 2011, item 1018. See also commentary to this Convention: H. Schreiber in K. Zalasńska (ed.), *Konwencje UNESCO...*, p. 392 *et seq.*

with nature and their history, and provides them with a sense of identity and continuity.”¹³⁵ This can be understood as a kind of criterion that could also be used by an interested community. The convention does not include typical criteria applied in case of heritage values but it establishes a new type of criteria which exclude certain heritage assets from the definition encompassing the scope of protection. These criteria are specified in the third sentence of the definition in question: “consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development” (art. 2.1).

European bodies have adopted numerous different documents on European cultural heritage protection. Definitions and, consequently, criteria qualifying monuments to this type of heritage, are not materially different from the criteria aforementioned in this article. It is enough to provide some interesting examples. Typical, synthetic criteria were applied in qualifying monuments of architecture for being included in the architectural heritage. In art. 1 of the Convention for the Protection of the Architectural Heritage of Europe of 1985,¹³⁶ ‘architectural heritage’ comprises three groups of permanent properties: historic monuments, groups of buildings, and sites that are “of conspicuous historical, archaeological, artistic, scientific, social or technical interest.”¹³⁷ As explained in the official commentary to the Convention, appropriate authorities of a Member State classify specific historic monuments under the European heritage in compliance with the above criteria.¹³⁸ Similar criteria regarding movable monuments are provided in the latest version of the Directive on the Return of Cultural Objects Unlawfully Removed from the Territory of Member State, signed in 2014. Thus,¹³⁹ As set forth in art. 2 therein, ‘a cultural object’ means an “object which is classified or defined by a Member State, (...) as being among the national treasures possessing artistic, historic or archaeological values (...).” It must be emphasized once again that the abovementioned provision explicitly states that a Member State is the entity that “classifies or defines” a monument “under national legislation or administrative procedures.” As set forth in point 9 of the preamble, this Directive should thus “cover objects of historical, paleontological, ethnographic, numismatic interest or scientific value, (...) whether they originate from regular or clandestine excavations, provided that they are classified or defined as national treasures.” It is further explained that “cultural objects classified or defined as national treasures should no longer have to belong to categories or comply with thresholds related to their age and/or financial value in order to qualify for return under this Directive.” For instance: a specific object that was

¹³⁵ *The “intangible cultural heritage” means the practices representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible heritage, 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, thus promoting respect for cultural diversity and human creativity. For the purpose of this Convention consideration will be given solely to such intangible cultural heritage as is compatible with existing human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.* Art. 2 of the Convention.

¹³⁶ Convention for the protection of the architectural heritage of Europe, Granada, 3.X.1985. Council of Europe, European Treaty Series, No 121.

¹³⁷ 1. *Monuments: (...)*. 2. *Groups of buildings: (...)*. 3. *Sites: (...)* of conspicuous historical, archaeological, artistic, scientific, social or technical interest.

¹³⁸ Protection of the architectural heritage of Europe. Explanatory report on Convention No 121, opened for signature on 3 October 1985, Strasbourg, 1986, p. 11.

¹³⁹ Directive 2014/60/JE of the European Parliament and of the Council of 15 May 2014 on the return of cultural objects unlawfully removed from the territory of a Member State and amending Regulation (EU) No 1024/2012 (Recast). Official Journal of the European Union, L. 159/1.

unlawfully removed from Poland will be classified as cultural property exclusively by Polish bodies and in compliance with the Polish law. Due to this, no classification test specified in the directive of 1993¹⁴⁰ will have to be passed. However, in the past, only after passing the test it was possible to bring a monument back to the country it was removed from.

The criteria in question have been presented in details in Convention of 1992.¹⁴¹ As set forth in Art. 2.1, "all remains and objects and any other traces of mankind from past epochs: (i) the preservation and study of which help to retrace the history of mankind and its relation with the natural environment; (ii) for which excavations or discoveries and other methods of research into mankind and the related environment are the main sources of information; and (iii) which are located in any area within the jurisdiction of the Parties" are protected under the Convention in question.¹⁴² As in the case of previously mentioned Convention, there is also an official commentary to the document of 1992 explaining the concept of the above-mentioned criteria.¹⁴³ Firstly, the aim of using the definition "elements of the archaeological heritage" has been provided: highlighting that not only properties are important in the context of such heritage but also any 'evidence' of any character, if it can only provide some insight into the past of humanity. Furthermore, it has been concluded that there are three criteria deciding whether a historic monument can be designated cultural heritage asset: i) it must be anything, even a trace that comes from the past of human existence; ii) the object itself must broaden our knowledge of the history of humankind and its relationship with natural environment; iii) it must be something found in archaeological excavations or finds.

The final example of the structure of classification criteria is including them in Recommendations adopted by the Committee of Ministers of the Council of Europe on Measures to Promote the Integrated Conservation of Historic Complexes Composed of Immovable and Moveable Property.¹⁴⁴ The objective included not only creating criteria for the so-called 'historic complexes' per se, but also for evaluating relations between movable and immovable elements. This would be helpful in deciding whether a complex should be protected entirely due to its coherence. The author has already explained in a different publication¹⁴⁵ that the aim of the document in question is to establish new heritage protection standards in Europe, i.e. protection of integrity of groups of monuments, i.e. 'historic complexes'. In order to achieve this aim, the said protection standards

¹⁴⁰ Council Directive 93/7/EEC of 15 March 1993 on the Return of Cultural Objects Unlawfully Removed from the Territory of a Member State. Official Journal of the European Communities No L 74/74. See: detailed analysis of the directive, J. De Ceuster, *Les règles communautaires en matière de restitution de biens culturels ayant quitté illicitement le territoire d'un Etat membre Analyse de la directive 93/7/CEE du 15 mars 1993*, Revue du Marché Unique Européen, 1993, Vol. 2, p. 34 *et seq.* See also: M. Niedźwiedz, 'Obrót dobrami kultury w Unii Europejskiej', *Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Prace z Wynalazczości i Ochrony Własności Intelektualnej*, Cracow, 2000 p.73.

¹⁴¹ European Convention on the protection of the archaeological heritage, Valetta, 16. I. 1992. Council of Europe, European Treaty Series, No. 143.

¹⁴² (...) *elements of the archeological heritage all remains and objects and any other traces of mankind from past epochs: (i). the preservation and study of which help to retrace the history f mankind and its relation with the natural environment; (ii). for which excavations and discoveries and other methods of research into mankind and the related environment are the main sources o information; and (iii). which are located in any area within th jurisdiction of the Parties.*

¹⁴³ Protection of archeological heritage. Explanatory report on the revised Convention opened for signature on 16 January 1992, Strasbourg, 1993, p. 6.

¹⁴⁴ Council of Europe. Committee of Ministers Recommendation No. R (98) 4 of the Committee of Ministers to Member States on Measures to Promote the Integrated Conservation of Historic Complexes Composed of Immovable and Movable Property (1998). Council of Europe. European Cultural Heritage. Intergovernmental Co-operation: Vol. I. Collected Texts, Strasbourg, 2002, p. 311 *et seq.*

¹⁴⁵ See: W. Kowalski in *Nabycie...*, p. 203 *et seq.*

cannot be limited only to preserving a building but they should encompass all artistic elements preserved in such a building, including not only built-in components of the edifice, e.g. fireplaces, built-in decorative mirrors, etc. but also movable assets which are stored in the historic property for a long time, e.g. paintings, furniture, altars, books. Although such groups of historic monuments have been protected in various countries for numerous years and in accordance with provisions of civil law regarding components and ownership, this type of protection is no longer effective at the current stage of development of the European heritage protection.¹⁴⁶ Hence, it was decided not to apply the said protection method any longer. Instead, a definition of integrity of a group of monuments has been developed and it has been based on relations connecting all elements of the entirety. If the existence of such relations is confirmed, the second stage of evaluation can be initiated: analysing whether the complex is a conspicuously coherent, and hence, whether it ought to be preserved. Bearing the above-mentioned aim in mind, a concept of 'historic complex' has been defined: "it must be composed of immovable and movable elements," whereas the latter elements are "situated inside or outside a building and associated with it on account of historical, artistic, archaeological, scientific, functional or cultural links which give these complexes a conspicuous coherence that ought to be preserved."¹⁴⁷ This proves that the classification system is two-staged. First of all, basing on the criteria of "historical, artistic, archaeological, scientific, functional or cultural links," it must be verified whether all movable elements are connected with immovable components and if so, it must be confirmed if they are conspicuously coherent and hence, ought to be preserved. It is also worth mentioning that authorities are recommended to adopt measures to restore such elements of protected groups of properties that have been removed. Moreover, upon the recommendation, it is possible to impose sanctions on entities that removed such elements.¹⁴⁸

To summarize, it can be generally stated that all monument value classification criteria applied nowadays in national and international instruments result from opinions expressed by cultural heritage theoreticians working in the second half of the 19th and the beginning of the 20th century. Their fundamental form consists of synthetic historical, artistic, archaeological, scientific, and other values that started to be applied in monument preservation acts signed in numerous countries already in the 19th century. Afterwards, other legal international documents also adopted the said values entirely or in slightly modified forms.

However, due to their synthetic character, they do not provide comprehensive explanation but rather only give directions for evaluation analyses and provide evaluation experts with

¹⁴⁶ Basing on experiences gained in participating in the work of group of experts developing the project of the recommendation in question, the author of this article has comparatively analysed the discussed issue in: W. Kowalski, 'Ochrona integralności zespołów zabytkowych w Polsce. Podstawy prawne i praktyka', *Ochrona Zabytków*, vol. 3–4, 1995 and also 'The Protection of historic Buildings and Their Artistic Contents Against Crime and Wilful Damage. The Situation in Central and Eastern Europe' in: *The Protection of historic Buildings and Their Artistic Contents Against Crime and Wilful Damage*, Strasbourg, Council of Europe. Cultural Heritage, no. 33, 1995 and: 'Protecting the Integrity of a Complex Heritage Object', *Art, Antiquity and Law*, 1998, Vol. III, Issue 3.

¹⁴⁷ For the purpose of these guidelines, the term "historic complexes composed of immovable and moveable property is taken to include moveable property situated inside or outside a building and associated with it on account of historical, artistic, archaeological, scientific, functional or cultural links which give these complexes a conspicuous coherence which ought to be preserved. Point 1 of the Guidelines annexed to the Recommendation. See also in: P. J. O'Keefe, 'Historical Complexes and their Movable Heritage: Council of Europe Guidelines', *International Journal of Cultural Property*, Vol. V, 1996, p. 255 *et seq.*, and also 'The Council of Europe Recommendation on Historic Complexes', *Art, Antiquity and Law*, Vol. III. Issue 4, 1998, p. 389 *et seq.*

¹⁴⁸ W. Kowalski, *Nabycie...*, p. 205.

considerable flexibility, e.g. when a decision on listing a historic monument must be made. The nature of the said values often results in carrying out evaluations 'intuitively' without providing any reasoning behind applying a particular criterion, on the basis of which it was confirmed that a monument to be listed has the values required by law.¹⁴⁹ Recently in Poland there are increasing numbers of cases in which courts overrule such decisions. Obviously, such cases are repeatedly harmful to heritage protection.¹⁵⁰ In order to avoid such problems, e.g. in the USA, where synthetic criteria are also widely applicable, groups of experts developed special instructions which define details of additional partial criteria, provided for instance in form of tests. The guidelines make an evaluating body to collect and analyse proper documents and materials due to which it will be possible to answer the test questions. Hence, it will be possible to decide whether an asset should be protected or not. The World Heritage Committee developed similar instructions on evaluating values of historic monuments nominated for inclusion on the World Heritage List. It must be emphasized that in both cases the instructions allow experts to carry out objective monument value assessment.

Moreover, it can be also mentioned that some criteria are particularly difficult to apply, e.g. 'archaeological' – as a matter of fact it is unknown what this criterion involves and hence, this fact makes it insignificant. The author of this article has already presented this problem with reference to Polish legislation in a different publication.¹⁵¹ However, remarks made therein can be also referred to the discussed criterion. This is about whether the term 'archaeological' refers to the age criterion, as it could be suggested by the origin of the expression in question stemming from Greek 'archo', meaning 'old, past', or to the way of acquiring an asset, which would suggest that it has been found underwater or at excavation works. According to Polish doctrine, which used to be more focused on the latter alternative, "the term 'finds' should also refer to assets from later periods, even from the 19th century," e.g. weapons buried during rebellion of 1863.¹⁵² However, this reasoning resulted in expressing concerns and, by referring to civil law, it used to be said groundlessly that assets to be designated archaeological finds "must date back up to late medieval inclusively."¹⁵³ In spite of such considerable interpretation differences and significance of this issue, it has not been explicitly explained in Polish legislation to this day.

¹⁴⁹ Polish preservation authorities make approximately 125,000 decisions annually, around 1,000 of which concern entering assets into the register of monuments. J. Dąbrowski: 'Realizacja ustawy o ochronie zabytków i opiece nad zabytkami – wybrane problemy administracyjne' in A. Rottermund (ed.) *Dlaczego i jak w nowoczesny sposób chronić dziedzictwo kulturowe*, Warsaw, PKN UNESCO, 2014, p.118 *et seq.*

¹⁵⁰ See, e.g., adjudication no. I S.A. 1934/93 of 21 December 1994, M. Kołacz – Kozłowska (ed.), *Orzecznictwo Naczelnego Sądu Administracyjnego w sprawie ochrony zabytków w latach 1994 i 1995*, Warsaw, 1997, p. 60, 62, see also: commentary to adjudications, K. Zalaśńska, *Ochrona zabytków. Orzecznictwo z komentarzem*, Warsaw, Lexis Nexis, 2010, p. 15 *et seq.* with further examples.

¹⁵¹ *Supra*, p. 222 *et seq.*, Act of 1962 and p. 237 *et seq.*, Act of 2003.

¹⁵² S. Łazarewicz, W. Sieroszewski, *op. cit.*, p.35.

¹⁵³ J. Piątowski, in *System prawa cywilnego. tom II. Własność i inne prawa rzeczowe*, Warsaw, 1977, p.372.

ASSESSING SOCIAL VALUES OF THE PAST. FROM A HISTORIC MONUMENT TO HISTORICAL INDUSTRY

Iga Malawska

100 years have passed from establishing registers of historic monuments and sites to introducing the term 'heritage' into the World Heritage Convention. These two concepts include connectivity with the past and assessment of its value. I agree with Anna Barbasz-Bielecka, who, in publication *Wartościowanie zabytków architektury*, series edited by PKN ICOMOS, suggests accepting the following postulate:

there are no objective criteria for determining object values. Sciences, e.g. cultural anthropology draw attention to contextual nature of value, i.e. to the fact that object value is related to cultural context in which value is determined.¹

For the purposes of this article I have selected several motives that, by forming social context, are vital in assessing the value of the past. However, current understanding of the said motives differs from the one that was used in the 1870s. The motives I present in this paper include: relation between the past and the present (belief in progress and linear time vs. the end of history and advent of commemoration era), centre-province construction (locality), and, most importantly, the concept of society, which changes over time and assesses values.

The pairs I have selected are not given to us in a natural way. They are structures and are subject to changes. Societies, both in the 19th century and at the turn of the 21st century tried to refer to the past and protect some part of it. In the 19th century, an object of historical value became a way of distinction and, hence, positive value assessment. At the end of the 20th century it became tangible heritage and in 2003 – also intangible heritage.

Cultural context of assessing the value of the past at the end of the 19th century

It was the end of the 'no man's land'. Most continents and their inhabitants were colonized and shaped according to the European model, in order to satisfy the needs of Europe. Not only ore, but also works of art and cultural objects, i.e. heritage of the past, were ripped out of the context in which they were created and transported to Europe.

The world of the late 19th century was dominated by Europe, not only understood as a continent in geographical meaning, but inter alia as a community maintaining Christian traditions, especially Catholic and Protestant, which are of Latin origin, with common (in general terms) customs, similar states, and social institutions. The Europeans received similar education (literacy over orality) and had similar goals in their private lives. Clerical, intellectual, and artistic elites were formed in a similar manner. What distinguished Europeans from the rest of the world, namely from foreigners, e.g. the Indians from North and South America, the Japanese, the Zulus, the Aborigines, etc., was the common system of values that resulted from the common past.

¹ A. Barbasz-Bielecka, 'Przydatność metodologii nauk humanistycznych oraz kogniistyki w procesie waloryzacji zabytków', in B. Szmygin (ed.), *Wartościowanie zabytków architektury*, Warsaw, PKN ICOMOS, Muzeum Pałac w Wilanowie, 2013, p. 38.

Perhaps this is the reason why assessing the value of the past was generally comprehended, relatively obvious, and uniform.

Both voting and political rights, although much more democratic than they had been in previous eras, were still dependent on property status. Ownership of land or real estate was of great significance. In the 1980s, except for the United Kingdom, half of Europe's population lived in the countryside and earned their living by working on farms. As most of these people were illiterate, they acquired knowledge about the world from oral and direct traditions by gestures, used local money, were within jurisdiction of local courts, and had to pay taxes. They measured time according to the sun and the world they knew was only a land they could reach on foot.

This major part of society underwent changes only after the First Industrial Revolution, i.e. when coal mines, steel mills, steam engines, and steel railways were invented and popularised. However, such inventions like the telegraph were of no importance to illiterate population.

Major part of the society did not value the past by inscribing objects of historical value into any registers. However, they valued legacy of the past generations in accordance with their own rules: As they had local authorities, local festivals, local music, customs, their own ways of commemorating and prioritising events, as well as their own ideas for modernising their culture, they referred to assessing the value of the past simply as 'tradition' or 'folklore'.

As industry was developing, another large group of population in Europe emerged. It consisted of workers, constantly moving from one city to another in search of jobs. Separated from a well-known and tamed province, clashed with local knowledge, local authorities, and systems of values that all appeared to be of no use in the new place, they gradually formed their own proletarian culture. This culture stemmed from rebellion against phenomena that were not present in collective memory but were aftermath of poverty, i.e.: unemployment, theft, crime, prostitution, diseases, and alcoholism. This group did not participate in establishing register of historic monuments and sites, nor were they interlocutors in negotiations over assets that should be protected.

Nor did artistic avant-garde participate in establishing the register of historic monuments and sites. Similarly to proletariat, it was a pan-European group of citizens and, regardless of country and nationality, cherished similar values that were future-oriented, praising modern life, cities, and machines. The discussed class did definitely break ties with its legacy, namely with: romanticism, positivism, neo-Kantianism, reductionism, ornamentation, linear and cyclical time (internal time, discovered in the literature, which was not known in reality), current colouring, and musical scale. In his Manifesto of Futurism from 1909, Filippo Thomaso Marinetti states that:

"we stand on the last promontory of the centuries" and "we will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice. So let them come, the gay incendiaries with charred fingers! Here they are! Here they are! Come on! Set fire to the library shelves! Turn aside the canals to flood the museums! Oh, the joy of seeing the glorious old canvases bobbing adrift on those waters, discolored and shredded! Take up your pickaxes, your axes and hammers and wreck, wreck the venerable cities, pitilessly!"

In 1913, in order to express disapproval, G. Appolinare, in his Manifesto-synthesis *Futurist Antitradition*, used such words as: 'shit' for "criticism, teachers, professors, museums, quattrocen-tists, seventeenth-century people, ruins, patina, historians, Venice, Versailles, Pompeii, Brugges, Oxford, Nuremberg, Toledo (...), human landscape, and philologists."²

² M. Poprzęcka, 'Sztuka współczesna wobec natury i kultury' in *Spotkania w Willi Struwego 2001–2003. Wykłady o dziedzictwie kultury*, Warsaw, 2004, p. 229.

New Avant-Garde breaking with the past was just in initial stage of development and was fully presented immediately after the First World War. Moreover, this movement heralded subsequent changes in the structure of the past/present.

Therefore, what were characteristic features of the part of the society that co-created the philosophy of the register of historic monuments and sites? Taking numbers into account, they composed a minority including: cosmopolitan, pan-European aristocracy, scholars and thinkers educated in European universities, the intellectuals who grew out of the middle class and wealthy peasants, the nobility, and the pan-European bourgeoisie.

The social group, which introduced the idea of assessing heritage value by selecting registered monuments and sites, was composed of people who, irrespective of country, graduated from high schools and universities following similar curricula (according to Berlin model), knew Latin and Greek classics, spoke French (although the use of this language was no longer as common as it used to be, it was still used in diplomacy and in aristocratic salons), and used technical and technological achievements (railways, photography, plane, cinema, phone, radio, car). All the aforementioned factors allowed them to organize their work and free time in similar ways. This social group used to travel a lot and visit must-see places, e.g.: Paris, London, Vienna, and Munich. They used to undergo treatments in health resorts, take part in European congresses and worldwide exhibitions, read both scientific and popular magazines that contained similar sets of information, visit museums organized according to the same patterns, go to opera houses or organize concerts in their own houses, listen to the same music, admire foreign animals in zoos designed in compliance with identical guidelines, wear clothes in line with European fashion, and visit their families in overseas colonies. According to Krzysztof Pomian,

European nature of specific national cultures is preserved mainly by similarities between institutions that within the same cultural areas dealt with transmitting, reproducing, and disseminating these cultures in all countries that used to be under former Latin influences and in increasing number of countries which were under Greek influences.³

In the 1870s, the upper class representing 'high culture' was considered to be the society.

At the end of the 19th century, the Europeans had already lived for about 100 years in the world in which linear time replaced cyclical time. Charles Alexis de Tocqueville estimated that it must have happened in 1780, but Le Goff claims the more probable date is 1749, when Anne-Robert Turgot wrote *Reflections on the History of the Progress of Human Reason*.⁴ Accepting this concept of time was particularly significant event having serious socio-cultural and economic consequences. Prevailing and omnipresent optimism of the Enlightenment prioritised progress, as according to linear time comprehension, progress ascribes the greatest values to both the present and the future. Authorities that were important in the past lost their positions and gave way to knowledge. Knowledge, including historical studies, was based on ideals of positivism and on objectivist research patterns applied in life sciences. In order to determine conditions of progress, positive philosophy required empirically available objects as well as useful subjects to be studied. People believed in progress, which was considered to be a "continuous economic growth, constant expansion of scientific boundaries, dissemination of education, and moral improvement of mankind."⁵

³ K. Pomian, *Europa i jej narody*, Gdańsk, Słowo-Obraz-Terytoria, 2004, p.165.

⁴ J. Le Goff, *Historia i pamięć*, trans. A. Gronowska, J. Stryczyk, Warsaw: Wydawnictwo Uniwersytetu Warszawskiego, 2007, p. 77.

⁵ *ibid.*, p.198

Jacques Le Goff emphasises that the positivist thought, through scientific development of historical disciplines as well as increasingly scientific methods of dating and analysing texts, seemed to make it possible to conduct a good analysis of the past. However, in fact, it immobilized history inside events and eliminated duration. In France, there was a positivist attitude, which, although derived from respecting the past, actually denied it. Positivist historians stated that along with the French Revolution, by honouring greatness of France, history reached its climax. In England, Samuel Rawson Gardiner (1829–1902) did not go beyond the framework of the same reasoning by declaring: “the one who analyses societies of the past, grants the contemporary societies a great favour by keeping them aside” (*translation from Polish – translator’s note*).⁶ With these assumptions, rational ties between the present and the past were broken; the past, separated from the present, appeared to be ‘colonized’ by historians and it became their exclusive domain.

In this positivist attitude towards the past we can find sources of belief that registers of historic monuments and sites are ahistorical and objects and sites that are registered there stand (most frequently) in conflict with what is considered to be contemporary. Thus, it is the spirit of positivism (after more than 100 years) that is one of the reasons for the crisis in heritage value assessment, which is currently suffered by institutions dealing with heritage value assessment.

The idea of creating the register evolved roughly at the same time in various countries in Europe and, as it has already been mentioned in this article, developed from common pan-European ideas. Gregory J. Ashworth’s research showed that “procedures to establish registers of historic monuments and sites were initiated in most countries of Western Europe in the last quarter of the nineteenth century and in North America in the mid-twentieth century”⁷ (*translation from Polish – translator’s note*).

The philosophy of protecting and preserving particular elements of the past by scheduling them is based on the belief that after the register starts to function, the objects listed therein become historic monuments and, hence, they will last forever, safeguarded once and for all only by deciding that an object of historical value should be referred to as ‘a historic monument’. Using this type of value assessment, ‘gentlemen’s agreement’ (from the current point of view) did not allow next generations to discuss and negotiate already made decisions. In this philosophy, value assessment was carried out only at the first stage, i.e. when an object to be protected was selected. A fragment of the past once valued positively, listed, and, subsequently referred to as ‘historic monument’, became a kind of ‘sacrum’ and ‘received a gift’ of existing in time-beyond-time, in eternal present tense. Gregory Ashworth presents this philosophy as follows: preservation [by entering an object into the register of historic monuments – IM] means to protect aspects of the past against threats [people, natural factors, etc. – IM].⁸ The purpose of protecting and preserving objects of historical values is to discover and preserve anything possible.⁹ Resources in the context of protection are fixed, finite, and depleting.¹⁰ Selection criteria (...) are immanent, unchanging and can be objectively determined.¹¹ The aim (...) of protection is to preserve all objects that may seem to be ‘preservable’, once and for all, as their values are timeless.¹² Hence, all objects mentioned in the scheduling process are equally important and equally valuable.

⁶ *ibid.*, p. 60

⁷ G. J. Ashworth, ‘Paradygmaty i paradoksy planowania przeszłości’, in J. Purchla (ed.), *Europa Środkowa – nowy wymiar dziedzictwa*, Cracow, 2002, p. 114.

⁸ *ibid.* p. 112

⁹ *ibid.* p. 113

¹⁰ *ibid.* p. 115

¹¹ *ibid.* p. 117

¹² *ibid.* p. 112

During the last 100 years, two World Wars raged in Europe. New countries were established, the society changed but the philosophy of the register/historic monuments and sites still exists. Gradually, with the passage of time, although the criteria concerning register entries change, it happens in the same historical paradigm. Hence, the register of historic monuments and sites itself should be considered a historic monument.¹³

Cultural context of assessing the value of the past at the end of the 20th century.

In the mid-twentieth century, knowledge about Holocaust, Stalinism, Gulags, Fascism, Nazism, concentration camps, and the atomic bomb was demonstrated and spread. It is assumed that these pieces of information were the main reasons for rejecting the idea of progress, together with its continuous, linear development as well as a model of development of the European society which used to be considered dominant. However, a speeding wheel cannot be stopped immediately. Hence, since the 1960s scholars have been formulating the concept of sustainable development, which was supposed to be a brake giving time for reflection upon the world.

Decolonization undermined Europe's dominance over the world. Independence of the liberated countries, return of the former powers cramped within small geographical areas and collapse of the Eastern Bloc resulted in asking fundamental questions about identity and encouraged reflections thereon. The problem of identity of countries, nations, regions, as well as local identity and even the identity of individuals seem to overfill our contemporary social space.

Countries and regions assimilating and developing non-European cultures became aware of the problem of treating modernization and westernization equally. Technological achievements of the Third Industrial Revolution, e.g. computerization, microprocessors, satellites, the Internet, and wireless telephone systems merge all communities into one system, which facilitated establishing connections between cultures. This applies both to means of transport (mainly aircraft) and verbal communication. Nineteenth-century attempts to create a language that, although artificial, would be common to the whole world were 'naturally' dominated by use of English.

Nowadays, writing and reading is considered to be a universal skill. Establishing and maintaining contacts is facilitated by the fact that various institutions located all over the world meet similar standards and are organized according to the same patterns, e.g. airports, extensive networks of railways and buses, similar and widely available system of hotels, guesthouses, shops, supermarkets, pharmacies and medicines, as well as similar equipment, devices, and technical solutions. Technological achievements, corporatism, and globalism do not preclude local cultures but overshadow observation of social and cultural changes. Although modern oppositions, e.g. 'centre – province' and 'familiar – foreign' still exist, they are nowadays arranged in a totally different manner, based on different rules and located in different social spheres. These oppositions changed their weights as it happens in geomagnetic reversal of Earth's magnetic field.

At the end of the 20th century, the past was valued by a different society living in different reality. First of all, it was the society of the world, not just of Europe. In the 1970s there was about four billion people in the world. Systems which valued common past were perceived from different perspectives, i.e. Euro-American, Middle East or South African, as each region had its own history, experiences, and cultural heritage. The search for separate identity, different from Euro-American, Middle East or South African points of view, resulted in denying the existence of historical fact,

¹³ See: I. Malawska, 'Czy, w oparciu o analizę sentencji decyzji o wpisie do rejestru zabytków można rozpoznać stan faktyczny zasobu zamków i ruin zamkowych w Polsce', in *Zamki, grody, ruiny. Waloryzacja i ochrona*, Warsaw, Białystok 2009, pp. 91–100; I. Malawska, 'Zamki w Polsce – problem określenia zasobu', *Ochrona Zabytków*, vol. 4, 2007, pp. 81–92.

comprehended as a fact given invariably and permanently. Moreover, historical and linear chronology was replaced by the 'memory'. The advent of 'The Era of Commemoration' was announced by Pierre Nora in 1984 in his famous texts published in *Les Lieux de Memoire*, a seven-volume work, which combined both historical and cultural perspectives.

Criticism of the current historiography, which was blamed for colonising the past, resulted in profound change of attitudes towards the past. Moreover, interpretation of the past according to hermeneutics of historical sciences that was considered to be the only correct knowledge meant typical appropriation of the scientific, Eurocentric or even imperialist way of thinking. Achievements made in the 19th century and of which the twentieth-century scientists were especially proud, became source of accusations towards the past. The concept of memory (collective or individual) was designed in order to provide different interpretations of history and cultures, other than those created by Eurocentric historiography. In case of memory, which is not considered to be history (and therefore neither science nor scientific knowledge), it was possible not to use linear time, chronology, and also scientific method based on sources and historical facts. "The relationship between memory and history started to have more political character. Shortly after, the duty of history was replaced by the duty of memory and the truth controlled by the power of knowledge – by the truth of survival."¹⁴ In his psychoanalytic studies, Jean Piaget came to conclusion that past experiences that an individual went through are not objective, but are reconstructions based on memories. Concurrently, some historians, anthropologists, and sociologists came to a similar conclusion: a document and a source of historical fact are not objective. These interpretations are made by individuals who described them, developed the power of selecting the past (but were also influenced by trends emerging and continuing at in of time) and made their own constructions of the past available for us today. Thus, new interpretations of the past, which have always been just reconstructions, are needed all the time. Hence, phenomena cannot be explained from historical perspective, as if they were a sequence of cause and effect. Marc Bloch (co-founder of the French Annales School) went even further, saying that "we would make a mistake if we assumed that the order that historians adopt in their researches must faithfully follow the order of events."¹⁵

Another feature characteristic of memory is the fact that it unearths areas (spaces, themes) that have never been of interest for history perceived as scientific discipline. They were either marginalized by it or not taken into account at all. Ewa Domańska, by studying Anglo-American views on history and memory from the 1990s, states that:

"It can be noticed that therapeutic hermeneutics of memory and quasi – religious discourse of inexpressible aspects, shape a completely different style of thinking, researching, and writing about the past. The dictionary of this style is full of concepts unknown to scientific history, e.g.: shame, guilt, redemption, atonement, forgiveness, solace, fulfilment, or catharsis."¹⁶

Another feature of contemporary thinking about the past, to which Paul Veyne, a French historian of the antiquity, draws attention, is the fact that everything is worth history. Since everything is worth history, the field of cognitive interests expands: we are interested in gestures, words, and smells... Fear of losing memory results in gripping 'archive fever', incited also by using databases, electronic forms of writing, video cameras, and digital cameras.

¹⁴ M. Kula, 'Pamięć historii uwikłana w jej bieg', *Przegląd Socjologiczny*, vol. 49, no. 2, 2000, p. 16.

¹⁵ M. Bloch, *Pochwała historii czyli o zawodzie historyka*, trans. W. Jedlicka, Warsaw: 1962, p.70.

¹⁶ E. Domańska, 'Wprowadzenie', in E. Domańska (ed.), *Pamięć, etyka i historia. Anglo-amerykańska teoria historiografii lat dziewięćdziesiątych*, Poznań, Wydawnictwo Poznańskie, 2002, p. 17.

In case of the 'new' history, events are no longer created in historians' offices but are rather created by media, authorities (the state), and tourists... The process of assessing the value of the past is determined by the entire modern society and the past is reconstructed as a function of the present based on recollections/memories. Hence, it is allowed to mark out arbitrary lines and jump across history. Not only cultural heritage but also the culture itself can be treated as a 'tool box'.¹⁷

When the Enlightenment faith in progress, objective historical fact, and chronology was undermined and lost, attitudes aiming at cutting off logical transition from the past to the present started to prevail. Philip Abrams claims that in the contemporary world we are not only interested in learning about the past, but we prefer to look for ideas that would explain our identity and help us understand it.¹⁸

In such a methodological atmosphere, in 1972, a term 'heritage' was introduced in the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage. In my opinion, the Convention only introduces the said term was only, however it omits to develop a concept to which certain designations could be attributed. Andrzej Tomaszewski, by juxtaposing and comparing historic monuments and sites, cultural goods, and the heritage writes:

Shortly after, another concept, even less precise, started to overlap: (...) 'cultural heritage' (...). It was an intentional manipulation of concepts that aimed at introducing equivalence of the following terms: cultural goods and cultural heritage. It should be pointed out clearly that not only are these two terms ambiguous but there are also multiple aspects that separate them from each other and this poses a serious threat. The concept of cultural goods is apolitical and non-ideological. It includes all goods that were created by talented human beings and hence, have 'objective' historical and artistic values. It is simply cultural and artistic heritage of humanity, which is subject only to aesthetic valuation according to established criteria. Cultural heritage, on the contrary, is a matter of choice and acceptance. This is not what the past generations left us as legacy, but rather what we want to get from this legacy and what we want to be responsible for.¹⁹

When the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage entered into force in 2003, the problem became even more complicated.

Insufficient specification of the subject/area within which we make our choices creates significant difficulties in value assessment. However, as far as I am concerned, the most serious problem that heritage value assessment is confronted with, is the fact that whereas historic monuments and sites are studied by a single discipline only, i.e. monument conservation, which is provided with theoretical foundations of history of arts and architecture and which has developed its own value assessment and preservation methods, cultural heritage is the subject of common interest for most disciplines dealing with history and culture. Each of the said disciplines has its own hermeneutics according to which they describe and value heritage. In these disciplines, heritage, including cultural heritage, does not have any single, harmonised definition, e.g. in legislation, sociology, anthropology. Neither has any interdisciplinary research been carried out in this field. The only studies that have ever been conducted are multidisciplinary. Interdisciplinarity,

¹⁷ A. Swidler, 'Culture in Action: Symbols and Strategies,' *American Sociological Review*, vol. 51, no. 2, 1986, pp. 273–286.

¹⁸ Ph. Abrams, 'The sense of the past and the origins of sociology,' in *Past and Present*, vol. 55, 1972, pp. 18–32.

¹⁹ A. Tomaszewski, 'Tożsamość i różnorodność kulturowa jednoczącej się Europy. Ekumenizm kulturowy,' in E. Świąćka (ed.), *Ku nowej filozofii dziedzictwa*, Międzynarodowe Centrum Kultury, Cracow, 2012, p. 58.

in this case, only means holding discussions and conducting negotiations until majority of participants accept one common point of view.

The term 'heritage' did not appear in Polish literature very early. For instance, in the Ethnological Dictionary from 1987, under the term 'cultural heritage' there is a reference to 'tradition', which is a well-known and well-developed term in ethnology.²⁰

Tradition and social function of the past

A majority of aspects and elements that currently exist in culture is connected with the past. These include either altering or adapting the past. Assessing the value of the past and adapting it to the needs of the present is centrifugal and natural. Eric Hobsbawm claims that connections between the past and the present are natural since some parts of the past always belongs to the present. According to Hobsbawm, assessing the value of the past carried out from the perspective of the present is a 'social function of the past'.²¹

This harmonic social process of assessing the value of the past is presented in study conducted by Waldemar Kuligowski, contemporary anthropologist from Poznań:

People did not know their tradition – they lived according to it, but without being aware of its existence. Since people knew how to live, there was no need to use the word 'tradition'. "The world was what it was and it had to be this way," they said, giving explanations to researchers as if they were children.²²

It is not possible to protect the tradition understood in the aforementioned way to the fullest extent. All nostalgic longings for the past, for something that should be grasped, captured, preserved, and handed down to future generations are considered to be a sort of objectification. According to Kuligowski,

other people and their cultures used to be frequently perceived, e.g. in science, literature, photography, in the context of different time. No one can deny that (...) e.g. the Igloolik Inuits live in the same time dimension as we do. However, we stubbornly place them in a certain stream of tradition and hence, it turns out that they exist a completely different time dimension in which (*mobile phones, snowmobiles, or – author's note*) satnavs are in fact foreign objects.²³

We cannot close societies in museums, as their past has never been and will never be static. In our idea about traditional societies is just another phase in their development.

We can try to freeze certain time periods in buildings located in specific areas, towns and cities, e.g. Bruges, Venice, Kazimierz Dolny, the Warsaw Old Town. However, it is impossible to 'conserve' such places, to 'close existence of their inhabitants in a jar'.

²⁰ Z. Staszczuk, (ed.), *Słownik etnologiczny. Terminy ogólne*, Warsaw-Poznań, PWN, 1987, p. 68.

²¹ E. J. Hobsbawm, 'The social function of the past: some questions', in *Past and Present*, vol. 55, 1972, pp. 3–17.

²² W. Kuligowski, *Antropologia współczesności*, Universitas, Cracow, 2007, p. 79.

²³ *ibid.*, p. 80.

Created Tradition

The last few decades of the last century resulted in

tradition becoming a talking point for everyone (...). We can even say that human societies came to conclusion that they would not preserve their identity if there was no tradition. (...) The Tibetans, the Hawaiians, the Kwakiutl Indians, and the Inuit people (...) want something more than just to have, maintain, discuss, uphold, and demonstrate their traditions. Their own tradition can no longer be left unattended: it is a matter of concern, combat, pride, and even adoration. The purpose of tradition is to distinguish a group of people from other groups and place them above them. It has to be a source of exclusive knowledge and measurable financial benefits. (...) Nowadays communities deal with their own traditions and appoint specialists responsible for preserving them.

Kuligowski claims that the concept of tradition is one of the concepts of globalization. On one hand, communities living around the world use contemporary achievements: the television, the Internet, and supermarkets. However, on the other hand, positively evaluated tradition becomes a value worth protecting.

Societies interpret their traditions individually and create specific structures. Jerzy Szacki, Eric Hobsbawm, and Terence Ranger refer to this procedure as 'created tradition' or 'invented tradition'.²⁴ Specialists appointed by the society were responsible for defining what should be protected and how to do it. Thus, 'created' tradition perceived as a global concept occurs worldwide. However, the way of assessing its value as well as the means of interpreting its selected items are local and centrifugal, as far as it is possible in the contemporary world. I am not familiar with any research on criteria applied in value assessment 'created' tradition understood in the discussed way. I have not found any answer to any of the following questions asked in ethnological studies: do the rules of choosing certain fragments of the past and their interpretations in different social groups have anything in common? How are they protected? What are the reasons for making certain choices? It can be presumed that even if a generation that adapts various fragments of the past is aware of the fact that it creates an artificial structure, future generations will consider such a structure to be 'traditional' and authentic. These conscious constructions include contemporary value assessment of the past and are created as a result of values of the contemporary people. Szacki claims "this is how heritage is created."²⁵ Additionally, Kuligowski stresses that

it is not about a normal process of idealising certain elements in tradition. It is about incorporating behaviours, values, and symbols, of which the tradition did not consist. (...) Heritage is a self-aware tradition maintained in old and new public contexts and it is supposed to protect lost historic experiences. Heritage protects local culture from supralocal influences.²⁶

²⁴ J. Szacki, *Tradycja. Przegląd problematyki*, Warsaw, 1971, p. 165; E. Hobsbawm, 'Introduction: Inventing Traditions', in E. Hobsbawm, T. Ranger (eds), *The Invention of Tradition*, Cambridge, 1983

²⁵ J. Szacki, *ibid.*, p. 187.

²⁶ W. Kuligowski, *ibid.*, p. 86.

Krzysztof Pomian vividly describes threads, which we consider to be the common, centuries-old European heritage. Additionally, as it turns out, these threads were widespread in the nineteenth century, selecting from a variety after 300–400 years:

this is why the translations of Cervantes' work (...) made Don Quixote and Sancho Pansa the citizens of Europe (...). At the same time, Shakespeare started to be perceived as one of the most popular European authors; Verdi's operas and countless translations, performances, and imitations 'feed' viewers and readers with such characters as Hamlet, Othello, Falstaff, Shylock, Romeo and Juliet, Macbeth, and Lear who exemplify lust for power, jealousy, instinct of possessiveness as well as love shattered by conflicted families. (...) Finally, although examples are countless, characters of the European mythology include also Robinson Crusoe and Gulliver, who entered into European tradition through children's rooms, as it was the place where the great novels of Defoe and Swift were read, after being shortened, more tempered and moralizing.²⁷

This 'shortening, tempering, and moralizing' mentioned by Pomian is nothing else than value assessment of the past resulting from translating the past so that it would meet the needs and capabilities of the contemporary audience.

James Clifford, the author of *The Predicament of Culture*, emphasizes importance of translation (either intergenerational or intercultural) in heritage value assessment, as it is always a matter of choice. Dariusz Czaja, an anthropologist from Cracow explains this translation in a very interesting manner, providing us with example of old-time music festival:

it turns out that centuries-old musical records are not a musty and old museum of old files, but a valuable deposit of living and vital content. (...) The purpose is always the same – to reach the 'worlds' that are considered to be forgotten, abandoned, anachronistic, and non-existent in our imaginations, for different reasons. (...) Time does not turn out to be an obstacle here, but rather a possibility of meeting the past. (...) It is hard to forget that contemporary historiography, abandoning the ingenious tenet of positivism which proclaimed peaceful strategies for determining 'how it really was', has strong arguments supporting the thesis according to which it is impossible to recreate the past in a fully credible way. This is because we are unable to access it directly. A source text is not a real past and a 'fact' is not an 'event' [a map is not a territory and a score is not a composition – IM]. (...) Our soundscape and cultural context have changed drastically; nowadays we have got a different sense of hearing. Despite the problem related strictly with the category of 'authenticity', exaggerated expectations, misunderstandings, and even hoaxes associated with it (although it seems that the word 'authenticity' is not highly rated on the list of trendy words) (...) this return to the past was aimed neither at achieving musical pietism nor at seeking the illusion of authenticity. Re-construction – yes. (...) It was not about (...) making artificial transfer to the past (unsatisfiable desire), but quite the opposite: introducing the past into our horizon of feelings and sensitivity, expanding it by adding voices and sounds that are distant from us and sometimes even totally strange.²⁸

²⁷ K. Pomian, *Europa i jej narody*, trans. M. Szpakowska, Gdańsk, Słowo, obraz, terytoria, 2004, p. 163.

²⁸ D. Czaja, 'Pieśni śpiewają. Przystanek Jarosław' in *Konteksty. Antropologia kultury, etnografia, sztuka*, vol. 4, 2013, pp. 5–6.

The above-mentioned translations require only intergenerational translation, as they are placed in the European, very old, and unified system of values.

Le Goff claims that positively valued past is both the past and the present and it "should not embarrass."²⁹ Kuligowski adds that if it happens in a different way, it means that "changes in culture outdistanced considerably the changes in scientific paradigms."³⁰

However, this 'embarrassment' appears only in case of new phenomena that deal with a different way of expressing values and that have aims other than the ones that protection of the past pursues. These new systems of values and ways of expressing them do not fit in the old, well-known, and well-assimilated paradigms. To such phenomena, *inter alia*, I would include mass tourism. As aforementioned, according to Kuligowski, tradition/heritage belong to global concepts. According to Dean MacCannell, American anthropologist, mass tourists form a transnational class with its own structure and expectations. Heritage value assessment, due to existence of the tourist class, has a specific articulation and global dimension. Due to this, it is worth paying more attention to MacCannell's research.

Tourist class is a community in which everyone is equal. There are no pre-modern social divisions associated with status, origin, and skin colour. Gradually, even the lack of knowledge of local language, including English, does not diversify tourist class, as auditory codes are replaced with the visual ones. "Touristic value depends on the way in which it organizes social, historical, cultural, and natural components into a general impression"³¹ provided by tourist attractions. Contemporary tourist attractions, probably in their essence, are not different from the ones described by e.g. Janusz Tazbir who used to write at the turn of the 16th and 17th centuries or in early Beadecker's Travel Guides published in the 19th century. However, these attractions are aimed at a very large group that forms transnational, global class representing all contemporary societies and their own cultural assumptions. Not only articulation of selected values must be understandable to all, but also heritage (cultural, natural, and intangible) values must be cherished and shared by this class.³²

MacCannell claims that tourist attractions are created in such a way so as to appear as a finite unity to the viewers and also to trigger their strong, positive reactions. Nowadays, there is a tendency to blur the distinctions between the initiated and the uninitiated. Viewers do not need to have their own knowledge, reconstruct their own versions, or memorize all elements of exhibition and the history of the object. Accessibility for all is a vital issue. Availability is formed by simplifying distinctions rather than by pointing out hardships that somebody had to bear in order to make object an attraction (discovery of an object, knowledge that researchers had to gain, object restoration or acquisition of exhibits, and organising an exhibition). In case of attractions, distinctions, details, and nuances, which are important from different points of view, are obscured and create a sort of performance or spectacle whose aim is to be watched by and played out for tourists. Tourist narration emphasises simplification, creation of a legend, preferably with a hero or a star playing the main role. Theatricality enables differentiation to be transformed into one system

²⁹ J. Le Goff, *Historia i pamięć*, trans. A. Gronowska, J. Stryczyk, Wydawnictwo Uniwersytetu Warszawskiego, Warsaw, 2007, p. 195.

³⁰ W. Kuligowski, *Antropologia współczesności*, Universitas, Cracow, 2007, p. 21.

³¹ D. MacCannell, *Turysta. Nowa teoria klasy próżniaczej*, trans. E. Klekot, A. Wieczorkiewicz, Warsaw, Warszawskie Wydawnictwo Literackie MUZA, 2002, p. 75.

³² J. Tazbir, 'Stosunek szlachty polskiej XVI–XVIII wieku do zabytków', in *Spotkania w Willi Struvego 2001–2003. Wykłady o dziedzictwie kultury*, Warsaw, 2004, pp. 65–83.

of representation.³³ MacCannell claims that institutional support is of considerable importance in assessing values of tourist attractions. He understands it as a type of patronage given by institutions employing professionals dealing with the same domain, e.g., film, nature, historic monuments and sites, who select objects and value them according to their own criteria. 'Medium' is another factor of significant meaning for attractions since it encourages others to watch a specific object. Medium can have various forms, e.g.: an advertisement, a guide, an article, or even a story your friends tell you ("you can't miss it!"). The greater the authority of institutions and experts who carry out value assessment is, the greater the pressure of medium and thus, attraction becomes more important. In other words, the decision that professionals make by designating an object as a historic monument or site, memorial, or world heritage is one of the most vital criteria for defining how attractive a specific place is for tourists.

Yet another basis for assessing heritage value is the fact that

culture (...) can be divided and sold as merchandise, but both economic and social structures of goods differ from the structures of goods made in the industrial era. (...) The value of cultural products, e.g. tours, courses, reports, articles, presentations, conferences, events, performances, luxuries, (...) depends on quality of cultural experience that they promise.³⁴

Our social need for experiencing the past is fulfilled by constructions called in various ways, depending on the researcher. One of such constructions, which is commonly used nowadays, is a term 'historical industry' introduced by A. Marwick and also applied by Ewa Domańska. As per Pierre Nora, we use a term 'memory industries'. Jacek Purchla wrote about 'towarum'³⁵ and MacCannell examined the term 'cultural products'.³⁶

Product, trade, and merchandise are concepts of economics. By creating a cultural product, we are provided with new ready-made models and also we are made to adopt certain attitudes towards them. They are highly appreciated; there is a heavy demand for them, so they are economically valuable. MacCannell describes economy of cultural products in the following way:

Exploiting work was replaced by exploiting leisure. Contrary to industry, in this case, profit is not generated in production process but it is made by entrepreneurs operating on boundaries of the factual manufacturing process. These activities focus on cultural production, which constantly generates capital, frequently even absorbing no energy. Greek ruins may be a good example to explain it. Underdeveloped countries can 'export' their culture with no need to pack and ship it and it is enough to attract tourists.³⁷

Cultural products provide idealised or imaginary models that are more general (moral, aesthetic) than individual versions of cultural experiences. The largest cultural products include festivals, international exhibitions, and celebrations that permeate through entire communities. Objects

³³ D. MacCannell, *Turysta. Nowa teoria klasy próżniaczej*, trans. E. Klekot, A. Wieczorkiewicz, Warsaw, Warszawskie Wydawnictwo Literackie MUZA, 2002, pp. 97–98.

³⁴ D. MacCannell, *Turysta. Nowa teoria klasy próżniaczej*, trans. E. Klekot, A. Wieczorkiewicz, Warsaw, Warszawskie Wydawnictwo Literackie MUZA, 2002, p. 36.

³⁵ A. Marwick, *The Nature of History*, London, Conclusion, 1970, pp. 240–243.

³⁶ J. Purchla, *Dziedzictwo a transformacja*, Cracow, Międzynarodowe Centrum Kultury, 2005, p. 11.

³⁷ D. MacCannell, *ibid.* pp. 45,46.

of historical value, on the other hand, are included in a group of cultural products of an average scale. There is a tendency to offer pure cultural experiences without any tangible evidence, like e.g., battlefields.

Taking the above into consideration, one could state that ideas formulated by a French anthropologist Marc Augé, creator of the concept of 'non-places' (non-lieux), who believes that nowadays everyone looks for the meaning of life in the past in hope of finding it there, sound comforting.³⁸ Eric Hobsbawm, British historian who passed away 2 years ago, reassured us that the current turmoil is just the continuation of previous discussions that are currently held by using a different language and by applying different means.³⁹

We cannot therefore deny both opinions, especially when we analyse methods applied in assessing the value of the past by using the concepts of 'objects of historical values' or 'historic monuments and sites' and 'tangible heritage'.

³⁸ M. Augé, *Symbole, fonction, histoire. Les interrogations de l'anthropologie*, Paris, 1979, p. 149.

³⁹ E. J. Hobsbawm, 'The revival of narrative: some comments', *Past and Present*, vol. 86, 1980, pp. 3–8.

VALUES OF CULTURAL HERITAGE IN THE CONTEXT OF SOCIO-ECONOMICS

Monika Murzyn-Kupisz

1. Evolution of approaches to values of cultural heritage

In a popular, traditional discourse on cultural heritage, its cultural (artistic, historical) as well as symbolic (national, ideological) values were initially emphasized and defined mainly by monument conservators¹ and representatives of selected humanities. Since the second half of the 20th century, greater attention has been drawn to maintenance costs and potential income generated by the cultural heritage, especially by attracting tourists, particularly when such discussion concerned necessity of spending funds on specific monuments and sites (relation of use values to restoration, maintenance and dissemination costs)². Since the late eighteenth century, a growing awareness of the extraordinary complexity of values of **cultural heritage** certainly accompanied the development of the concept of monuments and cultural heritage.³ Due to difficulties in defining and estimating such values (both from a qualitative and quantitative perspective) however, until recently, also in professional discussions, explanations of significance of particular assets of cultural heritage were usually limited to a simple authoritarian claim that they are priceless or of great, and unique value, impossible to be estimated.⁴

In the last few decades, four distinct trends exerted particular influence on undertaking attempts at carrying out more thorough and in-depth analyses of values of cultural heritage initially noticeable mainly in Anglo-Saxon countries:

- 1) growing challenges in providing sufficient public funds for maintenance and preservation activities carried out in historic buildings and sites or on objects of historical value related with the **constantly increasing number of assets considered to be worth of preserving** (i.e. constant extension of monument registers and other heritage lists);⁵
- 2) the necessity of **arriving at more clear, universal criteria** which could be used by conservation authorities **in case of scheduling** heritage properties and objects or creating other forms of heritage designation such as inscribing a cultural property into the World

¹ Riegl A. *Der Moderne Denkmalkultus: Sein Wesen Und Seine Entstehung* (1903). Whitefish MT: Kessinger Publishing, 2010.

² Frodl, W. *Pojęcia i kryteria wartościowania zabytków*. Warsaw: Ministerstwo Kultury i Sztuki, Biblioteka Muzealnictwa i Ochrony Zabytków, 1966.

³ Jokilehto, J. *A History of architectural Conservation*. Amsterdam: Elsevier, Butterworth-Heinemann, 2008.

⁴ Poland may serve as an example of a country where although classification of monuments based on the French idea of classification has not been used since decades, still the term 'class 0 monument' is popularly applied.

⁵ Benhamou, F. "Is Increased Public Spending for the Preservation of Historic Monuments Inevitable? The French Case." *Journal of Cultural Economics* 20 (1996): 115–132.

Heritage List. The criteria in question have to be more objective than succinct definitions applied at the beginning of legal protection of monuments over a century ago,⁶ and have to properly explain to the society and public authorities what obligations some entries impose and what the reasons for such state of affairs are;

- 3) noticing that **legal protection is not always effective** and that it does not always determine preserving the cultural heritage. It is pivotal to make **heritage owners, users, and local communities aware and convinced of the values** of particular objects and sites, i.e. impact on their willingness to become 'inheritors' of heritage;⁷
- 4) **including culture and cultural heritage in the discourse on socio-economic development** and sustainable development, the evolution of this discourse.⁸

As a result, the need for developing a more complex approach to the issue of values of cultural heritage, including contributions of economics,⁹ is more and more acknowledged. As follows, a growing interest in cultural heritage values has been observed in the last decades among

⁶ Szmygin, B., ed. *Outstanding universal value and monitoring of world heritage properties*. Warsaw: PKN ICOMOS, NID, 2011.

⁷ Similar ideas are expressed in major international documents such as the Athens Charter (1931) and the Amsterdam Declaration (1975). The Athens Charter for the Restoration of Historic Monuments, point VII.b states: "*The Conference [is], firmly convinced that the best guarantee in the matter of the preservation of monuments and works of art derives from the respect and attachment of the peoples themselves*". The Declaration of Amsterdam. Congress on the European Architectural Heritage 21–25 October 1975 notices that: "*The architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation*"; www.icomos.org, 15.06.2014.

⁸ Navrud, S., R.C. Ready, ed. *Valuing Cultural Heritage. Applying Environmental Valuation Techniques to Historic Buildings, Monuments and Artefacts*. Cheltenham: Edward Elgar, 2002; Affelt, W. "Dziedzictwo techniki w kontekście rozwoju zrównoważonego." in Ed. B. Szmygin, *Współczesne problemy teorii konserwatorskiej w Polsce*. Warsaw-Lublin: ICOMOS, Politechnika Lubelska, 2008. 7–16; Murzyn-Kupisz, M. "Sustainable Approaches to Natural Environment and Cultural Heritage. Two Sides of the Same Coin." *Economic and Environmental Studies* 4 (2010): 379–397.

The report of the World Commission on Environment and Development "Our Common Future" from 1987 was a milestone in the discussion on sustainable development. It was also an inspiration for creating a similar document focused on culture, i.e. the report of the World Commission on Culture and Development entitled "Our Creative Diversity" and published in 1995. The intertwining of discourses on sustainable use of natural and cultural resources is also reflected in major UNESCO Conventions (See: Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), <http://whc.unesco.org/archive/convention-en.pdf>; Convention for the Safeguarding of the Intangible Cultural Heritage (2003), <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>; Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), <http://unesdoc.unesco.org/images/0022/002253/225383E.pdf>), <http://whc.unesco.org/archive/convention-en.pdf>; or Council of Europe's European Landscape Convention (2000). <http://conventions.coe.int/Treaty/en/Treaties/Html/176.htm>;

⁹ Klamer, A., P-W Zuidhof. "The Values of Cultural Heritage: Merging Economic and Cultural Appraisals." *A Handbook of Cultural Economics. Economics and Heritage Conservation*. Ed. R. Mason. Los Angeles: The Getty Conservation Institute, 1999. 23–61.

economists as well as sociologists, and geographers.¹⁰ The subject in question is present in almost all compendia concerning cultural economics, as a branch of economics.¹¹ Moreover, attempts at carrying out socio-economic valuation of cultural heritage have been frequently undertaken upon the request of public authorities, producing multiple case studies and reports.¹² Socio-economic considerations related with cultural heritage have also been explicitly present in the debates

¹⁰ Lichfield, N. *Economics in Urban Conservation*. Cambridge: Cambridge University Press, 1988; Hutter, M., and I. Rizzo, ed. *Economic Perspectives on Cultural Heritage*. New York: St. Martin's Press, 1997; Mason, R., ed. *Economics and Heritage Conservation: a Meeting Organized by the Getty Conservation Institute, December 1998*. Los Angeles: J. Paul Getty Trust, 1999; Greffe, X. *La gestion du patrimoine culturel*. Paris: Anthropos, 1999; Avrami, E., R. Mason, and M. de la Torre. *Values and Heritage Conservation*. Los Angeles: The Getty Conservation Institute, 2000; M. de la Torre, ed. *Assessing the Values of Cultural Heritage: Research Report*. Los Angeles: The Getty Conservation Institute, 2002; Navrud, S., and R.C. Ready, ed. *Valuing Cultural Heritage...*, op.cit.; Rizzo, I., and R. Towse, ed. *Economics of Heritage. A study in the political economy of culture in Sicily*, Cheltenham, Edward Elgar, 2002; Snowball, J., *Measuring the value of culture. Methods and Examples in Cultural Economics*. Berlin-Heidelberg: Springer Verlag, 2008; Peacock, A., I. Rizzo. *The Heritage Game. Economics, Policy and Practice*. Oxford: Oxford University Press, 2008; Murzyn-Kupisz, M., *Dziedzictwo kulturowe a rozwój lokalny*. Cracow: Uniwersytet Ekonomiczny w Krakowie, 2012; Rizzo, I., A. Mignosa, ed. *Handbook on the Economics of Cultural Heritage*. Cheltenham: Edward Elgar, 2013; Landriani, L., M. Pozzoli, *Management and Valuation of Heritage Assets: a Comparative Analysis between Italy and USA*. Heidelberg: Springer, 2014.

¹¹ Throsby, D. *Economics and Culture*. Cambridge: Cambridge University Press, 2001; Hutter, M., R. Shusterman. "Value and the Valuation of Art in Economic and Aesthetic Theory," in *Handbook of the Economics of Art and Culture*. Ed. V. A. Ginsburgh, D. Throsby. Amsterdam: Elsevier, North-Holland, 2006, 169–208; Towse, R. *A Textbook of Cultural Economics*. Cambridge: Cambridge University Press, 2010; Klammer, A. "The Values of Cultural Heritage," in *Handbook on the Economics of Cultural Heritage*. Ed. I. Rizzo, A. Mignosa. Cheltenham: Edward Elgar, 2013. 421–437.

¹² Cernea, M. *Cultural Heritage and Development. A Framework for Action in the Middle East and North Africa*. Washington: The World Bank, 2001; Greffe, X., S. Pflieger, A. Noya, *Culture and Local Development*. Paris: OECD, 2005; Lehtovuori, P., K. Schmidt-Thomé, ed. *Economics and Built Heritage. Seminar Proceedings. Built Heritage – Value Adding Sector*. Copenhagen: Nordic Council of Ministers, 2007; Clark, K., G. Maeer. "The Cultural Value of Heritage: Evidence from the Heritage Lottery Fund." *Cultural Trends*, 1 (2008): 23–56; Passamar, H., M. Marchetti, ed. *Étude nationale des retombées économiques et sociales du patrimoine*. Aix-en-Provence, Paris: Agence Régionale du Patrimoine Provence-Alpes-Côte d'Azur, Ministère de la Culture et de la Communication, 2009; Mälkki, M., K. Schmidt-Thomé, ed. *Integrating Aims – Built Heritage in Social and Economic Development*. Espoo: Aalto University, Centre for Urban and Regional Studies, 2010; Benhamou, F., D. Thesmar, *Valoriser le patrimoine culturel de la France*. Paris: Conseil d'Analyse Économique, 2011; Licciardi, G., R. Amirtahmasebi, *The Economics of Uniqueness. Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington: The World Bank. 2012; Maeer, G. Fawcett, T. Killick. *Values and Benefits of Heritage. A Research Review*. London: Heritage Lottery Fund, 2012; Ozdemiroglu, E., ed. *Study of the Economic Value of Northern Ireland's Historic Environment*. Belfast: EFTEC, 2012; ECORYS. *Economic Value of Ireland's Historic Environment*. Final Report to the Heritage Council. Dublin: Heritage Council, 2012; ECORYS. *The Economic Impact of Maintaining and Repairing Historic Buildings in England*. London, 2012. For a comprehensive review of reports and research papers concerning the socio-economic impact of cultural heritage, see C. Dümcke, M. Gnedovsky. *The Social and Economic Value of Cultural Heritage: Literature Review*. EENC Paper, European Expert Network on Culture, July 2013. Web. 15 June 2014. <<http://www.eenc.info/wp-content/uploads/2013/08/CD%C3%BCmcke-MGnedovsky-Cultural-Heritage-Literature-Review-July-2013.pdf>>.

encouraged by ICOMOS.¹³ However, as stressed by the majority of outstanding experts in cultural economics, similarly to establishing values of cultural institutions and their services, involvement of representatives of socio-economic sciences in defining and analysing heritage values should always be perceived as supplementary to valuation carried out by conservators, art historians and other cultural specialists, keeping in mind the supremacy of cultural values.¹⁴ Moreover, it is frequently emphasised that carrying out an objective and comprehensive analysis of social and economic values of cultural heritage requires applying both quantitative and qualitative research methods and analyses.¹⁵

At this point it is also worth mentioning that **development of natural resources economics and environmental economics became a great, major inspiration for the theory and practice of valuing cultural heritage.** According to D. Throsby, sustainable cultural development can be described by applying rules of sustainable development, which were established earlier in relation to natural resources. The aforementioned researcher refers to the development of the concept of capital, which evolved from its traditional limited understanding and was extended to include such forms of capital as human capital, social capital, natural capital, and cultural capital.¹⁶

Numerous parallels can be noticed when considering sustainable use of both cultural and natural resources, particularly when they are perceived in the context of natural and cultural capital. Not only they share similar features, but there are also comparable challenges in managing them in a sustainable way, while their use is accompanied by analogous moral problems and challenges.¹⁷ Both natural and cultural resources are a bequest of the past inherited in the present (bequest by nature or previous generations respectively). Both types of resources, however, are neither unchangeable nor fixed but they undergo continuous transformations, as they are used and developed in the present. Every generation decides on what is worth preserving and determines priorities of protecting, exploiting and managing specific resources. Fundamental principles of sustainable development, e.g. intergenerational and intragenerational equity as well as precautionary principle applied in case of transforming non-renewable resources, concern, to a considerable degree, both natural and cultural heritage. Maintaining natural balance within different systems (ecosystems or cultural systems) as well as maintaining biological and cultural diversity poses further similar challenges in sustainable development. Another crucial issue is the necessity of considering not only irreversibility of some processes and the need for satisfying frequently conflicting needs of numerous stakeholders but also public good character of numerous cultural

¹³ Ost, Ch., N. van Droogenbroeck. *Report on the Economics of Conservation. An Appraisal of Theories, Principles and Methods.* ICOMOS, International Economics Committee, 1998. Web. 15 June 2014. <<http://www.international.icomos.org/publications/eco2.pdf>>; *Heritage, a Driver of Development. Proceedings of the 17th ICOMOS General Assembly.* Paris: ICOMOS, 2011. 736–968. Web. 15 June 2014. <http://www.icomos.org/Paris2011/Symposium_proceedings/INTEGRALE.pdf>; Murzyn-Kupisz, M. "Spojrzenie na wartości obiektów zabytkowych z perspektywy ekonomiki kultury." in *Wartościowanie w ochronie i konserwacji zabytków.* Ed. B. Szymgin. Warsaw-Lublin: ICOMOS, Politechnika Lubelska, Fundacja Politechniki Lubelskiej, Biuro Stołecznego Konserwatora Zabytków Urzędu Miasta Stołecznego Warsaw, 2012, 135–149.

¹⁴ Throsby, D. "Determining the Value of Cultural Goods: how much (or how little) does Contingent Valuation Tell us?" *Journal of Cultural Economics* 27 (2003): 275–285; Klamer, A. "The Values of Cultural Heritage." op. cit.; Throsby, D. "Assessment of Value in Heritage Regulation." in *Handbook on the Economics of Cultural Heritage.* Ed. I. Rizzo, A. Mignosa. Cheltenham: Edward Elgar, 2013, 456–469.

¹⁵ Snowball, J., *Measuring the Value of Culture...*, op. cit.

¹⁶ Throsby, D. *Economics and Culture.* op. cit. 44–60.; Throsby, D. "Cultural Sustainability." in *A Handbook of Cultural Economics.* Ed. R. Towse. Cheltenham: Edward Elgar, 2003, 183–186.

¹⁷ Throsby, D. *Ibidem*; Navrud, S., R.C. Ready, ed. *Valuing Cultural Heritage...*, op. cit.

and natural properties. Finally, similar problems occur in establishing values of specific places, areas or phenomena and evaluating their impact on local and regional development.

2. Valuing cultural heritage and economic theories of value

Representatives of socio-economic sciences, who deal with heritage valuation, apart from being accused of lacking in competences in the field, frequently face a problem of limited extent to which standard economic theorems may be applied to the cultural heritage. Since A. Smith's times, economists have distinguished two main meanings of value, i.e. value in use, understood objectively as utility, and value in exchange, i.e. possibility to exchange a specific good for a different one. According to classics of the English political economy, A. Smith and D. Ricardo, quantity of labour necessary to produce a certain good exerts the greatest impact on exchangeable value, most frequently expressed in price. Applying this idea to heritage, it could be said that assets of cultural heritage are valuable because they can be used for specific purposes, (i.e. they serve specific functions) and because producing and preserving them required human labour (value of a cultural asset is determined by how much effort must be put in creating and preserving the specific asset). However, this would be misleading as in reality the total value of heritage is independent of the quantity of labour necessary to produce a specific heritage asset, even if it is partially reflected in financial means and working hours needed for its creation or developing documentation, carrying out research and preservation works. This fact was already noticed by D. Ricardo, who excluded from the theory of value based on labour certain goods, including assets such as 'rare statues and pictures, scarce books and coins' value of which is dependent upon 'the varying wealth and inclination of those who are desirous to possess them.'¹⁸ **Rarity or scarcity** also impacts the value of heritage goods. Contrary to mass produced goods, the majority of cultural heritage assets is to some extent unique, so the degree of their scarcity is considerable and should be reflected in their prices, yet, it is not a general rule.¹⁹

In the 1870s the new, subjective, and marginal direction emerged in economics, also known as the Austrian School of Economics, which formulated a subjective theory of value. According to this theory, value is determined by consumers' individual and subjective feelings, i.e. utility a consumer ascribes to a specific commodity in the process of consumption defining to what extent it satisfies the consumer's needs (C. Menger). Utility of a particular commodity tends to decrease proportionally to increase of consumption, i.e. the first unit of consumption of a good yields more utility than the second and following units (the law of diminishing marginal utility). Hence, the value of a commodity can be eventually determined by its marginal utility (F. Wieser). Additionally, a consumer makes a choice between different commodities and their alternative quantities (opportunity cost, the concept of substitution of goods, H. J. Davenport,

¹⁸ Ricardo, D. *On the Principles of Political Economy and Taxation*. London: J. Murray, 1817, p. 6 quoted in: Hutter, M., R. Shusterman. "Value and the Valuation of Art in Economic and Aesthetic Theory" in *Handbook of the Economics of Art and Culture*. Ed. V. A. Ginsburgh, D. Throsby. Amsterdam: Elsevier, North-Holland, 2006, 180.

¹⁹ Although of course many singular, unique heritage properties and assets exist, in some cases relatively many similar historic artefacts are available (e.g. assets of applied arts, once produced in large quantities and 'overrepresented' in museums' collections or antique shops' offer). In addition, some of elements of cultural heritage can have a great cultural value but be perceived as unattractive (valueless) by the general public or particular consumers. The issue of uniqueness and rarity of cultural heritage becomes even more problematic when instead of the more narrow concept of historic monuments or tangible heritage defined by inscription in specific registers, the much broader and heterogeneous concept of heritage is applied. In the case of cultural heritage understood as a social construct developed in the process of interpretation and usage, scarcity is no longer such a major problem as heritage emerges as the result of ascribing meaning and functions to the tangible and intangible assets from the past.

J. R. Hicks). Looking at the issue from the perspective of valuing cultural heritage, indeed the value ascribed to a great deal of cultural heritage properties results from subjective feelings of particular individuals or groups (e.g. social, national or professional). However, with regard to the cultural heritage, the theory of marginal utility is not always applicable. One of the reasons is that frequently cultural goods and related services function as so-called **addictive goods**. The need for consuming them does not decrease, but increases during consumption. Consumers gaining satisfaction from consumption do not 'satisfy' their needs but, on the contrary, with time they would like to consume even more, e.g. a collector purchasing increasing numbers of works of art, a cultural tourist sightseeing further historical sites, or a music lover waiting for another concert played by musicians using historical instruments. On the other hand, consumers of cultural goods, or more broadly, individuals providing financial means for cultural goods, are forced to choose between different alternatives and combinations of goods and services to 'consume', e.g. which historical places or properties to explore, purchase, renovate, adapt, etc. They have to consider the **opportunity cost** of allocating resources for different purposes and aims, e.g. spending time and money on visiting heritage sites or other forms of leisure activities, allocating public funds for maintaining built heritage or other elements of public infrastructure.

As recalled by D. Throsby, at the turn of the 19th and 20th centuries, outstanding economists, T. Veblen and J. R. Commons, emphasised that "value is a socially created phenomenon, and that the determination of value and, hence, of prices, cannot be isolated from the social context in which these processes occur."²⁰ The social theory of value seems to be another important guideline and inspiration for heritage valuing seen from economic perspective. Hence, valuing of cultural heritage should take into account the social context in which a specific heritage asset functions as well as the fact that it can be useful to attain various non-direct use related aims (e.g. motivations to consume heritage linked with prestige, social status or national identity).

Moreover, more recent achievements of the so-called New Institutional Economics (NIE) (R. Coase, O. Williamson, D. North, E. Ostrom) can, to some extent, be helpful in valuing cultural heritage. For example some of the key issues, e.g. the problem of **social cost**,²¹ the **influence of formal and non-formal institutional and organisational conditions**, including impact of ownership rights, transaction costs, information availability, and governance on economic processes, seem to be very relevant to the heritage as well. Such approach seems to be even more legitimate since the recent concepts of NIE, broaden its analytical perspective from narrowly understood economic effectiveness to different dimensions of sustainable development such as economic, social and ecological.²²

3. Selected economic concepts significant from the perspective of analysis of cultural heritage values

First of all, it should be stressed that market prices only to a limited extent represent (reveal) values of the cultural heritage reflected in consumers' actual expenditures on purchasing heritage goods, accessing them or benefitting from services based on them. As stressed by D. Throsby, "at best prices are an *indicator* of value but not necessarily a direct *measure* of value."²³

²⁰ Throsby, D. *Economics and Culture*. op. cit. 22. .

²¹ Furubotn, E. G., R. Richter. *Institutions and Economic Theory. The Contribution of the New Institutional Economics*. Ann Arbor: The University of Michigan Press, 2000.

²² Platje, J. *Institutional Capital – Creating Capacity and Capabilities for Sustainable Development*. Opole: Opole University Press, 2011.

²³ Throsby, D., *Economics and culture...*, op. cit., p. 23.

As follows, taking specific features, functions, and impact of cultural heritage into consideration, one has to mention specific key economic concepts, which can be helpful in explaining the phenomenon in question. These concepts include: **public goods**²⁴ and related, although not identical, **commons**, as well as **merit goods**, and **externalities**.

P.A. Samuelson is considered to be the precursor of the definition of public goods. He distinguishes private consumption goods and collective consumption goods. Samuelson defines the latter ones as goods "which all enjoy in common in the sense that each individual's consumption of such a good leads to no subtraction from any other individual's consumption of that good."²⁵ The second important feature of collective consumption goods is the impossibility of eliminating (excluding) from their consumption. Thus, public goods are both non-excludable and non-rivalrous.²⁶ Moreover, some authors draw attention to the fact that they are not synonymous with free goods, e.g. fresh air, as they are of anthropologic origin.

Some assets of cultural heritage share **features of pure private consumption goods**, i.e. they can be sold for market prices and used by a limited number of people, e.g. a painting put for an auction of works of art, an immovable historic property which is private, unavailable, and invisible to other people, a historic manuscript of a musical piece or literary work which has not been made available to others by the owner. However, even in these cases, it is difficult to define how accurately the price reflects the value. First of all, a wide range of values, which either would not be normally considered by a seller (e.g. sentimental value), or which result from technical condition of an object and possibility of using it (e.g. prestige value), can be ascribed to certain objects and sites by purchasers or owners. Moreover, even in case of such elements of heritage, which, in a legal sense, are considered to be private consumption goods, their scope of use is to a large extent limited by state legislation. A perfect example can be drawn by numerous regulations which require a privately owned built scheduled heritage asset to be made available for examination both to conservation authorities and academic researchers or create formal obligations with respect to state of repair, conducting restoration, adaptation and conservation works in listed buildings. Moreover, the lack of possibility to directly consume heritage goods does not mean that a wide audience aware of the existence a private heritage asset will not value it and recognise it as worth-preserving, e.g. due to the fact that it was a place where an important historic event occurred, it has been immortalized in literature or is discussed in media. Values of heritage assets may thus not only be ascribed to them by direct, legal owners or users, e.g. inhabitants of a listed building, but also by people who have never intended to become direct users of a building or site. Additionally, high cultural value (historical, artistic) of a heritage asset acknowledged by the general public or experts can be inversely proportional to its technical condition and direct use values.

²⁴ Murzyn-Kupisz, M. „Spojrzenie na wartości...” op. cit.; Surdej, A. *Determinanty regulacji administracyjnoprawnych w oddziaływaniu państwa na gospodarkę*. Cracow: Wydawnictwo Akademii Ekonomicznej w Krakowie, 2006. This concept can also be helpful in valuation of present day artistic and creative achievements such as works of fine art or design. See Mamica, Ł. *Wzornictwo przemysłowe jako determinanta konkurencyjności gospodarki*. Cracow: Wydawnictwo Uniwersytetu Ekonomicznego w Krakowie, 2013. 47–55.

²⁵ Samuelson, P. A. "The Pure Theory of Public Expenditure." *The Review of Economics and Statistics* 4 (1954): 387.

²⁶ Ready, R. C., S. Navrud. "Why Value Cultural Heritage?" in *Valuing Cultural Heritage. Applying Environmental Valuation Techniques to Historic Buildings, Monuments and Artefacts*. Ed. S. Navrud, R. C. Ready. Cheltenham: Edward Elgar, 2002; Cuccia, T., G. Signorello. "Methods for Measuring the Demand for the Arts and Heritage: Theoretical Issues." in *A Study in the Political Economy of Culture in Sicily*. Ed. I. Rizzo, R. Towse. Cheltenham: Edward Elgar, 2002. 119–146.

Majority of cultural heritage assets shares some **features of public goods** functioning either as **club goods** or **common goods**.²⁷ Club goods can be consumed by more than one person (they are non-rivalrous), however, some people can be excluded from their consumption, e.g. by being charged entrance fees. On the other hand, common goods are accessible to all and are used collectively. Hence, it is impossible (or impractical) to exclude anyone from the consumption (are non-excludable). However, such goods are often subject to overcrowding and rivalry in consumption, e.g. urban interiors of historic value functioning as public spaces. As follows, they are also sometimes called 'congestible public goods',²⁸ e.g. a historic inner city, which is visited by excessive number of tourists at once. Furthermore, in regard to specific types of cultural heritage, e.g. facades of privately owned historical tenements serving both a residential and a tourist function in a city centre, a lot of people can use them without incurring any access or maintenance costs. They derive 'free of charge' aesthetic pleasure and satisfaction from walking in the vicinity of attractive historic buildings or enjoy having coffee and eating a meal in a café located in proximity to objects of historical value, historical monuments serving as the backdrop of their consumption. From the perspective of some individuals or companies, heritage is therefore of great value as it enables such entities to find employment, carry out certain economic activities, and attract customers (e.g. the owners and managers of the earlier mentioned cafes in historic city centres). As a result, frequently, "there are no means of exacting payment for the service provided [MMK – by heritage goods] from those enjoying it unless they offer payment voluntarily."²⁹ Whereas in regard to club goods the price paid for accessing a site can partly reflect its value, in regard to common goods, in majority of cases the prices or values are not defined at all.

Another similar concept, which can be helpful in explaining the unique values of heritage goods, is the idea of the so-called **merit goods**,³⁰ also referred to as socially valuable or social goods. This type of goods, regardless of who produces or maintains them, provides not only private but also broader social benefits, i.e. positive externalities, in opposition to which stand negative external effects.

For instance, most frequently, renovation of historic buildings is **not only beneficial for owners and investors but also for a great number of other stakeholders**. From inhabitants' point of view, it may improve aesthetics of their living environment and enhance the feeling of local identity and pride. It allows both local as well as external commercial actors, e.g. sole proprietorships or larger tour operators, to offer wider range of services, e.g. tourist or gastronomic. Improving aesthetics and reputation of the area is also beneficial for owners of other premises located in close proximity to the renovated site. This can be reflected in increased real estate prices in a given area. In their promotional activities, local authorities may refer to well maintained and aesthetically pleasing heritage sites (including the ones that have been renovated by private owners) by presenting a municipality as a place with good perspectives offering good quality of life to residents and diverse attractions to tourists. Tourists are usually more likely to visit a well-maintained historic building and take a photograph thereof, rather than of a neglected ruin. They may take more time to admire its beauty, which will make them more likely to stay in a city for longer time and, consequently, spend more money. These factors will result in increased revenue from tourism generated for the local economy. Regardless of who undertakes them, preservation and

²⁷ M. Mazzanti, "Cultural Heritage as Multi-dimensional, Multi-value and Multi-attribute Economic Good: toward a New Framework for Economic Analysis and Valuation." *The Journal of Socio-Economics* 31 (2002): 529–558.

²⁸ Ready, R. C., S. Navrud, "Why Value Cultural Heritage?", op. cit., 5.

²⁹ Peacock, A., I. Rizzo. *The Heritage Game...*, op. cit., 18.

³⁰ Mazzanti, M. *Cultural Heritage as Multi-dimensional...*, op. cit.

restoration activities in which different actors are involved may provide tremendous satisfaction to heritage lovers and heritage associations that support such activities morally, yet cannot support them financially. From their perspective, the bequest value of the heritage is of utmost importance, instead of the use value. In other cases such individuals are sentimentally attached to some aspects of the heritage due to their family history or professional interests. The broader impacts of carrying out heritage-related projects, especially conservation and restoration of the already created heritage, thus correspond with the economic definition of (in this case **beneficial externality**), which, according to I. Begg, S. Fisher and R. Dornbush, “exists when production or consumption of a good directly affects businesses or consumers not involved in buying and selling it and when those spillover effects are not fully reflected in market prices.”³¹ And conversely, heritage owners or investors who neglect their properties or transform them in a way that leads to losses of specific cultural features (e.g. authentic, artistically valuable architectural details) or even complete destruction, produce **negative externalities**, undesired by some stakeholders. Their individual decisions may be beneficial to them, but, on the other hand, may involve social cost to other actors, negatively affecting their quality of life or their ability to provide services based on the heritage.

The aforementioned features of heritage goods create diverse problems connected with their valuation. Firstly, it is difficult to **reliably forecast the demand for specific heritage goods** since they can be of great value not only to individuals who paid for preserving them as well as accessing them or using services based on them, but also to individuals or social groups who did not bear any costs but benefit from the existence of specific goods.³² Secondly, private persons or companies are not necessarily keen on producing goods and providing services that are hardly excludable or non-excludable and the effects of which are further-reaching than utility obtained by individuals paying for the consumption. Some of them are likely to become free riders waiting for others to produce positive externalities. For instance, renovation of a municipal historic building, conducted by local authorities and financed from public funds, brings indirect benefits to all property owners in the area where the renovation works are carried out (e.g. improved image of a quarter, new functions, potential increase in property prices) including those who did not restore their buildings.³³

The aforementioned **market failure** can result in insufficient supply of non-excludable mixed heritage goods, even if there is high social demand for them and certain general awareness of positive externalities exerted by their existence and use. Such failure, as in the case of environmental protection, seems to justify public involvement and financing of some heritage-related activities to ensure their provision. As summarised by D. Throsby, since “without collective action, heritage services will be underprovided compared with social optimum” in a market economy, it seems necessary to involve different levels of public authorities³⁴ in heritage-related issues. On the other hand, when public authorities get involved too deeply into

³¹ Begg, D. S. Fischer, R. Dornbusch. *Economics*. London 1994, p. 52; Koboldt, Ch. “Optimising the Use of Cultural Heritage.” in *Economic Perspectives on Cultural Heritage*. Ed. M. Hutter, I. Rizzo. London: Macmillan, 1997. 50–67. See also: Markowski, T. *Przestrzeń publiczna i jej zawłaszczanie w świetle teorii efektów zewnętrznych – wskazania i kierunki budowania systemu interwencji ze strony władz publicznych. in Wyzwania regionalnego i przestrzennego rozwoju Polski na początku XXI wieku*. Ed. A. Harańczyk, T. Kudłacz. Cracow: Wydawnictwo Uniwersytetu Ekonomicznego w Krakowie, 2010.

³² Ready, R. C., S. Navrud, “Why Value Cultural Heritage?”, op. cit., 7.

³³ Peacock, A., I. Rizzo. *The Heritage Game...*, op. cit., 19, 117; Ready, R. C., S. Navrud, “Why Value Cultural Heritage?”, op. cit.

³⁴ Throsby, D. “Seven Questions in the Economics of Cultural Heritage.” in *Economic Perspectives on Cultural Heritage*. Ed. M. Hutter, I. Rizzo. London: Macmillan, 1997. 18.

supporting restoration and preservation of heritage goods, public spending may crowd out private spending on cultural heritage and result in increasing the number of problems related with the abovementioned predilection for free riding.

Recently A. Klamer presented a yet different approach to the concept of heritage as a **social good** understood as being synonymous with (also specifically perceived) common good. According to him, cultural heritage as a social good is characterised by several major features, e.g.: 1) its ownership understood as a social or moral construct rather than a legal concept is shared; 2) as in the case of e.g. friendship, it can be neither purchased on a commercial basis nor produced by administrative decisions; 3) the degree of ownership depends on the 'contribution' each person makes to the cultural heritage, e.g. financial means, devoted time, knowledge on the subject, etc.; 4) persons and social groups who do not contribute in any of the aforementioned ways are excluded from enjoying benefits resulting from using a specific heritage good (benefiting requires some form of involvement in heritage); 5) in contrast to public goods, free riding is unlikely since benefiting from heritage is impossible without experiencing it or being involved in its preservation or interpretation.³⁵

4. Typologies of heritage values distinguished by economists

From the perspective of cultural economics, the value of heritage goods consists of both cultural and economic values that are interconnected and sometimes overlap. **Cultural value** is defined by heritage experts and society and it can encompass diverse values (e.g.: artistic and aesthetic, historic, authenticity value, spiritual, and symbolic). **Economic value** includes **use and non-use values** (also known as passive use values). Their full range with respect to immovable cultural properties is presented in Pic. 1.

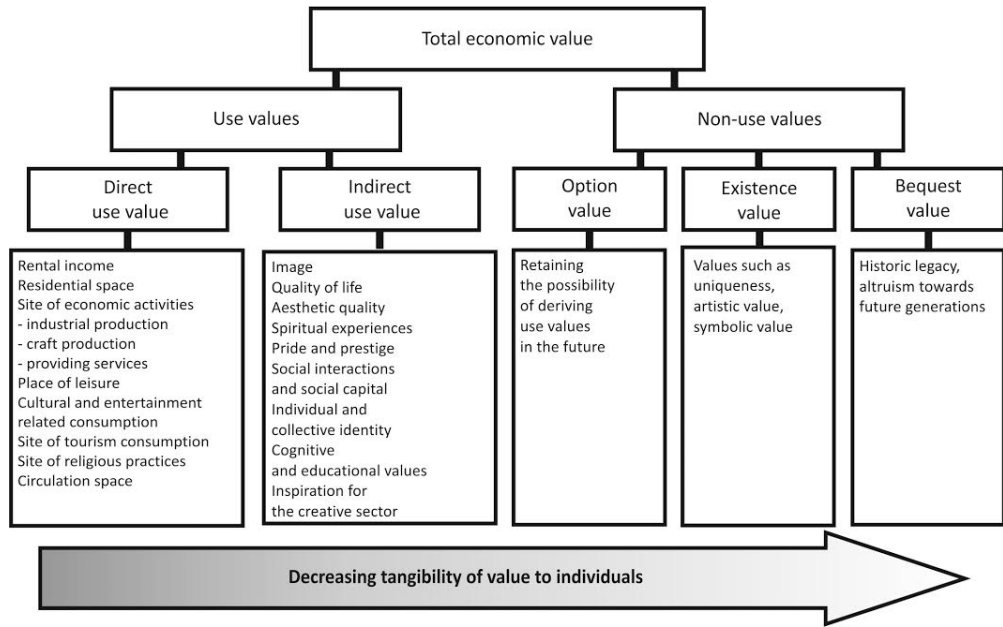
Direct use values refer to all goods and services that are directly produced by a specific place, object or undertaking involving cultural heritage. These values can be to some extent reflected in prices charged by heritage owners or paid by heritage customers, e.g. fees paid for entering objects of historical interest or accommodation in a historic building adapted to serve functions of a hotel, prices of historic real estate, prices of artworks sold by art dealers, broader costs incurred while getting access to a heritage site (e.g. undertaking a journey to see a specific object or site). **Indirect use values** are related to the ability of the heritage to satisfy various higher rank needs such as quality of life, aesthetic and spiritual needs, constructing individual and group identity, its use in educational activities or in the process of constructing and enhancing social capital.³⁶

Individuals, broader social groups and entire communities may, however, find cultural goods valuable even if they do not directly purchase or consume them. There are three basic types of non-use values of heritage goods. Individuals or societies can regard the existence of a specific component of cultural heritage as a value itself, even if they do not use it at the moment or they are not going to ever use it in future. They attribute value to the mere fact that a specific place or object exists (**existence value**). Secondly, a great number of people may appreciate the opportunity of using heritage in some unspecified time in the future (**option value**). Some people and social groups may also find it significantly important and derive considerable satisfaction from the possibility of leaving a cultural legacy to future generations, both to specific individuals, e.g. heirs, and to society in a broad sense, or even to the international community (intergenerational

³⁵ Klamer, A. "The Values of Cultural Heritage." op. cit., 430.

³⁶ The Allen Consulting Group, *Valuing the priceless: the Value of Heritage Protection in Australia. Research Report 2*, Sydney: Heritage Chairs and Officials of Australia and New Zealand, 2005.

value, **bequest value**). In this case, altruism and feeling of being responsible to future generations can also be factors motivating to preserve cultural heritage.³⁷ In addition, the earlier mentioned prestige- and education-related values of cultural heritage may be distinguished.³⁸



Pic. 1. Categories of values attributed to built heritage

Source: *The Allen Consulting Group*, Valuing the priceless: the Value of Heritage Protection in Australia. Research Report 2, Sydney: Heritage Chairs and Officials of Australia and New Zealand, 2005, 5, modified.

Furthermore, it is worth mentioning that cultural and economic values can be understood differently. For example, D. Throsby suggests looking at values of the **cultural heritage from the perspective of cultural capital**. He defines it as “an asset that embodies, stores or provides cultural value in addition to whatever economic value it may possess.”³⁹ According to him, cultural capital can exist both in tangible (tangible cultural heritage) and intangible (intangible cultural heritage) form.

Ch. Ost and N. van Droogenbroeck in turn draw attention to the fact that as historic properties have longer life cycles than other goods, their values should be examined in a longer

³⁷ Moreover, some economists distinguish two types of values: vicarious value linked with the satisfaction derived by some people from the fact that other individuals (contemporary to them) are able to consume heritage goods and services as well as bequest value as such linked with – leaving heritage to future generations. See R. C., R. T. Carson. *Using Surveys to Value Public Goods: the Contingent Valuation Method*. Resources for the Future, Washington D.C.: 1989.

³⁸ Frey, B. S., W. W. Pommerehne, *Muses and Markets: Explorations in the Economics of the Arts*. Oxford: Blackwell, 1989. 31; Bille, T., G. G. Schulze. “Culture in Urban and Regional Development.” in *Handbook of the Economics of Art and Culture*. vol. 1. Ed. V. A. Ginsburgh, D. Throsby. Amsterdam: Elsevier, North-Holland, 2006. 1072.

³⁹ Throsby, D. *Economics and Culture*. op. cit. 46.

temporal perspective.⁴⁰ They distinguish between values of **immovable cultural goods, which stem from the fact that they are a part of a broader cultural landscape** (cultural built heritage as a commodity) **and values of heritage related to providing and inspiring various services** (cultural built heritage-supported services) (Table 1).

Table 1. Cultural built heritage (CBH) as a commodity and cultural built heritage-supported services

CBH as a COMMODITY	CBH-supported SERVICE
Defined as 'the monument in itself, with its physical characteristics'	Defined as the 'use, function of CBH'
Supply aspects predominant: if it disappears, the function disappears	Demand simultaneous or anterior to supply of a good: if it disappears, the functions remain
Aesthetic, emotional, 'touristic' demand	Demand for various types of services (housing, offices, churches, museums...)
heterogeneity	Relative heterogeneity
no substitutes	Substitutes exist
no 'appropriation' but rather 'contemplation'	Appropriation
→ NO EXCHANGE VALUE (STOCK VALUE invalid in this case) SYMBOLIC VALUE ⁴¹	→ EXCHANGE VALUE OR USE VALUE
Collective (often public) good	Individual or collective, private or public service
Supplier = owner	Supplier = owner or producer of the service (who allows the use of CBH)
Consumer = passer-by, spectator, tourist, visitor visitor enjoying the simple presence of CBH as a good	Consumer of the service, using CBH in one of its functions

Source: Ch. Ost, N. van Droogenbroeck. *Report on the Economics of Conservation. An Appraisal of Theories, Principles and Methods*. ICOMOS, International Economics Committee, 1998. Web. 15 June 2014. <http://www.international.icomos.org/publications/eco2.pdf>

Another scholar, A. Klamer, divides heritage values into **economic and financial** as well as **social and cultural**. The latter group is divided into four subgroups of values:

- **cultural values**, e.g. artistic, historical, aesthetic and spiritual;
- **personal (individual) values** linked with achieving personal goals, self-fulfillment, a sense of belonging, and inspiration that an individual person derives from the heritage;
- **societal values** understood as influence that heritage exerts on collective identity and historical consciousness of the community, e.g. its role in creating national symbols and icons, its role in education aiming at developing national identity as well as the contribution of heritage to the reputation and image of a certain area.⁴¹

⁴⁰ Ost, Ch., N. van Droogenbroeck. *Report on the Economics of Conservation*. op. cit.

⁴¹ In this case, it seems to be understood in an identical way as direct use value and non-use values distinguished in Pic. 1.

- **social values** understood as values of relationships developed among people who deal with heritage (e.g. professional networks), value of heritage as an inspiring factor to engage in voluntary work or get involved in activities carried out by non-governmental organizations.⁴² The latter sub-category can be considered to be synonymous with the role played by heritage in maintaining and developing social capital.⁴³

F. Benhamou in turn distinguishes three main types of values of cultural heritage: **market value**, i.e. the cost of selling or renting it, etc.; **scientific value** (as a research object), as well as **communications value**, i.e. “the social significance of heritage, its aesthetical and commercial value.”⁴⁴ Moreover, numerous authors emphasise the difference between intrinsic values and instrumental values of heritage perceived and defined by different stakeholders.

Cultural heritage values will be understood differently, depending on whether a specific good is private or public, consumed individually or collectively. Individual valuation is more suitable for private goods, whereas customers' preference functions are not always well specified in case of public goods and their social value surpasses the total of individual values. Values ascribed to the cultural heritage are additionally diversified, depending on what stakeholders are involved in valuation as well as on the context and identity level at which valuation is carried out, e.g.: local, regional, national, international.⁴⁵ Legal owners of heritage assets, local communities, entrepreneurs, public authorities at different levels, non-governmental organisations, experts and scientists, as well as tourists are included among the most important groups of stakeholders in the heritage market who are characterised by potentially different approaches towards heritage and, consequently, towards its valuation.⁴⁶ N. Lichfield is of similar opinion as he draws attention to the fact that subjectively assessed values can be different, depending on whether valuation is carried out by a private person who does not own a specific cultural good, or its legal owner, user (e.g. an inhabitant of a historic building), group of people (e.g. an association of enthusiasts), local community, specific social groups or society at large. Differences in determining values are in addition related to the type and size of the social group carrying out valuation – whether it is the majority (e.g. a dominating national and ethnic group) or the minority and their socio-economic and cultural characteristics such as ethnic, religious and professional background, income or age (i.e. differences in valuation between generations).⁴⁷ Moreover, different stakeholders prioritise different values, even when they take a specific category of values into account. For instance, whereas from some actors' perspective the existence value related to a specific cultural good is mainly determined by its symbolic and spiritual features, others consider its artistic quality and meaning to be more important. Comprehensive assessment of the multiplicity of stakeholders who may ascribe value to specific heritage also poses a challenge. It is a particularly significant problem in relation to non-use values, which may concern not only individual users, visitors, and entire local communities, but also international public in a broad sense.

⁴² Klamer, A. “The Values of Cultural Heritage.” op. cit. 426–427.

⁴³ Murzyn-Kupisz, M., J. Dziątek. “Cultural Heritage in Building and Enhancing Social Capital.” *Journal of Cultural Heritage Management and Sustainable Development* 1 (2013): 35–54.

⁴⁴ Benhamou, F. “Heritage.” in *A Handbook of Cultural Economics*. Ed. R. Towse. Edward Elgar: Cheltenham, 2003. 257.

⁴⁵ Klamer, A. “The Values of Cultural Heritage.” op. cit. 428.

⁴⁶ Howard, P. *Heritage, Management, Interpretation, Identity*. London-New York: Continuum, 2003; Murzyn-Kupisz, M. *Dziedzictwo kulturowe a rozwój lokalny*. op. cit.

⁴⁷ Lichfield, N. *Economics in Urban Conservation*. op. cit., 170–175.

Cultural and economic values do not always follow each other. High cultural value frequently corresponds with high economic value, as in the case of some heritage goods, e.g. works of art produced by world-famous artists or immovable objects located within most famous urban complexes of historic buildings. However, frequently the situation may be totally different, i.e. assets of high cultural value may have low economic value due to their bad state of repair, lack of acceptance or awareness of their uniqueness among the general public, low prestige or difficulties in adapting them to contemporary functions. Additionally, sometimes economic value of heritage goods is reassessed when their cultural value is revealed and emphasized, e.g. ascribing a work of art to a well-known artist or conducting research leading to older dating of an object than it was previously acknowledged. And conversely, ascribing economic value to some objects may help people notice or appreciate their cultural values as well, e.g. an old piece of furniture dusted in the attic, whose owner starts to notice its beauty or appreciate its connections with family history after its economic value is ascertained by an antiquarian.

5. Conclusion

Although numerous value components making the total value of cultural heritage still need to be defined more precisely, the review of the existing publications revealed that in spite of diverse approaches, researchers in cultural economics agree that a comprehensive insight into values of the cultural heritage, apart from cultural values, should also include multiplicity of economic and social values, which coexist and sometimes overlap with cultural values. Moreover, cultural economists emphasise the fact that in the case of cultural heritage the market mechanism frequently does not lead to effective (in Pareto sense) allocation of resources. This results from four most important and most frequently quoted reasons for market failure:⁴⁸ 1) public good characteristic of numerous heritage goods, 2) on the account of (often beneficial) externalities they exert, as well as on the account of 3) lack of or insufficiency of markets in which such goods can be exchanged and 4) the fact that numerous consumers are not fully informed about the market (information asymmetries).

Considering some ambiguities in definitions presented in the existing academic publications, it also seems to be necessary to undertake further, more detailed discussions in order to determine the degree and scope to which the values defined by economists overlap with the values defined by conservators and monument conservation authorities. Such dialogues could make it possible to specify which of value sets are identical, even if they are described by applying different terminologies, and which are used and present only in one system of values, e.g. the economic or the conservation-related one.

⁴⁸ Giza, W. *Zawodność rynku: powstanie i rozwój idei*. Cracow: Wydawnictwo Uniwersytetu Ekonomicznego w Krakowie, 2013.

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SELECTED CULTURAL HERITAGE VALUATION METHODS APPLIED BY ECONOMISTS

Monika Murzyn-Kupisz

1. Reasons for undertaking attempts to comprehensively establish economic values of cultural heritage

Despite the fact that market prices most frequently do not fully reflect cultural heritage values, it is often necessary to ascribe specific monetary values to benefits derived from preserving, conserving, using, and providing the general public with access to specific heritage assets and sites.¹ Economic valuation of heritage goods seems to be beneficial for several reasons. Firstly, it can be used for more precise estimation of benefits and costs emerging in relation to heritage assets in case of implementing investment projects that exert influence on their state of preservation or repair, their appearance, and various ways of or possibilities for using them. For instance, the decrease or loss of cultural values of a specific historic building, site or area can be a significant result (cost) of investments conducted by different stakeholders in a historic building or in its surroundings. They may generate substantial negative externalities, which are not immediately noticed by everyone. Secondly, more precise assessment of potential and actual positive effects of implementing cultural heritage projects is frequently essential, in order to encourage private investors or public authorities to carry them out and to provide the general public with reasons for spending public funds. Such assessment can also be, to a certain extent, useful, when a choice has to be made between allocating financial resources for cultural heritage activities and other non-heritage related goals. Moreover, some specific cultural heritage projects need to be selected for implementation, e.g. selecting heritage properties in which conservation works are to be financed, determining the amount of financial resources spent on different activities or evaluating alternatives in terms of order, scope, character, and aims, as well as benefits derived from selecting different options of using cultural heritage, e.g. adapting historic buildings to different possible functions. Frequently, it is also necessary to assess negative effects (losses), which are produced when certain cultural heritage activities are not undertaken, e.g. delayed conservation and lack of proper maintenance resulting in dilapidation of a listed heritage property or in its complete destruction and disappearance.

Translating broad social benefits (positive effects) resulting from carrying out certain investments and activities but in some cases also from forbidding or limiting the scope of their

¹ A similar problem exists in the case of valuation of environmental goods. See e.g.: Winpenny, J. T. *Values for the Environment: a Guide to Economic Appraisal*, London: Overseas Development Institute, HMSO, 1991; Smith, V. K. *Estimating Economic Values for Nature: Methods in Non-market Valuation*. Cheltenham: Edward Elgar, 1996.

implementation² into numerical values can provide strong economic arguments for the protection of cultural heritage. Such arguments can support decisions made by conservation authorities and other public bodies, especially when they concern refusal of approving certain investments or lack of permission for implementing them.

Apart from stressing the need for a complex and objective evaluation of economic effectiveness of particular heritage projects and recommended activities (or abstaining from them), among arguments for valuing cultural heritage from the economic perspective, several other reasons may be mentioned. Economic valuation of heritage goods may support transparency of public decision-making, limit arbitrariness, and increase rationality of the recommended solutions as well as allow decision makers to learn about social preferences with respect to heritage. The latter reason refers to the possibility offered by valuation to public authorities to learn how different stakeholders perceive, evaluate and use cultural heritage, and how it contributes to individual and collective welfare. An additional motivation for conducting such a research involves willingness to raise awareness of the need to protect heritage by providing different social groups with actual or at least approximate scale and range of benefits and costs related to the cultural heritage.

2. Typology of valuation methods used with respect to cultural heritage

As mentioned in the previous chapter, the cultural heritage in a broad sense is a source of benefits for numerous active, passive, and potential users (current and future), e.g. local communities, visitors of historic buildings and sites, as well as legal owners and purchasers of historic properties. Cultural heritage fulfils plenty of important functions reflected in a wide range of values that can be ascribed to it. It is understandable that initially, economists were mainly interested in narrowly understood use value of cultural heritage. Seldom were other components of cultural heritage values taken into account, although their existence was acknowledged. One of the main reasons for this state of affairs was that many heritage value components are not subject of any market transactions and, hence, it is difficult to measure them. Moreover, difficulty in assessing heritage values increases following decreasing tangibility of values to individuals (see Pic. 1 in the previous chapter). Whereas in regard to some heritage goods it is relatively easy to determine the basic economic value (reflected in market value), it is more difficult to establish values of additional benefits obtained from the existence of specific goods, e.g. indirect use values, option, existence and bequest values. The challenge is even greater in the case of heritage goods to which no market prices are ascribed, as they are not subject to market transactions.

For over two decades, attempting to comprehensively establish values of cultural heritage, economists have tested and applied **new quantitative methods for valuing cultural heritage** using environmental economics as inspiration. Benefit and damage estimation (BDE) methods and techniques initially developed as a necessary contribution to performing analysis of costs and benefits related with undertaking or abstaining from pro-ecological activities were subsequently adapted to cultural heritage valuation.³ Benefit estimation allows us to translate social values of a specific cultural heritage project, its components or services provided by it, e.g. recreational value of a cultural property, into monetary values. Loss estimation in turn allows us to present

² E.g. broader social benefits derived from limiting certain production and service activities or investment works in historic buildings and their surroundings or in culturally valuable areas such as the so-called cultural park form of protection of material heritage in the Polish monument protection law.

³ Navrud, S., R.C. Ready, Ed. *Valuing Cultural Heritage. Applying Environmental Valuation Techniques to Historic Buildings, Monuments and Artefacts*. Cheltenham: Edward Elgar, 2002; Murzyn-Kupisz, M. "Spojrzenie na wartości obiektów zabytkowych z perspektywy ekonomiki kultury." in *Wartościowanie w ochronie i konserwacji zabytków*. Ed. B. Szmygin. Warsaw-Lublin: ICOMOS, Politechnika Lubelska et al., 2012. 135–149.

monetary value of social costs of damages resulting from the decrease in cultural values or destruction of heritage assets.⁴

Among the most important **benefit and damage estimation methods** applied in cultural economics two main types may be distinguished: **market price methods**, also known as **revealed preference methods**, and **non-market valuation techniques** or **stated preference methods**. The first type of heritage valuation methods is based on observing actual behaviours and decisions of consumers who purchase or derive some benefits from a specific cultural property (also through direct experience of it, e.g. while touring).⁵ The second group of methods provides us with insight into consumers' hypothetical (declared) behaviours and reactions to a suggested scenario pertaining to changes in costs of access to a cultural property, its state of repair, specific features or services based on it. Stated preference methods derive heritage values from consumers' declared willingness to pay (WTP) for activities related to restoration, preservation, adaptation or providing access to heritage sites. Among the revealed preference methods, **travel cost method** and **hedonic price method** have been the most popular so far. With respect to **stated preference methods**, **contingent valuation method** has been applied most frequently to value the cultural heritage. In recent years, **choice modelling approach** (choice experiments, conjoint analysis) has also been applied as a method focused not only on consumers' willingness to pay but allowing respondents to declare their preferences for different possible scenarios with respect to state of repair, features and services of heritage properties. This chapter presents three of the aforementioned, most frequently applied valuation methods in greater detail, explaining them and providing examples of their practical use in research on values ascribed to heritage.

3. Travel cost method

Travel cost method (TCM) is the first of the frequently applied indirect methods of valuing cultural heritage. It enables the value of a specific heritage good or services derived from it to be estimated by referring to travel costs incurred to visit a site. This method is used in valuing **specific heritage properties or services provided in a specific heritage site, where heritage is the**

⁴ Navrud, S., R. C. Ready, ed. *Valuing Cultural Heritage...*, op. cit. and Snowball, J. *Measuring the Value of Culture. Methods and Examples in Cultural Economics*. Springer Verlag: Berlin-Heidelberg, 2008; Cuccia, T., G. Signorello. "Methods for Measuring the Demand for the Arts and Heritage: Theoretical Issues." in *A Study in the Political Economy of Culture in Sicily*. Ed. I. Rizzo, R. Towse. Cheltenham: Edward Elgar, 2002. 119–146. The chapter focuses on a few selected valuation methods. It does not, for example, include methods of assessing cultural heritage values through estimating its impact on the local, regional or national economy. Such economic impact studies also allow to comprehensively assess quantitative impacts of a given heritage site, project or undertaking, particularly its impact on private and public income, as well as employment in a specific area. In addition to direct economic effects they also take into account multiplier effects generated by heritage, including tourism multiplier. See: Vaughan, D. R. "The Cultural Heritage: an Approach to Analyzing Income and Employment Effects." *Journal of Cultural Economics* 2 (1984): 1–36; Greffe, X. "Is Heritage an Asset or a Liability?" *Journal of Cultural Heritage* 5 (2002): 301–309. Bowitz, E., K. Ibenholt. "Economic Impacts of Cultural Heritage. Research and Perspectives." *Journal of Cultural Heritage* 10 (2009); Greffe, X. "The Economic Impact of the Louvre." *The Journal of Arts Management, Law and Society*. 41 (2011): 121–137; Murzyn-Kupisz, M. *Dziedzictwo kulturowe a rozwój lokalny*. Cracow: Wydawnictwo Uniwersytetu Ekonomicznego w Krakowie, 2012; Murzyn-Kupisz, M. "The Socio-Economic Impact of Built Heritage Projects Conducted by Private Investors." *Journal of Cultural Heritage*. 2 (2013) 156–162. Similarly, complementary qualitative methods used by sociologists (questionnaire surveys, focus groups etc.), thanks to which broader social benefits of heritage can be revealed, such as increase in subjectively perceived quality of life, increase in local pride, or social capital resources, are not described here in greater detail.

⁵ Willis, K. G. "The Use of Stated Preference Methods to Value Cultural Heritage." in *Handbook of the Economics of Art and Culture*. vol. 2. Ed. V. Ginsburgh, D. Throsby. Oxford: North Holland, 2014. 145–181.

main reason for attracting visitors (local visitors, day-trippers, tourists) to a certain place. As it has been previously mentioned, it is a revealed preference method since it concerns the observed and actual behaviours of consumers. Hence, it is most frequently applied to **study values of such components of the cultural heritage that provide attractive, public, cultural, tourist, and recreation services.**

It is also worth mentioning that TCM is the oldest and the most popular method developed by economists specializing in environmental and natural resource economics and adapted by cultural economists. It was introduced in 1947 by Harold Hotelling as a method of evaluating economic benefits derived from national parks in the USA. Its point of departure was noticing that a lot of environmental services are not sold in regulated markets, e.g. recreation services provided by nature reserves, national parks, beaches and rivers. A similar situation can be observed in the case of numerous heritage properties, e.g. specific monuments, pieces of architecture or groups of historically valuable buildings, historical parks, palace and park complexes or museums. In order **to benefit from these properties, a consumer has to travel to a specific place. As follows, the method implies that travel costs that consumers incur reflect the value they ascribe to a specific cultural property.** Within the comprehensive application of this method, both directly incurred (explicit) costs and indirect costs, which are implicit in a certain sense, e.g. wage-based costs of time spent at a given site, are taken into account. Their total is understood as total price which people would be willing to pay in order to protect specific features of a heritage site or specific forms of using it. Total price that must be paid for using a service provided by a heritage site (the value that consumers ascribe to a specific cultural property) consists of the following costs:

- 1) **costs of return journey** to a specific place from a starting point (place of residence, tourism accommodation). Alternatively, a trip to another destination or place of accommodation can be considered. These costs can include costs of fuel, car maintenance, bus tickets, etc.;
- 2) **costs of some services**, i.e. entrance fees as well as food, car park, tourism accommodation and other related costs;
- 3) **opportunity cost**, taking into account alternative ways of spending time that had to be spent on travelling and recreation, e.g. lost earnings.

The demand function for services provided by cultural properties is determined taking into account the number of consumers who decide to use such services at different levels of travel costs. There are two versions of applying the travel cost method, i.e. **individual travel cost model** (ITCM) focusing on individual behaviours of consumers or households as well as **zonal travel cost model** (ZTCM) focusing on observation of a zone surrounding a site, e.g. a concentric circle drawn around a specific place.⁶

Conducting **surveys** among individuals who visit a specific place or institution and use services provided by it results in collecting data essential for setting the demand function. Respondents are asked questions on such aspects of their journey as e.g. means of transport (a car, a bus, a train, a bicycle), the number of passengers, the reasons for the journey, the main goal of the journey, the starting point and the destination on a specific day, the duration of the journey, the amount of time spent in a specific place, and expenses incurred directly on accessing a specific property, e.g. entrance fee and other related costs such as car parks, guide

⁶ Bedate, A., L. C. Herrero, J. Á. Sanz. "Economic Valuation of the Cultural Heritage: Application to Four Case Studies in Spain." *Journal of Cultural Heritage*. 5. 2004. 103.

services, audio guide rental, souvenirs, books and leaflets, food, accommodation. While applying the travel cost method in some case studies instead of the survey methods, researchers also use existing statistical data and data collected by a specific institution or organization, e.g. data gathered in ticket sales points or data from databases of networks of institutions such as museums.⁷

The main advantage of this method is the fact that it allows us to observe consumers' actual behaviours, which significantly increases reliability of obtained results. The possibility of including a wide range of expenses incurred by consumers in the function model of demand for a cultural property is beneficial as well. However, there are also numerous **problems** involved in applying the method in question. Firstly, although it allows us to examine use values of heritage sites, it cannot be used to determine non-use values. It is costly and time consuming as it requires researchers to gather a lot of data by conducting questionnaire surveys, especially if the analysed group of respondents is to be representative. It is easier to apply this method in case of spectacular cultural properties, which are willingly visited by a considerable number of tourists and which are located relatively far from other cultural attractions. In case of such a well known cultural property, which can be the main or the most important reason for travelling to a specific town or region, tourists may relate the majority or even all of the incurred travel costs to this specific property (the so-called principal/essential motivation approach). In other cases, in order to improve reliability of research and make it more objective, it is necessary to estimate the share of a specific journey destination (a specific cultural site) in total travel costs. Estimation can be based on the number of hours spent in a specific place during the journey (a so-called time spent approach), or considering the ranking of a specific site among main reasons to visit a specific area, taking into account information on other places and sites visited on a particular day (a so-called relative motivation approach).

Moreover, certain doubts can be raised over remuneration rates used for estimating time costs as well as over accepting usual assumptions about human behaviour. Most frequently, it is assumed that not only related costs but also the distance to a destination exert the most significant influence on making the decision about setting out on a journey. However, it is not always true as there are various other factors affecting such a decision. For example, limited possibilities of travelling at long distances, which can be observed especially in poorer societies, can result in underestimating values of cultural properties. Enthusiasts of a specific type of monuments can be prone to spend 'irrational' amounts of money for visiting such monuments, regardless of the distance they have to cover in order to get there (potential overestimation of heritage value). Marginal cost of visiting a specific place depends on travellers' income as well. Affluent tourists will pay less attention to journey costs and at the same time they will be more focused on time-related costs. Another problem is linked with the existence or the lack of alternative places (substitute sites) that can be used for recreation purposes, a factor which can significantly influence values that consumers ascribe to a specific place, e.g. a historical park around a castle in a small town which is the only public, relatively well-kept leisure place for local people will be overvalued in comparison to a similar heritage property in a larger city where numerous similar sites are located. Moreover, for some people, travelling itself, apart from generating costs, can also be a source of pleasure and enjoyment. Finally, the results of analyses based on travel cost method depend, to a certain degree, on specific statistical methods used for assessing demand.

⁷ Boter, J., J. Rouwendal, M. Wedel. "Employing Travel Time to Compare the Value of Competing Cultural Organizations." *Journal of Cultural Economics*. 29. 2005. 19–33.

Examples of applying travel cost method in research on values of heritage sites and services provided by them include:

- Musée de la Civilisation in Québec in Canada;⁸
- use value of archaeological and historical site of St. Mary's city of Maryland in the United States;⁹
- heritage sites and services within the autonomous region of Castilla y León in Spain (a small city Urueña in the Province of Valladolid, a museum in Burgos, the cathedral in Palencia, Iberian Organ Festival in Tierra de Campos region in the Province of Palencia);¹⁰
- values attributed to Dutch museums by holders of a 'museum pass';¹¹
- values attributed by national visitors to four heritage sites in Armenia (archeological site of Garni and monasteries in Haghardzin, Khor Virap and Tatev);¹²
- tourist value of Elbląg Canal in Poland;¹³
- Lamego Museum in Alto Douro Wine Region in Portugal;¹⁴
- values of American Civil War battlefields;¹⁵
- values ascribed to historic castle and park complexes by tourists visiting such sites in Łańcut and Pszczyna in Poland.¹⁶

4. Hedonic price method

Hedonic price method (HPM) is the second method, which is a part of the group of revealed preference methods used in valuing the cultural heritage. It is usually **employed with respect to historic real estate, including scheduled buildings, properties located within conservation zones, next to listed buildings or in a close proximity to areas or sites of significant cultural value**, e.g. historical town centres. The HPM attempts to explain relations between market prices and characteristics of a purchased real estate and its surroundings. Applying this method aims at evaluating influence that unique heritage features of properties being subject to market transactions or their surroundings exert on real estate prices. It is considered an indirect valuing method since the **value of non-market features of real estate** established by using it is based on **consumers'**

⁸ Martin, F. "Determining the Size of Museum Subsidies." *Journal of Cultural Economics*. 18.4 (1994): 225–270.

⁹ Poor, P. J., J. M. Smith. "Travel Cost Analysis of a Cultural Heritage Site: the Case of Historic St. Mary's City of Maryland." *Journal of Cultural Economics*. 28. (2004): 217–229.

¹⁰ Bedate, A., L. C. Herrero, J. Á. Sanz, "Economic Valuation...", op. cit., 101–111.

¹¹ Boter, J., J. Rouwendal, M. Wedel. "Employing Travel Time...", op. cit., 19–33.

¹² Alberini, A., A. Longo. "Combining the Travel Cost and Contingent Behaviour Methods to Value Cultural Heritage Sites: Evidence from Armenia." *Journal of Cultural Economics*. 30. 2006. 287–304.

¹³ Liziński, T., M. Bukowski. "An Assessment of the Tourist Value of Elbląg Canal." *Journal of Water and Land Development*. 12. 2008. 37–48. Publications on tourist value of Pieniński National Park and recreation values (benefits) provided to the society by Białowiecki National Park are other examples of travel cost method's application in Poland. (Panasiuk, D. "Wycena środowiska metodą kosztów podróży w praktyce. Wartość turystyczna Pienińskiego Parku Narodowego." in *Ekonomia a rozwój zrównoważony. Vol. 2. Wdrażanie*, Białystok: Wydawnictwo Ekonomii środowiska, 2001. 264–277; Giergiczyński, M. "Rekreacyjna Wartość Białowieckiego Parku Narodowego." *Ekonomia i Środowisko*. 2. 2009. 116–128.)

¹⁴ Fonseca, S., J. Rebelo. "Economic Valuation of Cultural Heritage: Application to a Museum Located in the Alto Douro Wine Region – World Heritage Site." *PASOS*. 2. 2010. 339–350.

¹⁵ Melstrom, R. T. "Valuing Historic Battlefields: an Application of the Travel Cost Method to Three American Civil War Battlefields." *Journal of Cultural Economics*. 38.3 (2014): 223–236.

¹⁶ Murzyn-Kupisz, M. *Wartości przydawane przez krajowych odwiedzających zespołom zamkowo-parkowym: wykorzystanie metod MKP (TCM) oraz MWW (CVM) w odniesieniu do tego typu nieruchomości zabytków w Łańcutcie i Pszczynie. Wstępne wyniki badań*. Cracow: 2014, typescript.

behaviours (transactions) observed in **substitute** markets, taking into account different levels of intensity of specific (heritage) features of traded real estate properties. This method of valuing cultural goods assumes that the price that a customer is willing to pay for a specific market good depends on a bundle of its features. For example, the value of real estate properties (e.g. of a house or a flat) results from the value that buyers ascribe to specific attributes (features) of such properties, i.e. their state of repair and amenities, floor area (surface), the number of rooms, the location and its characteristics, e.g. social structure, access to public transport, recreational areas, aesthetic features of the neighbourhood, distance to and reputation of local schools, etc. By observing numerous real estate transactions involving buildings or properties with different characteristics and prices an attempt is made to establish **implicit costs of particular features of such properties**.

Hedonic price method has been applied with respect to different types of goods. At the beginning it was used for establishing values of different characteristics of typical consumer goods, e.g. grocery products or cars.¹⁷ Since the 1960s, the method in question has been applied in establishing values of natural environment and estimating effects of polluting it.¹⁸ With respect to cultural heritage, as in the case of the features of the natural environment, this method involves observing differences in prices of real estate properties located in various areas and evaluating the impact of historical, aesthetic, and other cultural features of real estate or its surroundings on shaping them, e.g. age, architectural details and other aesthetic features, location in a historic area or in a conservation zone, the impact of listing, etc.

Within this method, it is assumed that willingness to pay (WTP) is the right measure for benefits that individuals obtain by purchasing a specific property. It is also assumed that individuals are aware of and able to value the quality of cultural landscape and heritage features of purchased properties and they are willing to pay for them. Moreover, it is also implied that the entire research area can be treated as one competitive market with no entrance barriers and no information asymmetries, including customers' knowledge of historical and artistic features of a real estate. Another important assumption made within this method is that real estate market is in an equilibrium, which does not always happen in reality. As follows, the demand function in hedonic price method, the so-called hedonic price function, explains real estate prices by focusing on their diverse characteristics, including historical characteristics of the real estate itself or its surroundings. Coefficients indicating how a real estate price would change if quality (or level, intensity) of one of the features included in the demand function changed, are based on correlations determined between various real estate characteristics. These include heritage attributes, i.e. aesthetic outlook, artistic detail, age and history of the property, its stylistic representativeness for a specific historic period, legal status (e.g. designation as a historic landmark), location in a conservation zone or within a historic urban complex.

The coefficient correlating with the variable, which is linked with characteristics (heritage attributes) of a real estate or its surroundings, e.g. historic inner city, indicates additional amount which consumers are be willing to pay for a real estate having such characteristics or located in a historic district. The main **advantage** of this method is the fact that it is based on observation of consumers' actual behaviours and this fact influences its reliability. It can be potentially useful not only in estimating the impact that historical attributes of properties exert on real estate prices

¹⁷ Widłak, M. "Dostosowanie indeksów cenowych do zmian jakości. Metoda wyznaczania hedonicznych indeksów cen i możliwości ich zastosowania dla rynku mieszkaniowego", *Materiały i Studia*, Warsaw, NBP, 2010, 247.

¹⁸ See: Nelson, J. P. "Residential Choice, Hedonic Prices, and the Demand for Urban Air Quality." *Journal of Urban Economics*. 5.3 (1978): 357–369; Garrod, G. D., K.G. Willis. "Valuing Goods' Characteristics: An application of the Hedonic Price Method to Environmental Attributes." *Journal of Environmental Management*. 34.1 (1992): 59–76.

but also in evaluating the impact of historic designation on real estate prices, i.e. listing individual heritage properties or designating a particular area as a conservation zone or historic district. Moreover, the discussed method is regarded as a perfect way of determining other values of built heritage, apart from the aesthetic and historical ones, e.g. recreational, spiritual, and educational.

Application of this method requires also considering its **limitations**. The fact that the differences between real estate prices can arise from sources other than characteristics in which a researcher is interested may be very problematic. The decision on purchasing a real estate is complex to such a degree that a purchaser choosing a property or a plot of land can ignore or be unaware of some of its characteristics on account of others. Moreover, purchasing a real estate is an infrequent, non-routine activity and very often buyers do not possess full knowledge on investigated characteristics. Furthermore, real estate market does not always behave in a way required by the hedonic price method (assumed market equilibrium), as different factors can restrain or limit transactions. In practice, in order to obtain reliable results, in order to perform analyses involving application of the method in question, it is required to have a comprehensive and detailed database containing information on a sufficient number of transactions. Such data in numerous cities and countries is not available, thus, a researcher, in spite of considering consumers' actual behaviours, is beset with the same problems as in the case of applying other methods, i.e. sample size, representativeness of transactions which have been included in the sample, as well as access to data on particular transactions. For instance, private buyers are not necessarily keen on revealing financial data or explaining their motives for purchasing a specific property. Results of estimating the share that historical characteristics have in real estate prices can also depend on: statistical techniques applied, choice of characteristics included by the researcher in the bundle of attributes a real estate has, as well as significance that a researcher ascribes to each attribute. In addition, it is important to consider the fact that explanatory variables frequently correlate strongly with each other. With hedonic price method, it is not possible to determine passive (non-use) values of cultural heritage properties. Similarly, it cannot be used to determine use values ascribed to heritage sites by individuals who have not purchased a specific real property, but who are tourists or who live in close proximity to a property. Last but not least, it is worth mentioning that the described method does not always produce results that value heritage attributes in a non-arbitrary or positive way. Thus, it can sometimes provide a stronger argument for paying less attention to heritage features and taking less care of historical resources than for protecting them, which can be dangerous especially from the perspective of investment pressure exerted in some areas of high cultural value.

So far, American researchers have expressed the strongest interest in linking research on real estate markets with valuing historical monuments and sites. When **the first analyses** of cultural heritage values, in which hedonic price method was applied to American case studies started to be published at the beginning of the 1980s, there were no such published analyses performed in any other countries at that time. For instance, a review of publications written in 2009 included 16 examples of applying hedonic price method in the period of 1983–2008 in relation to cultural heritage. It presents 12 case studies that concern the US, e.g. real estate in Baltimore, Boston, Chicago, Philadelphia, and Memphis, and only two case studies that refer to other countries, i.e. Australia and the Netherlands.¹⁹ Some studies concerned the impact of designation of buildings and sites of historical value and the type of legal protection granted at local or national levels on their prices. Others examined the impact of architectural qualities on the costs of buying or renting a real estate for residential or business purposes, e.g. architectural details or location in a historic district. Some publications also concerned

¹⁹ Ed. Lazrak, F., P. Nijkamp, P. Rietveld, J. Rouwendal. "Cultural Heritage: Hedonic Prices for Non-market Values." *Research Memoranda*. 49 (2009). Vrije Universiteit Amsterdam: Amsterdam.

estimating beneficial externalities produced by historical properties and groups of buildings.²⁰ The most recent studies of this type include publications on:

- the impact of providing legal protection for specific buildings or areas on real estate housing market in cities in Texas in the USA;²¹
- the impact that listing exerts on real estate prices in Sydney, Australia;²²
- benefits from (values ascribed to) living in or owning a residential property in a historical building in the city of Tielier in the Netherlands;²³
- the impact of historical attributes and listing on real estate values in Chicago, the USA;²⁴
- relations between architectural values and real estate prices in Riga in Latvia;²⁵
- the impact of the distance to built heritage and interesting cultural landscape on housing prices in the region of Veneto, Italy;²⁶
- the impact of historical facade elements on prices of single-family houses located in Savannah, Georgia, the US;²⁷
- the impact of the cultural heritage on real estate market in Dublin;²⁸
- the values of historical inner city tenements in Cracow and the impact of historical recreation area of Wolski Forest in Cracow, Poland on prices of real estate located in its vicinity.²⁹

²⁰ The earliest of them: Hough, D. E., Kratz, C. G. "Can "Good" Architecture Meet the Market Test?" *Journal of Urban Economics*. 14.1 (1983): 40–54; Ford, D. A. "The Effect of Historic District Designation on Single-family Home Prices." *Real Estate Economics*. 17.3 (1989): 353–362; Vandell, K. D., J. S. Lane. "The Economics of Architecture and Urban Design: Some Preliminary Findings." *Real Estate Economics*. 17.2 (1989): 235–260; Asabere, P. K., G. Hachey, S. Grubaugh. "Architecture, Historic Zoning and the Value of Homes." *Journal of Real Estate Finance and Economics*. 2.3 (1989): 181–195; Schaeffer, P. V., C. A. Millerick. "The Impact of Historic District Designation on Property Values: an Empirical Study." *Economic Development Quarterly*. 5.4 (1991): 301–312; Asabere, P. K., E. F. Huffman. "Historic Districts and Land Values." *Journal of Real Estate Research*. 6.1 (1991): 1–7; Smith, M. S., J. C. Moorehouse. "Architecture and the Housing Market: Nineteenth Century Row Housing in Boston's South End." *Journal of the Society of Architectural Historians*. 2 (1993): 159–178; Asabere, P. K., F. E. Huffman. "The Value Discounts Associated with Historic Facade Easements." *The Appraisal Journal*. 62.3 (1994): 270–277; Asabere, P. K., F. E. Huffman, S. Mehdiian. "The Adverse Impacts of Local Historic Designation: the Case of Small Apartment Buildings in Philadelphia." *The Journal of Real Estate Finance and Economics*. 8.3 (1994): 225–234.

²¹ Leichenko, M. R., N.E. Coulson, D. Listokin. "Historic Preservation and Residential Property Values: an Analysis of Texas Cities." *Urban Studies*. 38.11 (2001): 1973–1987.

²² Deodhar, V. "Does the Housing Market Value Heritage? Some Empirical Evidence." *Macquarie Economics Research Papers*. 3 (2004).

²³ Ruijgrok, E. C. M. "The Three Economic Values of Cultural Heritage: a Case Study in the Netherlands." *Journal of Cultural Heritage*. 7 (2006): 206–213.

²⁴ Noonan, D. S. "Finding an Impact of Preservation Policies: Price Effects of Historic Landmarks on Attached Homes in Chicago, 1990-1999." *Economic Development Quarterly*. 21.1 (2007): 17-33; Noonan, D. S. "Evaluating the Impacts of Heritage Policies: Landmark Preservation in Chicago, 1990-1999." in *Cultural Tourism and Sustainable Local Development*. Ed. L. F. Girard, P. Nijkamp. Aldershot: Ashgate, 2009, 289-313.

²⁵ Plaut, S., E. Uzulena. "Architectural Design and the Value of Housing in Riga, Latvia." *International Real Estate Review*. 9.1 (2006): 112-131.

²⁶ Rosato, P., L. Rotaris, M. Breil, V. Zanatta. "Do We Care about Built Cultural Heritage? The Empirical Evidence Based on the Veneto House Market." *FEEM Working Paper*. 64 (2008).

²⁷ Winson, K., D. Geideman, D. Jourdan. "Historic Façade Easements and Single Family Home Value: a Case Study of Savannah, Georgia (USA)." *International Journal of Housing Markets and Analysis*. 4.1 (2011): 6-17.

²⁸ Moro, M., K. Mayor, S. Lyons, R. S. J. Tol. "Does the Housing Market Reflect Cultural Heritage? A Case Study of Greater Dublin." *Environment and Planning A*. 45.12 (2013): 2884-2903.

²⁹ Bogdani, M. "Czy zabytek to jest zabytek? Zabytkowa kamienica na rynku nieruchomości – splendor czy ograniczenie?" in *Wartościowanie zabytków architektury*. Ed. B. Szymgin. PKN ICOMOS, Muzeum Pałac w Wilanowie: Warsaw 2013, 41–50; Zygmunt, R., M. Głuszak. "Forest Proximity Impact on Underdeveloped Land Values: a Spatial Hedonic Study." *Forest Policy and Economics*. vol. 50, 2015, 82–89.

5. Contingent valuation method

So far, contingent valuation method (CVM), which belongs to the group of stated preference methods, has definitely been **the most popular method** used by economists for valuing cultural goods, especially establishing passive use values and non-use values of the heritage.³⁰ This method is applied in valuing various heritage assets which are not subject to market exchange (non-market goods) as well as in estimating effects of carrying out activities that improve access or state of repair of various heritage properties or sites. The method in question concerns **creating a market by determining social preferences that have been unknown or of which the society has been unaware so far**. As a consequence of applying this method, consumers' preferences are revealed (depending on the choice of respondents: active users, passive users, non-users) in a direct way, just like in the case of the aforementioned travel cost and hedonic price methods. By applying contingent valuation method we can analyse local visitors' as well as national and foreign tourists' **willingness to pay** for accessing heritage sites, e.g. a historical town centre, as well as improving state of repair of heritage properties, e.g. carrying out preservation and restoration works. Another variant is the question about willingness to pay voluntary fees (donations) for a specific heritage site, heritage institution, a group of heritage properties of a certain character or the willingness to pay taxes to support activities involving the cultural heritage.

Robert Davis applied the method in question for the first time in 1961 in order to assess willingness of Maine inhabitants to pay for the opportunity to participate in recreational hunting. It not only gained on popularity but also became the subject of heated debates after it had been applied and, as a result, helped to evaluate the extent of ecological damages caused by the oil spill following the accident of Exxon Valdez oil tanker along the coast of Alaska in 1989. Consequently, the Alaskan and the American governments successfully used the results of extremely expensive research as arguments in claims filed against the company whose oil tanker caused the disaster. It is no wonder that contingent valuation method has been acknowledged as the most prominent achievement of neoclassical environmental economics. This resulted in applying it in thousands of cases all over the world.³¹

Cultural economists adopted the method from environmental economists and started using it very frequently as well.³² Published in 1989, a study by B. Frey and W. W. Pommerehne is considered to be the first example of applying the method with respect to the cultural heritage. It concerned preferences of inhabitants of Basel as to the purchase of two paintings by Picasso and exhibiting them in a museum in this city.³³ In the book published in 2002, edited by S. Navrud and R. C. Ready, 27 analyses of this type were presented.³⁴ In the literature review made in the same year, D. Noonan included even more, i.e. 64 publications on valuing cultural heritage using contingent valuation method (35 of them were devoted to historic sites, 8 to museums,

³⁰ Due to a great number of examples of the method's application, the text includes only references to reviews of them. See also the list of examples in Murzyn-Kupisz, M. "Spojrzenie na wartości obiektów zabytkowych z perspektywy ekonomiki kultury," op. cit. and Murzyn-Kupisz, M. Willingness to Pay Taxes to Support Museums in Poland. The Case of the Castle Museum in Łańcut, a paper presented at the 7th European Workshop on Applied Cultural Economics, Vienna 4–5.09.2015, http://martin.falk.wifo.ac.at/fileadmin/homepage_falk/files/MMurzyn-Kupisz_paperEWACE2015_f.pdf

³¹ Winpenny, J. T. *Values for the Environment ...*, op. cit.; Carson, R. T. *Contingent Valuation: a Comprehensive Bibliography and History*. Cheltenham: Edward Elgar, 2012.

³² Noonan, D. S. "Contingent Valuation and Cultural Resources: a Meta-analytic Review of the Literature." *Journal of Cultural Economics*. 3–4 (2003): 159–176; Snowball, J. *Measuring the Value of Culture...*, op. cit.; Willis, K. G. *The Use of Stated Preference Methods...*, op. cit.

³³ Frey, B. S., W. W. Pommerehne, *Muses and Markets: Explorations in the Economics of the Arts*. Oxford: Blackwell, 1989, 169–172.

³⁴ Navrud, S., R.C. Ready. *Valuing Cultural Heritage...*, op. cit.

17 to cultural heritage in a broad sense, 4 to archaeological sites).³⁵ In 2008 J. Snowball referred to 35 examples of applying the method until 2007.³⁶

The contingent valuation method requires conducting **surveys** to reveal respondents' **willingness to pay** for entering a cultural site or for achieving a specifically-defined aim related to a condition in which an artefact or immovable heritage property has been preserved, its accessibility, services provided by it, etc. Additionally, it is possible to apply the 'pessimistic' variant of this method. In this case respondents are asked about their **willingness to accept compensation** for restricted access to a specific site or even for accepting its complete destruction due to undertaking no conservation works. This method enables respondents' willingness to pay for protection of culturally valuable objects, buildings or sites to be evaluated, in respect to e.g. inhabitants of a region, national and foreign visitors or citizens of a specific country. Within the WTP, the maximum amount that respondents are willing to pay for a specific property is determined, e.g. covering costs of maintaining or improving the condition in which it has been preserved, or costs of extending the range of cultural, educational, or other services offered in it. Thus, this method among others allows us to determine values of public or non-governmental heritage projects, which are usually not profit-oriented, do not result in provision of market goods and services or involve commercialization only to a limited extent. Adopting the WTA option involves estimating the minimal amount which respondents are willing to pay for resigning from access to a cultural property or for accepting deterioration or even complete destruction of a heritage property. Hence, sometimes, this variant is also referred to as 'willingness to sell'. WTP/WTA **questionnaires** are usually divided into a few main sections including:

- 1) **Scenario of changes** in a heritage site or object and related services or the condition in which it has been preserved, e.g. description of hypothetical situations with corresponding graphic or numerical presentations. Apart from changes regarding conservation works and services as well as other forms of activities carried out in a monument, its accessibility, etc., the scenario determines **forms of payment** expected from respondents, e.g. voluntary donations, taxes, entrance fees, and other details concerning the form and time of offering goods and services or amount and type of compensation for their hypothetical loss.
- 2) **Questions concerning willingness to pay or accept compensation.** There are two types of value elicitation formats. The first of them concerns applying continuous elicitation method within which respondents define the maximum amount that they are willing to pay or accept as compensation by answering open-ended questions. On the other hand, the second format type is related to dichotomous choice, close-ended questions and involves asking respondents about their willingness to pay more or less than the threshold amount or threshold amounts determined in advance, possibly within repeated, semi-auction format.
- 3) **Demographic and socio-economic characteristics of a respondent**, e.g. gender, age, education, place of residence, his/her perception of living conditions, form of employment, earnings, cultural and recreational consumption habits, nationality, and sometimes also religious and ethnic background. The latter one can be a significant determinant for WTP and WTA in particular cultural contexts.³⁷

³⁵ Noonan, D. *Contingent Valuation Studies in the Arts and Culture: an Annotated Bibliography*. Working paper. Chicago: The Cultural Policy Centre at the University of Chicago, 2002. Web. <<http://culturalpolicy.uchicago.edu/papers/workingpapers/Noonan11.pdf>>.

³⁶ Snowball, J. *Measuring the Value of Culture...*, op. cit.

³⁷ J. Snowball's research on RSA can be an example. Ibidem.

The key advantage of the contingent valuation method is its direct character, as it does not depend on prices of substitute goods. Moreover, it is highly flexible and can be used for assessing values of different types of cultural goods and diverse aspects of their preservation, restoration, adaptation, as well as different scenarios of such activities. Moreover, what is also important, the discussed method enables different types of values to be determined because apart from use values, it also includes option, existence and bequest values in the assessment. Deriving direct opinion from respondents can also help to include the general public in decision-making. It can be useful in educating the society and fostering its awareness of issues related to heritage as well.

However, the contingent valuation method **is frequently criticised**.³⁸ Some sceptics emphasize that reliability of the obtained results is the fundamental problem related to its application. The surveys that concern willingness to pay provide information on respondents' hypothetical behaviours, instead of the actual ones. Without having to immediately bear costs of consumption, passive use or preserving non-use values of heritage goods, respondents' answers may be unrealistic as they may not consider their budget limitations thoroughly or objectively enough. Due to limited knowledge of specificity and real costs (of, e.g. preservation works or day to day maintenance of historic buildings), it is possible that respondents may underestimate or overestimate values of heritage goods by providing disproportionately low or, on the contrary, irrationally high scores. Moreover, some respondents can be tempted to show themselves in good light. In literature this behaviour is referred to as 'warm-glow', i.e. posing as a sensitive and socially responsible person, keen on making 'sacrifices' for the public good. This factor can result in declaring incredibly high amounts respondents could be willing to pay. On the other hand, some respondents' answers can be understood as a form of expressing dissatisfaction with the existing state of affairs (a protest against the current situation) or they can be a manifestation of lack of trust to those who manage the heritage. These answers involve such aspects as e.g. refusing to pay higher taxes which, in respondents' opinion, are badly managed and, would be 'wasted' by authorities anyway. Moreover, some of the survey participants may claim that there is no guarantee that the money paid will be used for a specific goal presented in a survey. Furthermore, respondents may be keen on 'shifting' responsibility for the heritage onto other stakeholders. Moreover, some of them answer 'strategically' and do not reveal their real preferences or financial status, hoping to free ride on those who are really willing to pay. Finally, the suggestions concerning payment possibilities as well as the way of asking questions by pollsters can, to a certain degree, exert influence on respondents' opinions.

Another challenge related to contingent valuation method involves providing respondents with sufficient information about the subject of the survey, i.e. to present them with unambiguous definitions of benefits and losses related to the cultural heritage. Another problem concerns respondents' limited knowledge on topics involving monument or heritage protection and their general lack of awareness of the complexity of heritage values. Lacking in such knowledge can considerably influence respondents' willingness to pay (or accept compensation for losing a good). Surveys tend to be relatively time-consuming and they often raise touchy issues, e.g. payment of taxes, responsibility of authorities, etc. Consequently, it is frequently difficult for pollsters to receive answers. As a rule, better educated persons with higher earnings are more willing to participate in such surveys. This translates into tendency to base valuations mainly on opinions expressed by people coming from specific social groups consisting of disproportionately high percentage of active users of objects and places of historical value.

Furthermore, there is yet another issue, i.e. the scale of answers. Willingness to pay a specific amount can be similar, regardless of the number of buildings, the surface of a protected site or the

³⁸ Throsby, D. "Determining the Value of Cultural Goods: How Much (or How Little) Does Contingent Valuation Tell Us?" *Journal of Cultural Economics* 27 (2003): 275–285.

number of features improved in cultural goods. For instance, assessment of the willingness to pay, which is expressed in respondents' willingness to accept higher taxes in order to support a single, most significant museum in a region, to develop all museums located in a region, or all heritage institutions of this kind in the whole country, may yield declarations of similar amounts in each of the said cases despite the fact that their scope differs significantly. Moreover, WTP is, as a rule, lower than WTA due to people's different approaches to deriving benefits and suffering losses. The so-called loss aversion manifested by attachment to the already owned assets (endowment effects), e.g. specific degree of availability, condition in which a specific heritage site has been preserved, etc. can result in a situation in which answers referring to the same object or area will differ significantly, depending on whether they are provided in WTP or WTA format. In case of WTA, declared amounts are usually significantly higher. Finally, it must be emphasised that costs of practical application of the method are usually considerable. The method requires conducting surveys, which are time-consuming and need to be explained to a large enough, representative group of respondents.

6. Final remarks

The presented methods allow us to assess benefits and losses within the domain of protecting and preserving particular cultural heritage assets and entire historic districts, as well as adapting heritage properties to new functions, making them accessible and interpreting them by ascribing specific values to them, and determining their demand function. However, most of these methods are difficult to implement, their application is rather expensive, and the data derived may be not fully reliable.³⁹ Economists, who employ the methods in question, not only have to be perfectly familiar with statistical analysis methods as well as specificity of particular estimation methods, but also with unique features of goods and services which they study (multidisciplinary preparation, cooperating with cultural institutions and experts from a specific heritage field). Research results may be negated by some stakeholders (i.e. real estate developers) interested in unrestricted construction activities carried out in historic districts or misinterpreted and used in an instrumental way by public authorities that commissioned them.

On the other hand, it seems that the methods should be definitely developed and improved as they certainly enable, at least to a certain degree, to show and assess different dimensions of cultural heritage values. Moreover, in order to get a complete, more reliable and detailed picture of heritage values, a combination of different methods has been applied, while some of them were developed further and modified.⁴⁰ For example, the choice experiment method is a newer stated preference method applied in valuing cultural heritage.⁴¹

³⁹ Crompton, J. "Economic Impact Studies: Instruments for Political Shenanigans?" *Journal of Travel Research*. 45. (2006): 67–82.

⁴⁰ Boxall, P.C., J. Englin, W. L. Adamowicz. "Valuing Aboriginal Artifacts: a Combined Revealed – Stated Preference Approach." *Journal of Environmental Economics and Management*. 2. (2003): 213–230; Alberini, A., A. Longo. Combining the Travel Cost and Contingent Behavior Methods..., op. cit.; Báez, A., L. C. Herrero. "Using Contingent Valuation and Cost-Benefit Analysis to Design a Policy for Restoring Cultural Heritage". *Journal of Cultural Heritage*. 13.3 (2012): 235–245; Armbrecht, J. "Use Value of Cultural Experiences: a Comparison of Contingent Valuation and Travel Cost." *Tourism Management*. 42. (2014): 141–148.

⁴¹ Kinghorn, N., K.G. Willis. "Measuring Museum Visitor Preferences towards Opportunities for Developing Social Capital: an Application of a Choice Experiment to the Discovery Museum." *International Journal of Heritage Studies*. 14. (2008): 555–572; Rouwedal, J., J. Boter. "Assessing the Value of Museums with a Combined Discrete Choice/Count Data Model." *Applied Economics*. 41. (2009): 1417–1436; Willis, K. G. "Assessing Visitor Preferences in the Management of Archaeological and Heritage Attractions: a Case Study of Hadrian's Roman Wall." *International Journal of Tourism Research*. 11.5. 487–505; Lourenco-Gomes, L., L. M. Costa Pinto, J. F. Rebelo. "Visitors' Preferences for Preserving the Attributes of a World Heritage Site." *Journal of Cultural Heritage*. 15.1 (2014): 64–67.

Most importantly, this type of research can provide clear economic arguments for or against implementing specific solutions or projects that may be used by conservators and managers of heritage sites. As such they may strengthen the power of expert opinions made from the perspective of humanities. They can also provide public authorities with necessary arguments for public support of heritage endeavours or be a hint for them during developing policies on protecting cultural landscape, spatial planning or protection of monuments and sites. They show to what extent ordinary citizens perceive some elements of cultural heritage, including cultural landscape, as valuable, useful, and worth preserving. Moreover, they may help in evaluating social awareness of heritage values, attitudes towards heritage and gaps in heritage education. Thus, they can be a very fruitful field of cooperation between economists, monument conservators, museologists, and other heritage experts.

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POSSIBILITIES OF VALUE ASSESSMENT AND IDENTIFICATION OF CULTURAL LANDSCAPE IN POLAND

Katarzyna Pałubka

Introduction

For centuries, human activity has dominated Europe, irreversibly changing the surrounding landscape. Consequently, cultural landscape has become a public good as well as an intrinsic element of the environment and the cultural heritage.

This article aims at discussing the concept of cultural landscape as well as at elaborating current knowledge of views and criteria taken into consideration in assessing values and identifying cultural landscapes, recognized as one of the most important elements of cultural heritage resources in Europe, including Poland.

Currently, there are no formalized methods of assessing landscape values and valorising its condition in our country. The mere concept of a 'landscape' introduced by the European Landscape Convention functions in two main approaches, i.e. natural and cultural. In spite of the fact that landscape is treated as an area created as a result of interaction of the said two factors, splitting them in legislation into a number of separate acts leads to producing recommendations that have contradictory effect on comprehensive landscape protection and provoke conflicts between different interest groups. Generally, unified landscape policy cannot exist without institutions which are authorized to implement it. The European Landscape Convention has been in effect since 1 January 2005. The works on creating a model method for assessing values and identifying landscape have been in progress. It is planned to implement legislative changes aiming at adopting Polish legislation to the new realities of landscape, including cultural landscape, protection and management.

The concept of the definition and the status of recognizing heritage resources

For the first time the concept of cultural landscape was used during Cracow Symposium on cultural heritage of the OSCE states in 1991 and it was defined by environment physiognomy.¹ In 1992, UNESCO World Heritage Committee introduced the concept as a new category of cultural goods: a cultural landscape unit,² which defined the concept in question as "cultural properties that represent the combined works of nature and of a man."³ At the same time, cultural landscape was divided into three main categories: a designed landscape, an organically evolved landscape

¹ J. Bogdanowski, *Krajobraz kulturowy – dokumenty polskie i z Polski*, Warsaw, ICOMOS, 1992, pp. 8, 30.

² A. Tomaszewski, *Ku nowej filozofii dziedzictwa*, Cracow: Międzynarodowe Centrum Kultury, 2012, p. 85.

³ *Convention on the Protection of the World Cultural and Natural Heritage*, of 16th November, 1972, Paris. The General Conference of the United Nations Educational, Scientific and Cultural Organization, Dziennik Ustaw of 1976. no. 32, item. 190. Art. 1.

(a continuing or a relict landscape), and an associative landscape.⁴ Since then, cultural landscape has become an indispensable part of cultural heritage, diversified character of which proves that there is a wide variety of forms affecting cultural regions in European countries. Cultural landscape also emphasizes how important identification and value of the cultural heritage are for such aspects as survival of tradition, common cultural heritage of nations, as well as improvement of life quality.⁵

Creating a separate international document was another important step forward. In 2004 Poland ratified the European Landscape Convention (ELC), which was signed in Florence in 2000.⁶ The preamble of the Convention legislates that landscape is ubiquitous and omnipresent. Consequently, landscape policy is not only based on the existence and identification of landscape but also on the quality and assessing the values of its elements. Within the implementation of the ELC's regulations in the National Centre for Research and Monuments Documentation (currently the National Heritage Board of Poland), the works on "the National Programme for the Protection of Cultural Landscape" have been in progress since 2008. The programme will be implemented in the period of 2008 – 2015. Its aim is to recognize and develop a unified methodology for assessing values of the Polish landscape.⁷

The outline of methodology applied in landscape studies is usually based on a few stages of work: in-house and field studies, i.e. documentation and identification of the resource and, afterwards, valorisation and project guidelines, inter alia mapping out protection, transformation or rehabilitation areas or making detailed arrangements related with planning documents.⁸ This phase has a tremendous impact on the initial stage of diagnosis: defining and identifying (classifying) the resource, selecting reliable method of assessing values of cultural landscape. This relation results in serious methodological complications arising from the fact that Polish academic publications present a great deal of different contemporary definitions of the term 'landscape' as well as provide us with various ways of identifying it from geographical, natural, esthetical, and socio-cultural perspective.⁹

The lack of the definition of the 'landscape' in national legislation makes the situation even more chaotic (the definition comes from the ratified European Landscape Convention). The differences in the definitions indicate vast interdisciplinary scope and widespread interests of different fields of science,¹⁰ which try to place landscape within precise frames of, e.g. geography and biology (physiognomic perspective), architecture and history of art (aesthetic perspective), and finally landscape architecture (comprehensive perspective).

⁴ Polish National Commission for UNESCO, 'Criteria for World Heritage Listing – Cultural Landscapes' (Polski Komitet ds. UNESCO, 'Kryteria wpisu na Listę Światowego Dziedzictwa – krajobrazy kulturowe'), <http://www.unesco.pl/kultura/dziedzictwo-kulturowe/swiatowe-dziedzictwo/kryteria/>, (accessed 10 July 2014).

⁵ J. Bogdanowski, 'Kultura i natura w krajobrazie', *Krajobraz kulturowy – dokumenty polskie i z Polski*, Warsaw, ICOMOS, 1992, pp. 8–10.

⁶ European Landscape Convention. Florence, 20 October 2000, *Dziennik Ustaw of 2006*, no. 14 item. 98.

⁷ Z. Myczkowski, R. Marcinek, A. Siwek, *Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK*, Cracow, Expertise requested by the Ministry of Regional Development, 2009, p. 24.

⁸ J. Bogdanowski, 'Projekt standardowego opracowania problematyki ochrony własności kulturowych', *Studia i Materiały – Krajobraz*, vol. 5, 1994, p. 1–9.

⁹ T. Bajerowski (ed.), *Wycena krajobrazu – rynkowe aspekty oceny i waloryzacji krajobrazu*, Olsztyn, EDUCATERRA Sp. z o.o., 2000, pp. 8–16.

¹⁰ U. Myga-Piątek, 'Historia, metody i źródła badań krajobrazu kulturowego', *Problemy Ekologii Krajobrazu* vol. 17, Wrocław, PAEK, 2006, pp. 71–77.

Historical understanding of the term 'landscape', which stems from the concept of splendid view, is contemporarily defined by the latest researches in ecology as a dynamic system, i.e. synthesis of natural and cultural elements of the environment, processes that take place within the environment, evolution, and mutual relations.¹¹ Identification does not only focus on landscape itself, but also on processes and interactions between landscape units, which are also of high significance.¹²

Legislative definitions of the term 'landscape' do not facilitate formulation of consistent systematics for a cultural landscape. On the contrary, studying them provides us with possibility to widely interpret elements that influence the value of cultural heritage.

In Polish legislation, the concept of cultural landscape has been present since 1990¹³ and the currently applied definition comes from the Act on the Protection and Guardianship of Monuments of 2003. It refers to landscape as "a historically shaped scenery which is a result of human activity; it includes products of civilization and elements of nature."¹⁴ At the same time, it classifies the concept as a category of cultural heritage objects including immovable monuments.¹⁵ However, in fact, it is a part of greater spatial systems, i.e. parks, graveyards, urban complexes, and, simultaneously, it is an element of cultural environment (this results from the definition set forth in the higher-ranking Environment Protection Law of 2001). Moreover, Polish legislation regards cultural and historic landscapes as the same concept, which can result in ambiguities in the interpretation of possible protection. The definition may mislead into interpretation that the area on which only natural or anthropogenic elements can be found does not have any features of cultural landscape.

Generally, it is assumed that cultural landscapes are dealt with by conservation services, whereas natural landscapes are handled by environmental services. Therefore, cultural landscape is colloquially understood as a historical landscape.¹⁶ Furthermore, whereas the remaining landscapes, which have majority of nature-related features, are protected, identified, and valued by environmental/natural protection specialists, contemporary landscapes are cared for by urbanists and planners.¹⁷

According to the Report on the Cultural Heritage Protection System in Poland focusing on the period since 1989,¹⁸ it appears that identification and protection of cultural landscape

¹¹ A. Richling, and J. Solon, *Ekologia krajobrazu*, Warsaw, PWN, 1996, p. 17.

¹² B. Źarska, *Ochrona krajobrazu*, Warsaw, SGGW, 2003, pp. 12–13.

¹³ A. Michałowski, 'Ochrona krajobrazu wyzwaniem XXI wieku w Polsce', *Studia i Materiały – Krajobrazy*, vol. 16, 1996, p. 11.

¹⁴ The Act on the Protection and Guardianship of Monuments of 23 July 2003. *Dziennik Ustaw of 2003*, no. 162, item 1568, as amended. Art. 3.

¹⁵ *Ibidem*, art. 6.

¹⁶ According to Z. Myczkowski, R. Marcinek, and A. Siwek, "a historic landscape is a 'traditional' cultural landscape which has features that qualify it to be put under protection," as stated in: 'Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK', Cracow, Expertise requested by the Ministry of Regional Development, 2009, p. 29.

¹⁷ Based on: Notice of the Marshal of the Sejm of 24 April 2012 on Announcing of a uniform Act on spatial planning and development (Obwieszczenie Marszałka Sejmu Rzeczypospolitej Polskiej z dnia 24 kwietnia 2012 r. w sprawie ogłoszenia jednolitego tekstu ustawy o planowaniu i zagospodarowaniu przestrzennym), *Dziennik Ustaw of 2012*, item 647.

¹⁸ Notice of the Marshal of the Sejm of 2 October 2012 on Announcing a uniform Act – the Construction Law (Obwieszczenie Marszałka Sejmu Rzeczypospolitej Polskiej z dnia 2 października 2013 r. w sprawie ogłoszenia jednolitego tekstu ustawy – Prawo budowlane), *Dziennik Ustaw of 2013*, item 1409. Print.

is insignificant and underestimated. The updated version of the report¹⁹ includes a list of immovable historic monuments, however, it does not mention any type of an immovable historic monument. According to the description, it can be assumed that cultural landscape is listed under large-area monuments, which make up 1.6% of total number of historic monuments in Poland (1036 sites), understood as urban or rural complexes, districts and estates, squares and streets (as urban interiors), landscape conservation protection zones, channels, railways, recreation and sports landscaping, and national memorials. Analysis of large-area objects proved that 5% of them were classified as: battlefields or memorials, concentration camps, open-air ethnographic museums and nature-cultural systems.²⁰ This fact indicates that the landscape resource has been omitted, especially when comparing data from the 5th National Programme of the Protection and Conservation of the Historic Cultural Landscape 1994–2000²¹ and the programme led by Z. Myczkowski between 2008 and 2015. These two programmes consider approximately 50% of the territory of Poland to be valuable landscapes that require protection. Majority of them is put neither under natural nor cultural protection²² provided in form of a culture park. Between 2004 and 2013, only 26 of such parks were created and 250 more are planned to be created.²³

However, there is a legislative definition of **landscape values** suggesting that they encompass ecological, esthetical, and cultural values of the area as well as natural elements developed by forces of nature or as a result of human activity.²⁴ It is assumed that cultural landscape values include physiognomic features (financial value), which stem from using natural conditions for creating cultural values, and non-material knowledge about the society that created the landscape.²⁵

Moreover, definition of landscape protection provides additional information about landscape value assessment. According to the European Landscape Convention, this term covers “actions to conserve and maintain the **significant or characteristic features** of a landscape so as to guide and harmonise changes within social, economic and environmental processes.”²⁶ Approximate scope of assessment criteria is defined by initial information on listing landscapes that have significant characteristic features with high level of aesthetics and harmony. On the other hand, legislative definition of **landscape protection** encompasses “preservation of characteristic features of a specific landscape,”²⁷ however, as identification of ‘characteristic features’ is not specified

¹⁹ E. Jagielska (ed.), *Aktualizacja do Raportu o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw, KOBIDZ, 2010, pp. 31, 39, 62.

²⁰ E. Jagielska (ed.), *Aktualizacja do Raportu o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw, KOBIDZ, 2010, p. 62.

²¹ M. Łuczyńska-Bruzda, and H. Malinowska ‘Zarys koncepcji krajowego systemu ochrony zabytkowych krajobrazów kulturowych w Polsce’, *Studia i Materiały – Krajobrazy* vol. 16, 1996, pp. 21–40.

²² Z. Myczkowski, R. Marcinek, A. Siwek, *Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK*, Cracow, Expertise requested by the Ministry of Regional Development, 2009, pp. 24–28.

²³ The National Heritage Board of Poland, *The List of Cultural Parks as of the 31st October 2014*, http://www.nid.pl/pl/Informacje_ogolne/Zabytki_w_Polsce/Parki_kulturowe/Zestawienie_parkow/miejsce.php?ID=30, (accessed 10 July 2014).

²⁴ Act of 16 April 2004 on Environment Protection. *Dziennik Ustaw of 2004*, no. 92, item 880 art. 5. Print.

²⁵ E. Kulesza-Szerniewicz, B. Makowska, E. Stieler, E. Jagielska, J. Welc-Jędrzejewska (ed.), *Problematyka ochrony dziedzictwa kulturowego i zabytków w studiach uwarunkowań i kierunków zagospodarowania przestrzennego gmin oraz w miejscowych planach zagospodarowania przestrzennego*. Warsaw, NID, 2011, p. 25.

²⁶ European Landscape Convention. Florence, 20 October 2000, *Dziennik Ustaw of 2006*, no. 14 item 98, art. 1. Print.

²⁷ The Act of 16 April 2004 on Environmental Protection. *Dziennik Ustaw of 2004*, no. 92, item 880, art. 5.

in executive documents, the definition is practically of little avail.²⁸ Landscape assessment is based on comparing characteristic features of the assessed area and applying appropriate assessment criteria.²⁹

The said characteristic features determine landscape class, condition, and type. The landscape class is determined by spatial factors, e.g. landform or land cover. According to Bogdanowski, the landscape condition is determined by historical factors, e.g. time-based, dependent on civilisation development. Finally, the landscape type is determined by the function of a specific area.³⁰

Table 1. Taxonomy of landscape concept (based on Bajerowski).³¹

Landscape		
Class – spatial aspect	Condition – historical aspect	Type – functional aspect
coastal, dune, mountain, river etc.	primeval, natural, cultural, destroyed	forest, agricultural, urban, industrial, recreational etc.

Characteristic features also concern such concepts as **typicality and uniqueness** of a landscape, assuming that landscape typical for a specific local or regional area can become unique at national or even European level. Hence, the scale of the assessed landscapes becomes an important aspect in value assessment.³² Such an approach is deeply rooted in hierarchisation of spatial development, which is considered to be the most proper and comprehensive tool for protecting cultural landscape and it comes in three scales: national, regional, and local.³³

Resource classification – valuation criteria

Cultural landscape classification is an extremely complex problem, which exerts direct influence on diversity of landscape assessment criteria.

Only in visual and aesthetic approach, there are several internal divisions. The Polish landscape school³⁴ is based on three main landscape types: primeval, natural, and cultural (anthropogenic).³⁵ It is assumed that cultural landscape has dominated European countries. It has been divided into the following subtypes: harmonious (congruent with the character of natural environment) and degraded (where natural balance of environmental components has been distorted as well

²⁸ M. Kistowski, 'Krajobraz jako przedmiot ochrony i zrównoważonego użytkowania – postawy prawne i naukowe', *Rok Krajobrazów Pomorza – Krajobrazy zurbanizowane*, http://krajobrazy.pomorskie.eu/res/krajobrazy/prezentacje/inne/Europejska_Konwencja_Krajobrazowa/2012_kistowski_krajobraz_jako_przedmiot_um_krajobr_pomor_4_12_2012.ppsx, (accessed 14. June 2014).

²⁹ P. Wolski, *Przyrodnicze podstawy kształtowania krajobrazu. Słownik pojęć*, Warsaw, SGGW, 2002, p. 142.

³⁰ T. Bajerowski (ed.), *Wycena krajobrazu – rynkowe aspekty oceny i waloryzacji krajobrazu*, Olsztyn, EDUCATERRA Sp. z o.o., 2000, p. 14.

³¹ *Ibidem*, 15.

³² J. Purchla (ed.), *Raport o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw, NCK, 2009.

³³ E. Jagielska (ed.), *Aktualizacja do Raportu o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw, KOBIDZ, 2010, p. 17.

³⁴ J. Bogdanowski, *Architektura krajobrazu*, Warsaw-Cracow, PWN, 1973, p. 20.

³⁵ The concept of an antropoghenic landscape introduced by Michałkowski, A. Richling, J. Solon, *Ekologia krajobrazu*, Warsaw, PWN, 1996, p. 129.

as permanently and adversely changed).³⁶ Additionally, Łuczycka-Bruzda (2001³⁷) suggests that landscape should be divided into: harmonious, disharmonious and destructive. Additionally, she emphasises the degree of human interference.³⁸ Every subtype of cultural landscape can come in different chronology-based forms (depending on land cover diversity): cultivated, agricultural and settlement, urban, urbanized and industrial as well as contemporary and historical.³⁹ Moreover, the historical cultural landscapes have different composition- and form-based variants, which are based on architectural, urban, or garden styles, typical for particular historical periods, e.g. the Middle Ages, the Renaissance, Romanticism etc.⁴⁰ Additionally, there is also a classification based on landscape content: symbolic, unique, historical⁴¹ or 'rustic' landscapes.⁴² A significant contribution to landscape classification and valorisation was made by the Cultural Landscape Commission, which divided contemporary cultural landscape (anthropogenic) into subtypes regarding dominance of human activity and degree of environmental change: agricultural, urban, industrial, post-miner (post-exploitation), tourist, and artificial landscapes.⁴³

Review and description of the most significant views (methods) on cultural landscape assessment

In order to learn more about rules that govern cultural landscape, first, one needs to become familiar with the scope of its influence on the environment by grouping characteristic features of the resource according to specific criteria. The diversified classification of cultural landscapes into types, forms, kinds, styles or variants results in complicated assessment methods. In principle, it is assumed that three groups of assessment methods can be distinguished:

- methods based on assessment of nature values,
- methods based on assessment of aesthetic and visual values of a landscape,
- methods that assess landscapes for specific purposes.⁴⁴

Publications on landscape architecture that aims at protecting and shaping landscape, present three most important aspects that are taken into consideration in cultural landscape assessment:

- landscape form – aesthetic value,
- landscape content – information, historic, integration, symbolic value,
- landscape function – economic value.⁴⁵

³⁶ J. Bogdanowski, *Kompozycja i planowanie w architekturze krajobrazu*, Cracow, PAN, 1976, p. 73.

³⁷ M. Łuczyńska-Bruzda, 'System ochrony krajobrazu – cel, zakres, podstawy prawne, formy,' in K. Pawłowska, (ed.), *Architektura krajobrazu a planowanie przestrzenne*, Cracow, PK, 2001, p. 36

³⁸ Ibidem.

³⁹ J. Bogdanowski, *Architektura krajobrazu*, Warsaw-Cracow, PWN, 1973, pp. 23,127–128.

⁴⁰ A. Mitkowska, 'Studia historyczne w architekturze krajobrazu,' in K. Pawłowska (ed.), *Architektura krajobrazu a planowanie przestrzenne*, Cracow, PK, 2001, pp. 63–64.

⁴¹ A. Mitkowska, 'Studia historyczne w architekturze krajobrazu,' in K. Pawłowska (ed.), *Architektura krajobrazu a planowanie przestrzenne*, Cracow, PK, 2001, pp. 61–65.

⁴² K. Pawłowska, *Idea swojskości miasta*, Cracow, PK, 2001, p. 7.

⁴³ Komisja Krajobrazu Kulturowego. 'Typy krajobrazu', <http://www.krajobraz.kulturowy.us.edu.pl/krajobraz.php>, (accessed 10 July 2014).

⁴⁴ Bajerowski, T. (ed.), *Wycena krajobrazu – rynkowe aspekty oceny i waloryzacji krajobrazu*, Olsztyn, EDUCATERRA Sp. z o.o., 2000, p. 24.

⁴⁵ G. Praweńska-Skrzypek, and K. Pawłowska, 'Krajobraz kulturowy w świadomości społecznej', *Studia i Materiały – Krajobrazy*, vol. 13, 1996, p. 17.

Whereas landscape form determines its mutual relations, e.g. composition, condition in which next stages of area development and planning are preserved, landscape content consists of information about the environment as well as about regional culture, i.e. identity which stems from characteristic language schemata and patterns.⁴⁶ Additionally, landscape meaning consists also of historical values, i.e. evidence of tradition, historic events, and pace of changes occurring in a specific place. Moreover, cultural landscape content is influenced by symbolism and uniqueness of landscape, which attach values integrating people with landscape by creating a sense of identity and a so-called 'familiarity'.⁴⁷ Furthermore, cultural landscape is also understood as physiognomy of environment that serves specific functions, e.g. service, tourist, or housing functions. Thus, assessing condition of environment is also an economic category. Methods applied in assessing how cultural landscape is attractive for tourism also stem from this group. These values directly influence image of cities and villages and are directly reflected in market value (evaluation) of real estate.⁴⁸

In practice, we always deal with complex landscapes that combine different types in terms of form, content as well as function.⁴⁹

It should be also stated that contemporary methodology applied in landscape assessment (in physiognomic approach) presents two frequently misused concepts of assessing landscape values. Ascribing values to selected landscape features, applied as **universal assessment**, aims at setting values according to survey description approach. **Landscape valorisation**, on the other hand, is understood as classification used for different purposes and is universally applied, e.g. as a tool for making planning decisions that makes it easier to select the best variant of using elements of the environment (used in, e.g. reports on and evaluation of the influence of investments on the environment⁵⁰). The value of a specific element depends on aesthetic values, physical features as well as on the intended purpose and way of using this element in accordance with social needs and legal constraints.⁵¹ Consequently, whereas universal methods applied in landscape value assessment aim at assessing attractiveness of selected area units, methods orientated towards particular undertakings valorise landscape in terms of how the landscape can be used for a specific function/investment.⁵² Partially, valorisation methods compile utilitarian value assessment methods and investment appraisal methods. They are based on superior criteria that determine performance of preferred functions (use, ownership forms, planning determination etc.). Only at the next stage the said methods assess values of a specific landscape, which are defined as subordinate criteria determining function type/specificity.⁵³

⁴⁶ C. Aleksander, *Język wzorców*, Gdańsk, GWP Sp z o.o., 2008.

⁴⁷ K. Pawłowska, *Idea swojskości miasta*, Cracow, PK, 2001, p. 7.

⁴⁸ G. Praweńska-Skrzypek, K. Pawłowska, 'Krajobraz kulturowy w świadomości społecznej', *Studia i Materiały – Krajobrazy*, vol. 13, 1996, 17–21.

⁴⁹ A. Mitkowska, 'Studia historyczne w architekturze krajobrazu', in K. Pawłowska (ed.), *Architektura krajobrazu a planowanie przestrzenne*, Cracow, PK, 2001, p. 64.

⁵⁰ Notice of the Marshal of the Sejm of 26 August 2013 on Announcing a uniform Act on Making Information about the Environment and Its Protection, Participation of the Society in the Environment Protection and Assessment of the Influence on the Environment Available (Obwieszczenie Marszałka Sejmu Rzeczypospolitej Polskiej z dnia 26 sierpnia 2013 r. w sprawie ogłoszenia jednolitego tekstu ustawy o udostępnianiu informacji o środowisku i jego ochronie, udziale społeczeństwa w ochronie środowiska oraz o ocenach oddziaływania na środowisko), *Dziennik Ustaw of 2013*, item 1235.

⁵¹ T. Bajerowski (ed.), *Wycena krajobrazu – rynkowe aspekty oceny i waloryzacji krajobrazu*, Olsztyn, EDUCATERRA Sp. z o.o., 2000, pp. 23–25.

⁵² Paprzycka, A. 'Kryteria typologii i oceny krajobrazu kulturowego', *Problemy Ekologii Krajobrazu*, 2005, pp. 78–83.

⁵³ K. Pałubska, 'Metoda oceny przydatności rekreacyjnej złożonych struktur krajobrazu kulturowego w środowisku silnie zurbanizowanym', *Architektura krajobrazu*, vol. 3, 2012, p. 31.

Landscape assessment juxtaposes data (characteristic features) of an assessed object with appropriate assessment criteria. There are two landscape assessment techniques: quality and quantity assessment. Whereas quality assessment includes application of grading methods (verbal, pointing, graphic), quantity assessment involves making measurement assessment, e.g. coastline length within a specific landscape unit.⁵⁴ Defining and valorising a resource is also possible by applying spatial methods. Spatial character of a landscape, as an element of the environment (Environment Protection Law 2001), plays a crucial role when we assume that landscape elements can be presented in a graphic form of a map, picture or a drawing. Thus, graphic documentation is an inherent part of more extensive landscape documentation. A statement that science has not only an empiric character is an important assumption on which landscape surveys and investigations are based. Providing that researchers are professionally experienced in their field, they are even recommended to be subjective in their observations. Grading methods are highly subjective and most frequently used methods in landscape valorisation. Therefore, seldom does environmental impact assessment include evaluation of how investments influence landscape (as an element of the environment), as it is difficult to measure and compare potential damage rates of landscape harmony and uniqueness.

A wide range of different landscape assessment and valorisation methods is presented either in publications written by Wojciechowski (1986) and Bajerowski (2000) or in the "Studia i Materiały – Krajobrazy" series, edited by Michałowski.⁵⁵

Division of methods of assessing and valorising cultural landscape results from preliminary classification and depends on:

- the way of gathering information – field, in-house, mixed,
- the way (scope) of using information – partial or comprehensive,
- valorisation purpose – universal methods and methods developed for specific projects
- the way of ascribing values – survey and 'scientific' methods,
- the assumed, primary interpretation of aesthetic and 'economic' values.⁵⁶

Whereas in-house methods are based on two-dimensional maps and they primarily concern comprehensive valorisation of cultural landscapes on vast areas, e.g. on a continent, country or province, a smaller scale involves valorising and identifying also the third dimension, i.e. regional and local scale. In landscape architecture and in conservation identification studies on landscape it is usually recommended to apply a mixed method as well as to identify a resource in few scales with 'top-down approach', contrary to planning studies, where it is more common to apply 'bottom-up approach'.⁵⁷

Comprehensive methods are used for assessing and valorising resources for the purpose of studies carried out by applying universal methods, e.g. study of conditions and directions of special development. On the other hand, partial methods refer to a specific segment of cultural landscapes that are characterised by specific features, e.g. post-mining or military

⁵⁴ P. Wolski, *Przyrodnicze podstawy kształtowania krajobrazu. Słownik pojęć*, Warsaw, SGGW, 2002, p. 142.

⁵⁵ A. Michałowski, et al., *Studia i Materiały – Krajobrazy*, vol. 13, 1996, pp. 91–134.

⁵⁶ T. Bajerowski (ed.), *Wycena krajobrazu – rynkowe aspekty oceny i waloryzacji krajobrazu*, Olsztyn, EDUCATERRA Sp. z o.o., 2000, 25.

⁵⁷ K. Pałubska, *Tereny dziesiętnastowiecznej Twierdzy Warszawa jako elementy struktury rekreacyjnej miasta. PhD thesis*, Warsaw, Politechnika Warszawska, 2009, pp. 109–114.

landscapes. Partial methods can be also designed to serve specific purposes, e.g. location of a new investment and involve such a valorisation methodology that is adapted to solve a specific problem.

Whereas 'scientific' methods are usually based on objective and computerized methods, e.g. GIS area identification methods, the survey methods involve getting answers from people who express their positive or negative opinions on landscape elements.⁵⁸ It is a subjective quality or quantity method deriving from social and market science and it is widely used for carrying out pre-project works as well as participatory and social landscape projects. It uses such tools as surveys, interviews, workshops, and cognitive maps.⁵⁹

All characteristic landscape features can be included in a group of features consisting of the main categories of cultural landscape valorisation:

- natural features (biotic and abiotic elements of a landscape),
- historical and political features (anthropogenic elements such as property boundaries, administrative divisions, political systems, legal and administrative systems)
- social and economic features (anthropogenic elements such as settlement systems, forms of ownership, social structure of residents),
- cultural and aesthetic features (non-material aspects of a landscape: construction models, architectural styles, tradition, inventions, symbolic culture – customs, beliefs, religion)⁶⁰.

U. Myga-Piątek systematised and created a model of assessing cultural landscape values. She distinguishes the following cultural landscape values: use, information, aesthetic, emotional, and symbolic.⁶¹

⁵⁸ K. Pawłowska, 'Idea i metody partycypacji społecznej w architekturze krajobrazu'. *Zarządzanie krajobrazem kulturowym*, vol. 10, Sosnowiec, KKK PTG, 2008, p. 620.

⁵⁹ T. Bajerowski (ed.), *Wycena krajobrazu – rynkowe aspekty oceny i waloryzacji krajobrazu*, Olsztyn, EDUCATERRA Sp. z o.o., 2000, p. 25

⁶⁰ A. Majchrowska, 'Doświadczenia innych krajów w indentyfikowaniu typów krajobrazu', *Identyfikacja i waloryzacja krajobrazów – wdrażanie Europejskiej Konwencji Krajobrazowej*, Warsaw, GDOŚ, 2013, pp. 6–17 and U. Myga-Piątek, 'Przemiany krajobrazów kulturowych w świetle idei zrównoważonego rozwoju', *Problemy Ekorozwoju*, vol. 1, 2010, pp. 95–108.

⁶¹ U. Myga-Piątek, *Krajobrazy kulturowe. Aspekty ewolucyjne i typologiczne*, Katowice, Uniwersytet Śląski, 2012, p. 168.

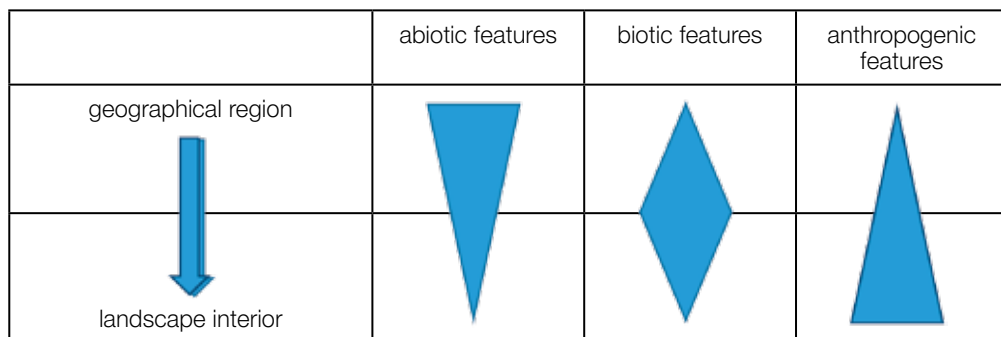
Table 2. Cultural landscape valorisation criteria according to analysis and cultural landscape value assessment model (based on U. Myga-Piątek).⁶²

Criteria groups	Detailed criteria	Description of value
Use value	Economic Value	Landscape is used according to its innate natural values; traditional ways of using the area are predominant; landscape use is the basic form of income for mankind
	Financial Value	
Information value	Content	Landscape is a carrier of complex information, which unambiguously identifies a specific element or feature
	Antiquity	
	Historicity	
	Authenticity	
	Representativity	
	Uniqueness	
	Difference	
Aesthetic value	Nobility	Landscape is a source of aesthetic feelings attributed to spatial composition values; most frequently it refers to visual assessment
	Beauty	
	Harmony	
	Naturalness	
	Diversity	
Emotional value	Familiarity	Landscape evokes particular emotional states in a person; as a result of landscape perception, strong bonds between a person and a place are created; features usually concern aesthetic and symbolic values
	Tradition	
	Identity	
Symbolic value	Symbolism	Landscape represents features that illustrate deeper meaningful levels of the content; ambiguous prosperities which allow recipients to interpret landscape in their own, unrestricted way
	Sacrum	
	<i>Genius Loci</i>	

In his diagram (presented below), J. Solon unifies wide diversity of applied methods. The diagram shows relations of identified and valued features depending on spatial scale of a study. This relation intuitively indicates that the greater the scale of the identified landscapes is, the more significant natural, especially abiotic features are, e.g. soil type, climate, hydrographical conditions. Moreover, the more the scope of study (location scale) is narrowed, the more important cultural (anthropogenic) factors become.⁶³

⁶² Ibidem, p. 168.

⁶³ J. Solon, 'Wybrane podejścia do typologii krajobrazu w Polsce i ich przydatność do implementacji Europejskiej Konwencji Krajobrazowej', *Identyfikacja i waloryzacja krajobrazów – wdrażanie Europejskiej Konwencji Krajobrazowej*, Warsaw, GDOŚ, 2013, p. 19.



Pic. 1 Characteristic features of landscape on various spatial accuracy levels (diagram based on J. Solon):64 criteria and changes in scope.

Variable relation has been confirmed by analysis of over 50 landscape studies conducted in Europe. It shows that the majority of the studies is based on identifying landscape type by applying nature criteria (considered to be the most objective ones), less than 30% – by applying social and economic and technical criteria, and only a few studies use cultural and aesthetic criteria (recognized as the most subjective in judgement). Furthermore, it has been noticed that automated assessment was impossible due to the fact that anthropogenic criteria were applied more frequently. Thus, experts applied intuitive interpretation and assessment of values. It confirms that the more accurate the scale of a study is, the more frequently subjective criteria are applied in comparison with objective criteria.⁶⁵

In practice, identification study on cultural landscape usually focuses on identifying a resource, diagnosing the current condition (historical studies and analysis of condition in which the analysed object has been preserved, evolution stages, landscape conditions, and resource valuation), and forecasting future changes. The final stage includes guidelines on protection and/or land development plan.⁶⁶

The main aspects taken into consideration in landscape resource identification include: structure – spatial aspect, function – interaction aspect and the processes taking place (components: water, soil, air and elements of a landscape: roads, forests, arable lands), changeability – temporal aspect of changes in spatial structure resulting from on-going processes (due to these processes each identification reveals only the current condition of a resource, not its final phase). Usually, identification involves conducting comprehensive field, archive, planning, and more frequently, participatory (social) studies.

When a resource is diagnosed, apart from landscape values (cultural, ecological, visual – as set forth in Nature Protection Act from 2004⁶⁷), the following conditionings start to be analysed more and more frequently: formal and legal, planning, as well as economic, financial, and social. In order to assess resources, it is necessary to divide the analysed area into the following units, homogenous in terms of landform and land cover: spatial/landscape (Warsaw school) or architectural and landscape (JARK, so called Cracow school).

⁶⁴ Ibidem.

⁶⁵ A. Majchrowska, 'Doświadczenia innych krajów w indentyfikowaniu typów krajobrazu', *Identyfikacja i waloryzacja krajobrazów – wdrażanie Europejskiej Konwencji Krajobrazowej*, Warsaw, GDOŚ, 2013, p. 8.

⁶⁶ Z. Myczkowski et al., *Zasady tworzenia parku kulturowego, zarządzania nim oraz sporządzania planu ochrony, Materiały instruktażowe dla gminnych samorządów terytorialnych, autorów planów ochrony, wojewódzkich i samorządowych konserwatorów zabytków*, Cracow, NID, 2005, p. 13.

⁶⁷ The Act of 16 April 2004 on Environment Protection, *Dziennik Ustaw of 2004*, no. 92, item 880, as amended, art. 5. Print.

At a local scale it is recommended to apply an individual method basing on field studies and historical analyses. From methodological perspective, the right way of conducting the said studies and analyses has acquired more significance than universal evaluation criteria. Local models of value assessment methods developed by specialists refer to diverse landscape objects adapted to the specificity of the region as well as to the character and individual features of an object. It is recommended for authors of studies to hierarchize values of objects that share similar features. It is also necessary to set framework of grading scale resulting from comparative analysis of objects which share the same features, styles, historical periods, in terms of territorial context (the search for remarkable, representative and average objects within different scales).⁶⁸

Creating a universal method

Due to the fact that Poland ratified European Landscape Convention by Poland in 2004, it is required to identify, classify, and valorise landscapes in the whole country. Additionally, the classification and valorisation should be made according to a universal method, which has been developed for a few years.⁶⁹ **It has to be stated that the convention does not impose any research methodology. However, it recommends to standardise the criteria so that it would be possible to divide, basing on the developed method, the whole country by applying selected biotic, abiotic, and anthropogenic features.** Adopting regulations of the European Landscape Convention resulted in developing multi-attribute landscape typology involving delimitation of landscape units based on both natural (biotic and abiotic) and anthropogenic features with historical, use, cultural, and aesthetic values.⁷⁰

The system of cultural landscape valorisation proposed by the National Cultural Landscape Protection Programme (National Centre for Research and Register of Objects of Cultural Heritage – National Heritage Board of Poland) for 2008 – 2015 developed by Z. Myczkowski's team,⁷¹ responds to adopting regulations imposed by the aforementioned convention. The method is based on the JARK-WAK method (the method of architectural and landscape units and interiors by J. Bogdanowski⁷²) developed by the Cracow School team. It enables the boundaries of landscape interior to be adapted to the diversified spatial scale applied in development planning: 1:1,000,000 for national studies, 1:200,000 for provinces, 1:25,000 – 1:5,000 for districts. The hierarchy method enables value of forms and content included in spatial units to be assessed. The basic valorisation criterion involves division of units into landscape categories: cultural, e.g. urban structures, rural structures, town squares, natural and cultural, e.g. religious complexes, military complexes, landscape parks, and cultural and natural, e.g. man-made parks and garden landscapes, greenery systems⁷³.

⁶⁸ E. Kulesza-Szerniewicz, B. Makowska, E. Stieler, E. Jagielska, and J. Welc-Jędrzejewska (eds), *Problematyka ochrony dziedzictwa kulturowego i zabytków w studiach uwarunkowań i kierunków zagospodarowania przestrzennego gmin oraz w miejscowych planach zagospodarowania przestrzennego*, Warsaw, NID, 2011, p. 24.

⁶⁹ Z. Myczkowski, 'Kryteria waloryzacji krajobrazu Polski', *Konferencja Generalnej Dyrekcji Ochrony Środowiska*, Czosnów, 25–26 September 2013, <http://bip.gdos.gov.pl/doc/ftp/2013/11.pdf>, (accessed 10. July 2014).

⁷⁰ J. Solon, 'Wybrane podejścia do typologii krajobrazu w Polsce i ich przydatność do implementacji Europejskiej Konwencji Krajobrazowej', *Identyfikacja i waloryzacja krajobrazów – wdrażanie Europejskiej Konwencji Krajobrazowej*, Warsaw, GDOŚ, 2013, pp. 17–24.

⁷¹ Z. Myczkowski, R. Marcinek and A. Siwek. 'Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK.' *Ekspertyza na zlecenie Ministerstwa Rozwoju Regionalnego*. Cracow, 2009, p. 24. Print.

⁷² J. Bogdanowski, *Metoda jednostek i wnętrz architektoniczno-krajobrazowych (JARK-WAK) w studiach i projektowaniu*. Cracow, PK, 1994, pp. 8–19. Print.

⁷³ Z. Myczkowski, R. Marcinek and A. Siwek. 'Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK', *Ekspertyza na zlecenie Ministerstwa Rozwoju Regionalnego*, Cracow, 2009, pp. 37–38.

The method is based on two assessment aspects:

- tangible attributes of: forms, composition, and condition in which elements of historical significance have been preserved,
- intangible attributes: significance related with history, tradition of a place also from the perspective of customs and regional culture.⁷⁴

Generally, the method is based on the following criteria and related features:

- condition in which landscape has been preserved (harmonious, transformed, degraded),
- threats posed to landscape (landscape critically endangered, seriously endangered, reversibly endangered),
- aesthetic values (extremely attractive, attractive, quite or not much attractive);
- landscape frequency (unique, rare, frequent).⁷⁵

Defining fundamental units (JARK – architecture and landscape units) involves defining features and marking a map with areas of different landforms (JU – landform unit), land cover (JP – land cover units), and history (JH – history unit). The method uses the following valorisation hierarchy:

- I – remarkable potential value – very clear system
- II – high potential value – clear system
- III – frequent potential value – homogenous or accumulated system
- IV – contemporary potential value – homogenous system
- V – contemporary potential value referring to the past system
- VI – contemporary potential value that contradicts and degrades historical system.⁷⁶

Overall four-stage valorisation (special, big, average or locally big and small or locally average values) is made by carrying out partial, general, and additional valorisation of: landform, land cover, general resources, exposure, and distinctive elements.⁷⁷

Assuming the grading sequence in terms of attractiveness, from the most to the least attractive features of particular criteria:

- landform: – foothills, boulders and rivers – hilly areas, landscape diversity – undulated areas and areas without explicit characteristics, – flatlands and wetlands;
- land cover: – dense, rural settlement structures, – meadowland without buildings, – settlement network of clustered urbanization and scattered rural areas, – building development of urban and municipal area;
- general resources (includes compilation of landform and land cover);
- exposure grade: active and passive, – active exposure, – passive exposure and the degree of saturation with distinctive elements: – special, – high, – average, – low.

⁷⁴ Ibidem.

⁷⁵ Ibidem, p. 72. Print.

⁷⁶ Z. Myczkowski, 'Kryteria waloryzacji krajobrazu Polski', *Konferencja Generalnej Dyrekcji Ochrony Środowiska*, Czosnów, 25–26 Sep. 2013 Web, <http://bip.gdos.gov.pl/doc/ftp/2013/11.pdf> (Accessed 10. July 2014)

⁷⁷ Z. Myczkowski, R. Marcinek and A. Siwek. 'Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK', *Ekspertyza na zlecenie Ministerstwa Rozwoju Regionalnego*, Cracow, 2009, p. 39.

Further, in accordance with overall valorisation, unit assessment is averaged to general values: big, average, and small values as well as, analogically: additional values. Consequently, overall landscape values are determined. The final stage of such a valorisation involves marking out areas with the highest (unique) landscape values at supranational scale, areas of immense value (valuable) at national scale, and areas of outstanding (indicating regional identity) values at regional scale that are particularly predestined to be legally protected.⁷⁸

The suggested universal method can standardize cultural landscape value assessment criteria applied in Poland. This method can also provide underpinning for unifying identification studies in terms of national development planning, especially plans concerning development of provinces (future landscape audits).⁷⁹

Assessing values of cultural landscapes – problems and solutions.

Separating natural and cultural environment is the most serious problem in dealing with heritage since it puts proper protection and evaluation at risk, especially in the context of a famous U'Thanta report from 1962, which emphasizes coherent perception of the environment, not only in terms of biotic and abiotic elements but also in terms of anthropogenic elements.⁸⁰

As a consequence of developing National Spatial Development Concept 2030,⁸¹ maintaining high quality of cultural and natural environment has been included in the objectives of land development planning. This resulted from assumption that planning documents, apart from cultural park protection formula, are the most suitable tools for protecting landscape (also cultural landscape).⁸² Moreover, it delegates development of cultural landscape protection programmes to the National Heritage Board of Poland and to the General Directorate for Environmental Protection.⁸³ Formulating a common and coherent policy to be followed in integrated protection of natural resources, historic monuments, and landscape seems to be the best solution adopted in heritage protection, especially in case of flexible cultural landscape resource. However, this approach requires appointing institutional bodies and legal tools that are to cooperate with each other instead of functioning separately, as they do nowadays.

However, cultural and natural values are frequently treated antagonistically. Therefore, people destroy nature in order to protect historic monuments, and the other way round, protecting natural values results in destroying historical substance.

Additionally, due to the fact that it is not formally required to carry out landscape studies in planning sustainable development, works aiming at establishing unified methodology of identification and evaluation, protection and management of cultural landscape can come to a standstill.

⁷⁸ Ibidem, pp. 40–45, 73–74.

⁷⁹ 'Projekt ustawy o zmianie niektórych ustaw w związku ze wzmocnieniem narzędzi ochrony krajobrazu – projekt opracowany z inicjatywy Prezydenta Rzeczypospolitej Polskiej', [http://orka.sejm.gov.pl/Druki7ka.nsf/0/E0EC31AF25E44523C1257BA4002A90F4/\\$File/1525.pdf](http://orka.sejm.gov.pl/Druki7ka.nsf/0/E0EC31AF25E44523C1257BA4002A90F4/$File/1525.pdf) (accessed 28. Aug. 2014)

⁸⁰ A. Tomaszewski, *Ku nowej filozofii dziedzictwa*, Cracow, Międzynarodowe Centrum Kultury, 2012, p. 84. Print.

⁸¹ E. Jagielska (ed.), *Aktualizacja do Raportu o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw, KOBIDZ, 2010, p.17.

⁸² According to data, although landscape areas under protection (mainly on the basis of environment protection forms) cover 30% of Poland and zones of cultural landscape within the Regional Plan of Land Development cover only 0,3% of the country in J. Purchla, J. (ed.) *Raport o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw: NCK, 2009. pp. 46–47. Print.

⁸³ E. Jagielska (ed.), *Aktualizacja do Raportu o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, Warsaw, KOBIDZ, 2010. pp. 17–18.

Theoretically, there is an obligation to identify and value cultural landscape during carrying out forecasts, assessments, and reports evaluating what influence an investment will have on environment.⁸⁴ Practically, however, attention is still focused on natural environment and cultural landscape is not given much attention as responsibility for it is delegated to preservation services.⁸⁵ However, cultural landscape is 'elusive' for classical conservatory register (of objects, areas and groups) and, additionally, preservation services do not operate on any established standards of identifying landscape resources. Moreover, no register of cultural landscapes is currently available.⁸⁶

As set forth in legislative regulations currently being in force, it is required, in case of drafting planning documents, to conduct ecophysiological study on identification and protection of elements of the environment. This, however, is based on the assumption that natural and cultural environment is divided into two domains; hence, focus on culture-related aspects of landscape is marginal.⁸⁷

Specialist documentation on cultural landscape is compiled occasionally, in form of a study and within different scopes. Additionally, it is based on different types of methodology and made available to the public only sporadically. On the one hand, the concept is interdisciplinary and diversity of landscape is perceived as its value. On the other hand, experts from different fields of science do not cooperate with each other. Both factors lead to chaos and lack of guidelines applied in defining the most valuable Polish landscapes.

Study of cultural landscape,⁸⁸ which is recommended by the National Heritage Board, and carried out for the needs of conducting condition study as well as study of conditions and directions of special development and master plans, practically concerns defining location of landscape aggressive dominants: windmill farms, pylons, slopes with ski lifts. The study in question is conducted only by districts facing the aforementioned problems. Hence, the studies are not comprehensive but they concern a harmful-for-the-environment factor, which, most frequently, involves visual aspects. Due to the lack of precise legal regulations and methodological requirements, the discussed tool is limited to the simplest and most frequently applied formula, i.e. district register of cultural heritage objects and sites. Therefore, ultimately, the tool in question becomes a district register of historic monuments and sites, which has already been compiled previously.

⁸⁴ Notice of the Marshal of the Sejm of 26 August 2013 on Announcing a uniform Act on Making Information about the Environment and Its Protection, Participation of the Society in the Environment Protection and Assessment of the Influence on the Environment Available (Obwieszczenie Marszałka Sejmu Rzeczypospolitej Polskiej z dnia 26 sierpnia 2013 r. w sprawie ogłoszenia jednolitego tekstu ustawy o udostępnianiu informacji o środowisku i jego ochronie, udziale społeczeństwa w ochronie środowiska oraz o ocenach oddziaływania na środowisko), Dziennik Ustaw of 2013. item. 1235. art. 15.

⁸⁵ Purchla, J. (ed.), *Raport o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*. Warsaw: NCK, 2009, p. 18.

⁸⁶ Z. Myczkowski, R. Marcinek, and A. Siwek, *Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK*, Cracow, Ministerstwo Rozwoju Regionalnego, 2009, pp. 22–23.

⁸⁷ Notice of the Marshal of the Sejm of 26 August 2013 on Announcing a uniform Act – the Environment Protection Law (Obwieszczenie Marszałka Sejmu Rzeczypospolitej Polskiej z dnia 26 sierpnia 2013 r. w sprawie ogłoszenia jednolitego tekstu ustawy – Prawo ochrony środowiska), Dziennik Ustaw of 2013. item. 1232. art. 72.

⁸⁸ E. Kulesza-Szerniewicz, B. Makowska, E. Stieler, and E. Jagielska, *Problematyka ochrony dziedzictwa kulturowego i zabytków w studiach uwarunkowań i kierunków zagospodarowania przestrzennego gmin oraz w miejscowych planach zagospodarowania przestrzennego*, J. Welc-Jędrzejewska (ed.), Warsaw, NID, 2011. p. 24. Print.

As it has already been mentioned, there is no obligation to conduct any study or to produce any valorisation document strictly concerning cultural landscape, except for the plan of cultural parks protection, devised on occasional basis.⁸⁹ As a result of analysing a part of the existing protection plans, it has been revealed that these documents differ markedly in terms of methodologies they present.⁹⁰ In 2005, the National Heritage Board of Poland (NID, former National Centre for Research and Monument Documentation KOBIDZ) published a guide which included rather complicated guidelines on creating culture parks.⁹¹ The methodology applied in identifying and valorising landscape resources has been presented in the guide in a rather general way. Additionally, the publication in question recommends performing analyses and valorisations of not only natural, cultural, and landscape (visual) values, but also use, planning, and ownership conditions. At the same time it encourages other authors to develop their own valorisation methods depending on specificity and range of the area, which results from the most difficult model approach, i.e. diversity.⁹² Development, management, and social participation aspects are only a part of important issues covered by the guide. It is worth mentioning that they were one of the first attempts in Poland to deal with the issues highlighted not only by the European Landscape Convention but also by international organizations dealing with protection of cultural and national heritage worldwide, i.e. ICOMOS, UNESCO, ISCCL, IFLA.

Longevity of resources included in harmonious landscape depends greatly on the level of education achieved by the society, which, in the era of 'mcdonalization', does not understand and does not value its own heritage. Moreover, society that did not have any influence on making decisions on spatial issues did not develop a proper cooperation model.⁹³

The most serious threat to longevity of resources is posed by eradication or distortion of features that imply specific cultural landscape values. This includes application of aggressive functional, communicative, and spatial solutions in the era of aggressive capitalization and economic development. The threat in question results partially from the fact that the society is vaguely aware of the need to protect common good that historically was understood as 'nobody's land'. Moreover, the threat also increases due to malfunctioning spatial development system on which sustainable landscape protection is based. Another burning issue is the lack of effective planning connections at national, regional, and local levels. This results from deficiencies in effective mechanisms of transferring higher rank objectives onto local spatial development plans, or inter alia insufficiency of local plans determining scope to which identified and valorised cultural landscapes should be protected and transformed.

⁸⁹ According to the National Heritage Board of Poland report, 25 cultural parks were created (data from the end of 2013) while a few hundred had been planned. The National Heritage Board of Poland. The List of Cultural Parks as of the 31st October 2014. http://www.nid.pl/pl/Informacje_ogolne/Zabytki_w_Polsce/Parki_kulturowe/Zestawienie_parkow/miejsce.php?ID=30, 2013 (accessed 10. July 2014)

⁹⁰ K. Pałubska, 'Uwagi wniesione do projektu ustawy o zmianie niektórych ustaw w związku ze wzmocnieniem narzędzi ochrony krajobrazu – projekt opracowany z inicjatywy Prezydenta Rzeczypospolitej Polskiej z 21 maja 2013 r.', *Maszynopis Komisji Ogródów Historycznych i Krajobrazu Kulturowego*, Warsaw, PKN ICOMOS, 2013.

⁹¹ Z. Myczkowski, and others, *Zasady tworzenia parku kulturowego, zarządzania nim oraz sporządzania planu ochrony, Materiały instruktażowe dla gminnych samorządów terytorialnych, autorów planów ochrony, wojewódzkich i samorządowych konserwatorów zabytków*, Cracow, NID, 2005. Print.

⁹² Ibidem, p. 11. The recommended scope of the protection in form of cultural park is between 1:1.000 and 1:20.000.

⁹³ M. Kistowski, 'Eksterminacja krajobrazu Polski jako skutek wadliwej transformacji społeczno-gospodarczej państwa', *Studia krajobrazowe a ginące krajobrazy* in D. Chylińska and J. Łach. (ed.) Wrocław, 2010, p. 14.

In 2011 a guide for planners and self-government officials was developed upon request of The National Heritage Board of Poland. It concerns different aspects of the cultural heritage demonstrated in planning documents.⁹⁴ The guide not only suggests carrying out cultural landscape studies at district levels but also determines the scope and the way of formulating specific requirements for carrying out condition studies and developing local plans. With regards to particular landscape elements, the guide in question suggests applying the descriptive (intuitive) value assessment method based on historic monuments and sites located and registered in a specific area. This questions the purpose of conducting the study, whose specificity is based exclusively on registered resource and assumption that cultural landscapes are not registered anywhere. Moreover, values of landscapes included in the preservation protection zone (including the cultural landscape zone) are also selected intuitively. Rarely do cultural landscape zones occur as an independent form of preservation protection. More frequently, they function as an extended specification for the already existing protection forms.⁹⁵

Landscape is treated as an 'addition' to other environmental concepts in legal regulations. Additionally, the lack of explicit, clear, and set rules concerning landscape classification and valuation makes the problem even worse. Improving landscape protection tools resulted in drafting a bill on adopting amendments to various bills, upon the request of the President of Poland. The draft was proposed in May 2013⁹⁶ and it crowned a few-year period of experts' work and public debates on improving possibilities of sustainable development of domestic policy in Poland. The bill introduces a definition of landscape and develops the existing definition of cultural landscape. As set forth in the bill, cultural landscape is a piece of space observed by people. It is an area with natural elements and products of civilisation, historically shaped as a consequence of human activity. Moreover, it suggests supplementing the existing definition of 'landscape values' with the concept of historical values. The definition of "priority landscape, which is referred to as valuable landscape which requires preservation" attracts particular attention and emphasizes the need for assessing landscape values.

It seems to be wrong to limit visual values of landscape to one expository element, i.e. dominant, which, as set forth in the bill, has negative overtones. The authors of the bill seem to be afraid of the vision of power plants and pylons, yet these are not the only objects standing out in harmonious landscape. The dominant is only an element included in the set of elements of the view (tones, background, observation points and scenic overlooks, compositional and visual axes etc.). Moreover, it often positively characterizes well-developed urban and rural complexes.

Unfortunately, the bill repeats the same mistakes that were made in the current spatial development system. "Landscape Audit Project" that will determine which landscapes are to be protected in provinces in the first instance, will be given an opinion (not agreement) (art. 9 of the bill) substantively in terms of cultural and historical values exclusively by regional preservation officers. Additionally, regional urban and architectural commission as well as other specialist units responsible for protecting cultural landscape and spatial order will not participate in reviewing

⁹⁴ J. Welc-Jędrzejewska (ed.), E. Kulesza-Szerniewicz, B. Makowska, E. Stieler, and E. Jagielska, *Problematyka ochrony dziedzictwa kulturowego i zabytków w studiach uwarunkowań i kierunków zagospodarowania przestrzennego gmin oraz w miejscowych planach zagospodarowania przestrzennego*, Warsaw, NID, 2011.

⁹⁵ Z. Myczkowski, R. Marcinek, and A. Siwek, *Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK*, Cracow, Ministerstwo Rozwoju Regionalnego, 2009, p. 21.

⁹⁶ 'Projekt ustawy o zmianie niektórych ustaw w związku ze wzmocnieniem narzędzi ochrony krajobrazu – projekt opracowany z inicjatywy Prezydenta Rzeczypospolitej Polskiej', Web. [http://orka.sejm.gov.pl/Druki7ka.nsf/0/E0EC31AF25E44523C1257BA4002A90F4/\\$File/1525.pdf](http://orka.sejm.gov.pl/Druki7ka.nsf/0/E0EC31AF25E44523C1257BA4002A90F4/$File/1525.pdf) (accessed 28. Aug. 2014)

the project in question. Moreover, the responsibility will be delegated further to the office which has already dealt with a wide variety of spatial (urban, architectural) order problems and which usually does not employ personnel educated in natural sciences.⁹⁷

Omitting landscape protection issues in local spatial development plans is unsettling. Preparing 'urban guidelines about landscape protection', which are the specifics for master plans, unnecessarily results in multiplying time-consuming and costly studies. Therefore, local spatial development plans will not be carried out in these areas. Thus, developing priority landscapes will be based on issuing a decision on development requirements for a single registered plot of land. This procedure has been repeatedly considered to be wrong and it should only relate to infill locations.⁹⁸

The aforementioned problems related with identifying, classifying, and assessing cultural landscape values reflect more serious spatial, economic, political, and social problems that our country has to face.

Conclusion and recommendations for developing methods applied in cultural landscape valorisation.

Improvements in identifying and valorising cultural landscape can be made only by experts from different fields cooperating with each other and working on landscape-related issues: theoreticians, practitioners, politicians, and local communities. Development of a unified model of landscape protection and development, which combines natural and cultural, material and non-material, physionomical and aesthetic values, seems to be the only correct solution for preserving the most valuable native landscapes at regional, national, and European scale.

The works on developing taxonomy of valorising cultural landscapes in Poland finalised within works on implementing the European Landscape Convention, should be reflected in new legislation facilitating carrying out comprehensive activities and not requiring stratification of resources into multiple sectors.

The draft of a so called 'landscape act,' prepared in the President's Office, includes new definitions, planned hierarchy of landscapes, and new obligatory landscape studies, e.g. landscape audit. This is a starting point for carrying out activities that should be improved and specified in details in executive acts.

The fact of developing new guides, instructional materials and methodological studies, as well as organizing training courses and conferences indicates the new need for devising appropriate means of value assessment, protection, and management of cultural landscape, which is indispensable in carrying out architectural, geographical, planning, and monument conservation works. The aforementioned activities aim at catching up development of domestic policy tools, which have been functioning in Germany and in the Netherlands and in Great Britain are known as 'landscape plan' or 'landscape strategy'. There is a need to re-highlight the importance of spatial planning that is considered to be the most important tool providing comprehensive alternatives for protecting different landscape values. Due to paralysis of spatial policy in every dimension, legitimized methodology of resource determination will be directly translated into neither actual landscape protection nor sustainable development.

⁹⁷ K. Pałubska, 'Uwagi wniesione do projektu ustawy o zmianie niektórych ustaw w związku ze wzmocnieniem narzędzi ochrony krajobrazu – projekt opracowany z inicjatywy Prezydenta Rzeczypospolitej Polskiej z 21 maja 2013 r.', *Maszynopis Komisji Ogródów Historycznych i Krajobrazu Kulturowego*, Warsaw, PKN ICOMOS, 2013.

⁹⁸ Ibidem.

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EXAMPLES OF MULTI-CRITERIA ANALYSIS IN ESTIMATING THE VALUE AND PRESERVATION OF CULTURAL HERITAGE

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1. INTRODUCTION

Monument valuation has a multiple, yet not always clearly stated, usage. The need for monument valuation does not only entail fundamental decisions regarding the status of such assets, e.g. inscribing monuments into register of cultural heritage assets and the scope of legal protection covering them. The decision on including a monument into a group of objects involved in new projects and ideas can be equally important. Basing on their qualities, it is possible to develop comprehensive long-range plans, feasibility analyses, and financing sources for such projects, including the non-budgetary ones.

In case of monuments we are facing a decision regarding:

1. Formal registration of the monument.
2. The future of the monument.

The second stage involves making decisions concerning monument preservation, according to additional relevant features. This concept holds perhaps the most important observation resulting from conducting a preliminary analysis of monument valuation, based on the knowledge of decision-making systems. Namely, **there is no and there cannot be a single pre-determined system of values** that provides practical knowledge **for making different types of decisions**. This point is the reason behind the endless, held for over a hundred years, debate on creating a one universal system of values that would be accepted by conservators and policy makers. As the analysed set of features/attributes/values always depends on the aim we want to achieve by making our decision, only after realising that the single universal system cannot exist can we see a new paradigm. This paradigm provides us with a real basis for developing a set of values including such subsets that are necessary to make different decisions, e.g. *adding a monument to the register of cultural heritage assets* or *granting bank funds for carrying out revitalization works, scope of restoration works* or *re-privatization of a historic real estate*.

The set of values depends also on the object being valued. For instance, in case of paintings, the name of the artist can be the most important attribute, which is not significant for natural heritage. The examples from different countries discussed in this article, show how different features are taken under consideration in case of carrying out various heritage-related, multi-criteria decision-making tasks.

The first threat related to carrying out the decision-making process is the fact that, in the valuation process, decisions on the stages of protecting a monument and its future are influenced by individual intuition, subjectivism or even economic and political factors. Hence, it is intentional to eliminate such threats by systematizing and objectifying the decision-making process. Consequently, different authors suggest using methods of multi-attribute decision support that are widely known in other fields.

The problems with making objective decisions and value assessments arise from the nature of the decision making process. This results from the fact that the process in question is far more complicated than ascribing a level of priority, i.e. ascribing a weight factor or importance, to certain criteria. As expert's opinions are non-objective and the majority of decisions are based on uncertain and incomplete information and data or lack thereof, contemporary multi-criteria decision support methods do not involve presenting experts' opinions exclusively in such a form any more. It is also a characteristic attribute of conservation decisions, both technical and administrative.

The second threat, which is only potential at the time being, i.e. comparing values of monuments, results not only from violating the principles of modern conservation doctrine. According to numerous authors, e.g. Rouba¹ [1], Zalesińska² et. al. [2], Szmelter³ [3], Affelt⁴ [4], Ciarkowski⁵ [5], such valuation should not be implemented blindly in practice. Where do the conflict and threat lie between individual valuation of monuments, which is promoted in the conservation doctrine, and practical recommendations of such valuation presented in a form of a table including words and numbers that define the value of a monument?

The answer is not obvious due to the lack of any direct substantive link between the procedure of valuation and the arising threat. The threat results from the character of decisions that are made by trustees of money for monuments protection. **In the body of law, these decisions are of administrative character and, thus, they are not substantive.** Entering an object into the register of cultural heritage is an administrative decision (fortunately depending on preservation specialists), as is also granting funds for carrying out conservation and preservation works in this object, e.g. from the budget, international projects, and from bank credits. The only difference is the institution, which in the other case is not a restorative one. Ascribing values to historic monuments and sites according to a normalized system will result in directing the flow of funds towards the monuments with higher position on the created ranking list of values. Consequently, a government or bank official will compare the digits and make a decision that may be harmful from the restorative and cultural points of view.

¹ "The great achievement of our times, and to be more precise, the post war period is the creation of a concept of individual approach towards the conserved object as an opposition to historic conflict – conserve or restore." B.J Rouba, 'Zagadnienie gustu we współczesnych realizacjach restauratorskich na wybranych przykładach', in J. Poklewski and T. de Rosset, (ed.), *Rozważania o smaku artystycznym*, Toruń 2002, pp. 271.

² "The character of monument preservation makes every situation necessary to assess individually according to the state of a given object, its historical, artistic, scientific and other values." K. Zalesińska and K. Zeidler, 'Problematyka wartościowania jako podstawy rozstrzygnięć wojewódzkiego konserwatora zabytków,' B. Szmygin, (ed.), *Wartościowanie w ochronie i konserwacji zabytków*, Warsaw-Lublin, PKN ICOMOS, 2012, pp. 245.

³ "When it comes to preservation of heritage both individual and holistic approach are necessary." I. Szmelter, 'Nowe rozumienie dziedzictwa kultury; Implikacje dla wartościowania,' Szmygin, B. (ed.), *Wartościowanie w ochronie i konserwacji zabytków*, Warsaw-Lublin, PKN ICOMOS, pp. 2012, 228.

⁴ "Both the list of attributes and indicators should be developed individually and it should be adjusted properly to evaluated object/group." W.J. Affelt, 'O wartościowości architektury przemysłowej (i nie tylko...)', in B. Szmygin (ed.), *Wartościowanie Zabytków Architektury*, PKN ICOMOS and Muz. Pałac w Wilanowie, 2013, pp. 25

⁵ "Individual approach to particular object seems to be especially important because every attempt of categorization inevitably leads to generalizations and those can be the reason behind wrong conservation decisions." B. Ciarkowski, 'Kryterium autentyczności a wartościowanie zabytków architektury modernistycznej', in B. Szmygin, (ed.), *Wartościowanie Zabytków Architektury*, PKN ICOMOS i Muz. Pałac w Wilanowie, 2013, pp. 72.

After some time, owners and conservators may become more aware of the system and the way it functions. As a result, they will aim at maximizing the number of points instead of conducting an objective and thorough valuation procedure. Consequently, the idea of valuation can lose its meaning.

Making this kind of proceeding international would become an even greater threat. It is not only a hypothetical possibility as, at the time being, the works on European projects involving preparation of guidelines for unified monument documentation systems are in progress (e.g. Project CHIC⁶). They reflect how many valuable documentation concepts are implemented in different countries and allow us to benefit from broader international works in this field. Inter alia they emphasize the need for applying MCDA methods to control the process of diagnostics, analysis and making conservation- and tender-related decisions. However, it is possible that such projects can result in replacing fully developed decision support systems with a European-scaled, simple table-based scoring system. Possibly, in consequence, the amount of funds allocated for carrying out monument conservation works would depend on the position of a monument in the said scoring system. Moreover, the scores in the table would also be given on an international level. We are not going to analyse the consequences of such methods adopted in valuation of historic assets, hoping that they will never be employed.

Debates on methods of heritage valuation should have clearly identified purpose. Valuation should not create competitiveness between monuments; it should rather rationalise restoration decisions on entering an object into the register as well as specify the scope of protection, the scope and form of repair, restoration, renovation works, etc., along with optimisation of the selected materials, procedures, contractors and applied technology. Additionally, what might be the most important point, it should not only make local communities and monument owners more aware of heritage values but also emphasize why it is worth take care of them.

Ranking of values should, in the first place, concern matters that are of utmost priority for a specific historic monument or a group of monuments, basing on its individual valuation. We ought to emphasise it one more time: we should not create tools for decision-support that could be used by officials uncritically.

This article aims at the following:

- providing conservation and preservation professionals with information on modern technical tools used for supporting conservation-related decisions by reviewing the current knowledge in this field (avoiding, if possible, mathematical and technical details of such tools);
- presenting examples of methods concerning multi-criteria analysis of decisions about cultural heritage protection and application of these methods (eng. **Multi-Criteria Decision Analysis – MCDA**, often called Multi-Criteria Decision Making – MCDM);
- analysing types of heritage values that are present in specific decisional tasks;
- presenting benefits of using MCDA methods, e.g.: making decisions more objective, transparency of the decision-making process, justification of expenses incurred on heritage protection, rational justification of changing the utility function;
- justifying the necessity for using different sub-groups of values which describe heritage, according to the subject of decision and the type of heritage.

⁶ 'EU-CHIC – European Cultural Heritage Identity Card', Grant Agreement No 226995, Call FP7-ENV-2008-1.

2. TECHNIQUES OF VALUE ASSESSMENT

In order to systemize further reflections on the assessment and decision-making methods, some terms should be clarified. Namely, *THE DECISION always has a numerical character*. It results from the fact that, when choosing between an alternative or more options, a decision-maker will always choose one of them. It is a choice of one of possibilities that can be numbered. It is unimportant whether we consider kinds and order of used reagents in painting conservation or giving just simple “left, right or go straight on” directions to a driver, because it will all lead to one selected set of materials and conservation treatments or choosing one driving direction. There are endless examples that can prove this statement.

With regards to monument preservation, “Vicq d’Azyr Instruction”⁷ published in 1793 and broadly discussed by Krawczyk [6] can be provided as an excellent example of a numerical system. The instruction standardised actions of French post-revolution conservation and preservation services as well as implicitly introduced a 4-degree numeric scale of grades (no star, 1, 2 or 3 stars).

Despite the concerns that appear in discussions on valuation monuments and criticise grade systems based on given grades, it should be emphasised that numerical techniques are predominantly applied in practical use. This statement raises a natural objection in every conservator. However, what does it mean to inscribe an asset into World Heritage List if not to indirectly grant 1 score in a zero-one scale (not inscribed = 0, inscribed = 1)?

The Polish legislative system is also, in fact, a numeral system. In chapter 2 of Art. 7 of the Act⁸ [7] the legislator enumerated 4 forms of monument protection by which he accepted a five-degree scale of classification (0 = lack of protection, etc.).

The reason behind the critique of numeral systems probably results from the lack of differentiation between the two stages of the procedure applied in the valuation process. The stage of gathering and analysing knowledge about the subject of valuation (descriptive, documentation, and at the end of analysis – evaluative stage) from the stage of making a specific decision by the valuation body.

Gathering and analysing data about heritage assets is not limited to numbers alone, although it definitely contains them. There are different things included in the documentation, e.g. photographs, drawings, architectural blueprints, names of materials, opinions of experts in different fields as well as numbers referring to age, cubature, thickness of plaster, thickness of paint layers, etc. Transferring knowledge acquired in this way into a ‘to protect – not to protect’ decision is a process of expressing measurable and non-measurable data through numeric result of this decision. **It can be intuitively seen that there is a lack of an intermediate stage – stage of ‘translating’ accumulated data into numeral language. Although everybody always makes such a ‘translation’ to make a decision, everybody has their own preferences in this area.**

⁷ F. Vicq d’Azyr and D.G. Poirier, *Instruction sur la manière d’inventorier et de conserver, dans toute l’étendue de la République, tous les objets qui peuvent servir aux arts, aux sciences et à l’enseignement proposée par la commission temporaire des arts, et adoptée par le comité d’instruction publique de la Convention nationale, 25 ventôse an II [15. III. 1793]*, Imprimerie Nationale, Paris, 1973, quoted in J. Krawczyk, *Ideal Obiektywności Wiedzy a Początki Wartościowania w Konserwatorstwie*, in B. Szymgin, (ed.), *Wartościowanie w ochronie i konserwacji zabytków*, Warsaw – Lublin, 2012, pp. 102–105.

⁸ “Forms of monument protection: 1) entry into the Register of objects of cultural heritage; 2) recognizing it as a national monument; 3) creating a culture park; 4) determining protection in area development plan or within the decision of public investments, the decision of building conditions, decision about permission to execute road investments, the decision of the location of railroad or the decision concerning investments of public airport.” The Act on monument protection and monument care, Journal of Laws of 2003, no. 162, item 1568.

Generally, everybody agrees on one aspect – these individual preferences result from the value that decision-makers ascribe to heritage assets, according to their personal knowledge. We can, however, defend the thesis that decision-makers ascribe values to an object basing their decisions also on their not-always-clearly-expressed goals, e.g. reclaiming terrains for city development.

Such a complicated process of monument valuation results in looking for objective methods of selecting monument values and objective methods of assessing the importance of these values. Connecting, intentionally or not, the necessity to ‘translate’ immeasurable values (beautiful, valuable, unique, universal, enriching the landscape...), numeral values (the number of tourists, increase in employment, year of construction, park area, size of a painting, etc.), and the entire valuation knowledge into numeral language will allow us to make the right decision (protect, give consent to rebuild an asset into a hotel, move into open-air museum, etc.). Additionally, it will result in searching for a quantitative way of expressing all the qualities that influence the decision-making process.

In the Polish conservation field there are also works that strive for quantitative assessment of monument values. Their common feature involves ascribing certain values to every attribute in a standardized scale, e.g. from 1 to 10. As an example, B. Rouba suggested applying “Card of monument scoring system”⁹ [8] in order to standardise heritage asset valuation procedures. An example of grouping monument values into logic sub-groups can be found in Affelt’s work¹⁰ [9], in which the criteria of belonging to one of the two sub-groups depend on *cultural* and *socio-economic* importance of an object. The work of Gogolin and Arszyńska¹¹ [10] presents one of the few possibilities of algorithmising the process of valuating historic monuments and sites, remaining, at the same time, in the area of absolute assessments.

Control table diagram for object values is another improvement proposed by Affelt,¹² [4] based on analysis of Operational Guidelines for the Implementation of the of UNESCO World Heritage Convention¹³[11]. It is a form of database that, according to the author, binds together “the object, values, attributes, and indicators.” This reference can be used as a source of multi-criteria information, which helps to conduct MCDA method-based calculations supporting restoration and conservation decisions.

Taking theoretical and practical aspects of multi-criteria decision systems into account, it can be stated that the above-mentioned works remain outside the main field of operative research. The MCDA methods have a few features that distinguish them from the said valuation techniques. First of all, apart from values, attributes, and indicators that describe an object, they also include

⁹ B. J. Rouba, ‘Wartościowanie w praktyce konserwatorskiej’, in B. Szmygin, (ed.), *Wartościowanie w ochronie i konserwacji zabytków*, Warsaw-Lublin, 2012, pp. 206.

¹⁰ “...retrospective values that refer to the past and are also called cultural as well as prospect values that are socio-economic ones that are oriented towards the future”: W.J. Affelt, ‘Dziedzictwo techniki w kontekście rozwoju zrównoważonego’, in B. Szmygin, (ed.), *Współczesne Problemy Teorii Konserwatorskiej w Polsce*, Warsaw — Lublin, 2008, pp. 11.

¹¹ M.R. Gogolin and J.M. Arszyńska, ‘Próba Algorytmizacji Wartościowania Konserwatorskiego Zabytków Ruchomych’, in B. Szmygin, (ed.), *Wartościowanie w ochronie i konserwacji zabytków*, Warsaw-Lublin 2012, pp. 45–56.

¹² We should emphasize the statement that can be found in the work: “The control table is an adaptation of control list in a shape of a matrix table.” leads to a misunderstanding because from mathematical point of view it is not a matrix. W.J. Affelt, ‘O wartościowości architektury przemysłowej (i nie tylko...)', op. cit., p. 25.

¹³ UNESCO, ‘Operational Guidelines for the Implementation of the World Heritage Convention’, *World Heritage Centre*, Paris, 2012, http://www.icomos-poland.org/images/dokumenty%20doktr%20i%20uchwaly/Wytyczne%20operacyjne_2012.pdf.

a set of decisions, often called scenarios, which are described by their own features (attributes). They all create hierarchy or net of mutual relations and describe in what logical way the analysis is conducted in order to select the best decision based on the specific criteria. Moreover, they allow us to combine assessment of both semantic and numeral values in one decisional process. Besides, probably the most important factor: good methods have inner mechanisms for controlling assessment integrity of results given both by individuals as well as multiple groups of experts, even if they specialise in different fields.

Apart from mentioning the set of values describing a specific monument/heritage, the importance of the aforementioned values is crucial as well. For instance, requirements that have to be met by an object to be included in the UNESCO World Heritage List are characterised by conceptualisations of uniqueness¹⁴ [12]: “to represent a masterpiece,” “to exhibit important interchange of human values,” “to bear a unique or at least exceptional testimony,” “to be an outstanding example,” “of outstanding universal significance,” etc. Hence, we can assume that everyone agrees that **only concurrent existence of values and their intensity create heritage assets**. It is easy to conclude that the systems of valuation cultural heritage should be characterised both by **objective choice of values** as well as **objective assessment of the degree of their intensity** that exists in the object itself.

MCDA methods, which support various decisions upon intensity-based selection of features (importance/weight), have been created for carrying out such tasks. The next part of this paper discusses modern works on heritage protection and conservation as they address various issues related with multi-criteria decisional systems. Implementing former valuation methods exposes historic monuments to at least two threats. One of them involves carrying out such a valuation that would be non-objective and non-optimal for heritage protection. The second threat involves possible initiation of a formal process in which monument values are compared with each other.

The way of creating valuation system described further in this article is usually based on relative valuation typical of human understanding, for instance: “authenticity value of Warsaw Old Town is lower than its national value lower or maybe even significantly lower than its urban value.” The result is not just a simple table including: “name of the value/feature – importance/significance” but there are matrices of mutual relations between all values (features) that are specific for a certain monument – the so-called matrices of influence. The ways of their creation and further usage (performing the proper calculations to get the final assessment for the needs of different decisions) differ depending on the used MCDA method. Making calculations based on different methods as well as comparing the results with each other can increase valuation objectivity.

The review of applying MCDA methods presented further in this article contains heritage-related works from various countries, also from outside of Europe. Although majority of publications were released in the last two years (2012–2014) and, consequently, the researches are up-to-date, they are not ‘technical novelties’ since the MCDA methods applied to analyse the value of heritage have had well-established position for about 50 years.

3. Multi-criteria heritage valuation – selected works

We can identify two trends in writing works on using methods of multi-criteria decision support in the field of cultural heritage, i.e. publications describing solutions to practical issues involving heritage protection and publications providing us with purely academic examples. The latter

¹⁴ E.g. “to represent a masterpiece,” “to exhibit an important interchange of human values,” “to bear a unique or at least exceptional testimony,” “to be an outstanding example,” “of outstanding universal significance:” UNESCO, ‘The Criteria for Selection’, *World Heritage Centre*. <http://whc.unesco.org/en/criteria>.

ones present solutions that were not created in cooperation with experts and decision-makers dealing with heritage protection. Moreover, they were also not using available administrative information on specific historic monuments and sites. Calculative simulations provided in the said publications show that a specific decision-support method could make decision-making more objective in a certain simulated example.

With respect to MCDA methods, specific values of historic monuments, **e.g. artistic, historical, economic, social etc., are treated as decisive criteria**. Although values and criteria are frequently applied interchangeably, it is also possible in the first stage of valuation to examine *values* that should be taken into consideration in the decision making process. Further, the decision-making process examines *criteria* and their importance expressed in assessment of significance of specific *values* of a historic monument. We should, however, emphasise that frequently, **apart from monument values, the decisive criteria include also other factors** that need to be taken into consideration, for instance: *the level of degradation risk, the capability of self-funding the monument after changing its practical function, the accepted budget, the possibility of accidents*, and others. It is obvious that considering such criteria depends on the character of the decision being made and it has nothing in common with monument valuation. However, it is clearly visible that, in the case of financial decisions, valuation of the heritage alone is insufficient for making decisions that will be beneficial to historic monuments.

Works using multi-criteria methods of supporting monument-related decisions will be discussed from the perspective of different types of decisions. This provides insight into differences in various heritage values considered to be decisive criteria, depending on the aim of each decision.

The largest group of MCDA implementations concerns **heritage management**, including analysis of new use functions [13, 14, 15, 16], the level of risk [17, 18], prioritization of funds and on-going works [19, 20, 21, 22], as well as spatial development and planning [23, 24, 25]. Further works refer to **monument classification** [26, 27, 25] as well as supporting decisions concerning materials and quality control of **conservation works** [28, 29, 30].

Basing on writings review, including also information collected by other authors in the past [16, 21], we can say that applying MCDA in cultural heritage concerns predominantly economy- and conservation-related issues.

There are also publications [31, 32] that emphasise the possibility of using expert systems based on knowledge stored in databases. They can be used for analysing such factors as 'the need for diagnostics,' 'the need for inspection,' and 'the need for intervention,' which, along with ISO 9000 quality control standards, should help not only to identify the needs for carrying out monument conservation and restoration works in Greece but also to assess the quality of such works¹⁵ [31].

Although these projects will not be analysed here, they are worth noticing as the factors in question may be used in the future as criteria applied in MCDA methods, as in the example [28].

Below, the following sub-chapters present publications grouped into specific MCDA applications in the heritage protection area.

¹⁵ "The methodology presented above will be developed and embodied in the existing quality system ISO 9000 series, that has been adopted by the Directorate General for Monuments Restoration, Museums, and Construction Works of Ministry of Culture of Greece:" A. Moropoulou et al., 'A new methodology for quality control and monitoring of historic buildings: A tool for lifetime engineering', in *Proceedings 2nd International symposium, ILCDES Integrated Life-time Engineering of Buildings and Civil Infrastructures*, Kuopio, Finland, 2003, p. 274.

3.1 Support in choosing new utility functions

The first work on new utility functions [13] discusses multiple programmes of conservation- and structure-related activities aimed at providing tourists with access to various forms of archaeological site in Sardinia. Three of the four accepted decisive-criteria can be classified as monument-values: *landscape values, archaeological research, and economic values*. The fourth decisive-criterion includes durability of materials applied in conservation and in adapting a monument to serve new functions. The values are divided into sub-criteria, e.g. actual landscape value, the degree of landscape change, reversibility of constructions, preservation of cultural characteristics, reversibility of intervention, availability for research, archaeological background and respect for it, financial resources and economic profit.

The work [14] presents six values adopted for assessing four new possible utility functions of historical buildings *Control Yuan* (1913 r.) and *Red House* (1908 r.) located in the capital of Taiwan, Taipei. The established values include *cultural, economic, architectural, environmental, social and durability* values, whereas the potential new utility functions include: office building, museum, hotel or shopping mall.

By comparing the importance of the above-mentioned six criteria, the experts answered the question of “which criterion should have greater importance when choosing a new function and to what degree should it be greater?”

The assigned coefficients of importance were as follows:

cultural	0.259,
economic	0.08,
architectural	0.373,
environmental	0.095,
social	0.079,
durability	0.114

It is worth mentioning that this part of group experts' work had anything in common neither with any of the two analysed monuments in question, nor with any of the four new functions. It exclusively dealt with objective setting of priorities that one should follow while making certain predicted decisions about ascribing a new utility function to a monument. Moreover, one should also emphasise the importance of great care and attention that architectural and cultural values of a monument deserve.

A further step in MCDA analysis has been made in order to choose the best utility function for every single monument individually. The achieved guideline results have been presented below in Table 1.

Table 1. New functions suggested as a result of multi-criteria decision analysis

Function	<i>Control Yuan</i>	<i>Red House</i>
Office building	0.2548	0.234
Museum	0.4318	0.276
Hotel	0.1415	0.11
Shopping mall	0.172	0.381

Hence, the preferred new functions indicated by MCDA were totally different in case of each type of building. According to the analysis, *Control Yuan* should be converted into a museum and *Red House* into a shopping mall.

Work [15] presents how a specific type of analysis of decision-makers' opinion could be used for the needs of two scenarios of revitalising Venetian Arsenal, assuming that it is the sustainability that is the assessed factor of the new kind of using this heritage site. In contrast to the previous publications, the accepted criteria, attributes, their parameters, and their weights, do not present actual data or results of 'real' experts work. Instead, they only present 'how it can be done' scenarios and hence, the work is of purely academic character.

The new utility functions that are considered include: a *yacht port or space for craft artists*. The same solutions are presented in work [33], only different MCDA methods have been applied, yet with the same sets of values and criteria. The names of criteria are different from the commonly discussed values and they cover a *set of historical typology and typology of construction*. Although the hierarchy of monument attributes is, as it is commonly assumed, multi-levelled, it is not clear. This is due to the fact that, for instance, there are elements of finishing included in technical attributes of *Reversibility*, similarly to *Invasiveness*, which includes fittings and decorative elements. In general, the paper is not easily readable and we are discussing it only because of the position and importance of the heritage asset it concerns.

Paper [16] analyses the possibility of using MCDA to evaluate usefulness of buildings located in the midtown part of Turin in terms of tourism-related activities. It is difficult to refer to the five aforementioned decisive criteria as 'values' with regards to building conservation. This paper mentions such object attributes as: *quality of context* including the following sub-criteria: *quality of surrounding buildings, quality of surrounding environment, the presence of park and distance to airport*. Two of the criteria are closer to economic (presence of economic activity in the neighbouring area as an element of synergy for touristic function) and historical (level of conservation understood in categories of economy and material state of an object, yet without precise explanation) values. It is difficult to compare these attributes with commonly accepted heritage values, however, they have been independently assessed by four experts in urban planning, history of architecture, renovation of monuments, and economy and it is interesting to compare the achieved results. They are presented in Table 2 below:

Table 2. Weights of criteria provided by different experts (based on [16]).

Expert from the field of Criterion	History of architecture	Spatial planning	Restoration	Economy
<i>Criterion</i>				
<i>Quality of context</i>	0.290	0.292	0.264	0.262
<i>Economic activities</i>	0.065	0.083	0.226	0.246
<i>Building flexibility</i>	0.226	0.125	0.358	0.200
<i>Accessibility</i>	0.161	0.167	0.113	0.215
<i>Conservation level</i>	0.258	0.333	0.038	0.077

The following regularity of expert assessments deserves further consideration: individuals who ascribed minor weight to economic activity, highly ranked the importance of conservation and vice versa. Whereas experts in history of architecture and experts in spatial planning submitted similar assessments focusing on the state of conservation, according to specialists in economy and monument restoration, state of conservation is the least important criterion. This surprising result has not been commented on. Presumably, the answer can be found in a valuable paper [21] discussed further in this article in the part including analysis of papers on prioritisation of funding heritage protection.

3.2 Supporting decisions concerning priorities of funding and carrying out on-going works.

The first paper in this field [19] discusses attempts of prioritising monument conservation needs in Korea. This action is indispensable due to limited central budget that can cover only 30% of annual needs for restoration-conservation works. The authors emphasise that the conservation and maintenance system can be used as a tool to assess management capabilities of a country.¹⁶

Undoubted value of this paper is the fact that it presents a system, which refers to monuments officially listed by Cultural Heritage Administration of Korea¹⁷ (CHA) and that the analysis is based on statistics from official documents.

A group of CHA experts has proposed the following steps aiming at improving monument maintenance and management: introducing a decision-support system (12 people), increasing budget (10 people), increasing the number of officials (9 people), determining the rules of criteria assessment (8 people), developing standard documentation (6 people), and four other recommendations. Increasing financial expenses (for conservation and officials) has been declared unrealistic in a short period and pointless, mainly due to ineffective management and discrepancies in cost estimates amounting up to 40% of the assumed cost of works. The conclusion was to create decision-support system that is oriented towards prioritising works financed from the budget. The criteria that should be considered in prioritising conservation works are based on opinions of 15 decision-makers from central authorities and 25 experts with experience in renovating the most important historic monuments and sites. The criteria are hierarchically related on three levels. There are three classes on the first level: *the importance of cultural heritage*, *the degree of damage* and *management policy*. The second level covers 10 categories that, on the third level, include 24 detailed criteria.

Five criteria that are monument values are present in the class *importance of cultural heritage* and are located on the third hierarchy level:

- academic significance,
- familiarity and preservation concerns,
- regional significance,
- functionality,
- assigned designation.

¹⁶ "Its conservation and maintenance system can be a measure to assess the managerial capabilities of a country:" C.-J. Kim et al., 'An experience curve-based decision support model for prioritizing restoration needs of cultural heritage', in *Journal of Cultural Heritage*, vol. 11, 2010, p. 430.

¹⁷ C.-J. Kim et al., "Cultural Heritage Administration of Korea (CHA)," op. cit., p. 430.

All of them are placed under the category of *historical and architectural symbolism*.

The remaining criteria include predominantly technical ones, i.e. deformations, collapse hazard, physical damage, construction damage etc., and management-related ones, e.g. adequacy of proposed restoration, the possibility of resource allocation, confidence of cost request data, and others.

The next step involved application of MCDA to ascribe weights to criteria, categories and classes. In order to modify the influence of experts' opinions on assessment of criteria importance, an 'experience curve' focusing on the number of years of experience gained by each expert individually was implemented in calculations. Subsequently, Scoring of Restoration Priorities (SRP) was calculated. Sample calculations were made for 14 Korean monuments from different times in the period 57 B.C. – 1910 A.D.

Another publication [20] is an academic example of a procedure to be followed in developing a ranking of buildings located in The Old Town in Vilnius. The purpose of this activity was to carry out restoration and maintenance works in the said real estates. The procedure was illustrated with an example of seven buildings. The authors proposed 10 criteria (ranging from heritage value through parking spaces in the neighbouring area to availability for visitors), importance of which was assessed by 20 experts in archaeology, architecture, history of art, administration institutions, economy, construction engineering (the greatest number of experts amounted to 5) as well as protection and restoration of works of art (1 person only).

Publication [21] provides insight into MCDA system used for supporting allocation of resources for reconstruction of objects of historical value. One type of architectural monuments was selected to be the target group, i.e. Castles in Slovenia, number of which, according to the register of monuments, equals 166 in the country.

A well-described methodology for developing the decisive system allows us to see the justification for the stages of its creation. Selecting the decisive criteria was initiated by analysing international writings. Consequently, 53 attributes characterising objects of historical value were identified and a histogram of frequency of their occurrence was developed. Moreover, their semantic analysis was conducted and specific terms were grouped under common names. This resulted in 31 different attributes, 5 of which were mentioned in publications only once. After discarding them, 26 attributes used for analysing historic properties remained. These were, in the order of appearing in writings, *historic, economic, cultural, aesthetic, social, architectural, symbolic, spatial, scientific, educational, spiritual, use, technological, age, risks state of conservation, archaeological, integrity, authenticity, rarity environmental, sentimental, newness, management, energy efficiency and landscape values*.

A two-level structure of decisive criteria (decision tree) was developed in the next stage. It was decided that the group of the main criteria would consist of four criteria that are mentioned most frequently: historical, economic, cultural and aesthetic. Further, social and environmental values were included in the group of the main criteria due to the commonly accepted principle of sustainable development. Moreover, conservation state and risks were added to principal criteria. Most of the remaining values were included into principal criteria of historical, aesthetic, social, cultural and symbolic, and environmental values as sub-criteria at the second level of hierarchy. At this stage it was deemed necessary to define extra sub-criteria (that is outside the accepted methodology) for conservation state, threat level, and economic significance.

Finally, the experts accepted hierarchy consisting of 8 main criteria, each of which is defined by 3 sub-criteria. Further, these 24 sub-criteria include 19 values presented in Table 5. The remaining 5 include management, energy effectiveness and three groups of threats.

Seventeen experts representing 12 disciplines (defined in accordance with the Common European Research Classification Scheme) with most of them representing social and humanist fields were invited to assess the importance of particular criteria and sub-criteria. They made a pair-wise comparison¹⁸ of relative importance of specific sub-criteria and criteria with each other. Due to this, it was possible to control internal consistency of specific assessments made by each expert, e.g. it is logical that a criterion cannot be significant if all of its sub-criteria are of minor significance.

Moreover, analysis of experts' assessments of importance of criteria has also been conducted according to experts, who are well educated and experienced in conservation. It is so far probably the only analysis of this kind. According to this, experts with scientific or technical background frequently evaluated the criteria more radically, using such terms as 'very strong' or 'extreme', whereas the assessments provided by humanists and representatives of social studies were more frequently perceived as 'equal' or 'moderate'. Moreover, the analysis emphasises that people who deal with conservation 'in the field', place more emphasis on physical state rather than on interpretation values, even if such individuals have historical, social or conservation-related education. This proves that the influence exerted both by practical contact with heritage protection and its perception is more significant than impact exerted by specific kind of education.

Finally, the analysis proved that in case of priorities in financing reconstruction works (this is probably slip of the pen related with the process of developing a system in the department of construction engineering and the correct term should be in fact 'restoration'), risk assessment (scale 0,204) and then conservation state (0,198), historic significance (0,115), and social significance (0,112) are of utmost importance. This, once again, proves that it is necessary to select values and decision-making criteria according to the goal of a certain decision.

Publication [22] provides an immensely interesting and worth considering observation that can regulate procedures of commissioning conservation and restoration works. It shows that in the case of Tainan city (south-west part of Taiwan) it was possible to allocate resources for heritage protection much better after resigning from granting funds on a specific historic object as per the results obtained by applying MCDA methods. Instead, contracts on specific packages of works of the same type (referred to as Restoration Works – RW) to be executed by the same company in multiple monuments were introduced. Consolidation of material or improvement of internal climate exemplify such specialized Restoration Works. Hence, it was decided that there was no need to bind a contract to a specific monument. Instead, it was suggested to contract one package of similar Restoration Works that could be carried out simultaneously in multiple objects.

This enables delays to be reduced and it provides opportunities for better allocation of resources in longer periods. Consequently, prices of contracts can be lowered.

The authors emphasise that in case of insufficient budget, applying the traditional resource allocation method, which treats a single building as a contract unit, results in allocating the budget ineffectively, assessing priorities inappropriately as well as exerting political and social pressure and sparking off various disputes.

A new way of managing heritage was developed as a result of separating conservation works from an object, then grouping them according to their types as well as applying MCDA

¹⁸ This method of assessment is presented in more details in sub-chapter 3.5 while discussing paper [27].

methods. Three following domains of interest and 10 decisive criteria were established in public discussion:

- technical domain – includes *gravity of natural damage, cause of building decay, discomfort of function and life cycle after restoration*;
- political domain – includes *historical values, adequacy to policy and executive disputes*;
- economic domain – includes *direct revenue, touristic attractiveness and economic motivation*.

It is problematic, however, to decide which RWs should be merged into one package. There is therefore an increasing need for creating a system for solving this issue objectively. It has been accepted that the system for scoring contracts will be based on the system used for scoring priorities of planned works, system for scoring synergy of works, and the 'rule of ascribing' applied to all RWs. The available budget is allocated to every package in order to maximize total priority and synergy points. The system for scoring priorities results from analysing the above-mentioned criteria, whereas the system for scoring synergy results from works similarity index and geographical index (what the distance between the ongoing works will be: in the same part of the building, on the same street, in the same district).

The publication concerns the decision on granting money as well as the scope of urgent restoration works that need to be carried out in four valuable Tainan monuments. Some people believed that most of the funds should be allocated to restoration of the monument of the greatest historical and economic value and afterwards, the remaining funds should be used for saving other assets. Others, however, were of the opinion that the funds should be divided and made available equally to ensure carrying out appropriate works in all four monuments. Those were the two "traditional" scenarios of using insufficient funds. The third scenario involved analysis of RWs to be carried out and merging them into properly optimized packages. This was performed in three steps. Firstly, guidelines for assigning specific RWs to specific packages were developed. Afterwards, RWs with low priorities or insufficient synergy level were eliminated, as it was not possible to finance all the works within such a tight budget. The third step involved calculating both optimal combination of RWs in each package and costs of carrying out such work packages.

The achieved results are very promising. Criteria for assessing the three scenarios included: percentage of accomplished restoration works, cost effectiveness, and percentage of urgent works that have been carried out successfully. The number of accomplished conservation works carried out in every building against all works in this building equalled around 83% in the first and the second scenario. In case of the new scenario it exceeded 94%.

The analysis of cost effectiveness was based on differences between the actual costs of works and the amount of funds allocated for their implementation (that were too big or too small). In the first scenario it was more than 16% of difference, in the second one 25%, and in the 'package' scenario just 12% of discrepancy.

A considerably different outcome was achieved in case of analysing the percentage of complete urgent works. In the first scenario, more than 8% of works would not be carried out, in the second one – 15%, and in the new scenario, all urgent works would be carried out.

3.3 Risk assessment support

Two works on risk assessment address issues involving threats to the natural environment. The first [17] covers natural heritage only and, apart from assessing the risk of development disorders or preserving flora and fauna, it extensively presents the concept of national park management. The second paper [18] focuses on risk analysis carried out for architectural monuments located in landslide and avalanche danger zones.

Publication [17] deals with application of different MCDA methods combined with Geographic Information System GIS used for managing National Park of Agahhar in Algeria. The park is located in Central Sahara and is the largest national park in this country. Numerous archaeological sites, which are thousands years of age, are located in this area, similarly to Tassili n'Ajjer Park, which is situated in close proximity to the park of Agahhar and inscribed in UNESCO World Heritage List.

Due to priceless archaeological monuments and the environmental value, park management's decisions concerning carrying out the works in the park in question that could influence climate changes, fauna, flora and agglomeration are of particularly complicated character and their results can be irreversible.

Places that are mostly exposed to the risk of environmental degradation were assessed according to nine criteria:

- population,
- distance to road network,
- character of ground surface,
- water accessibility (springs),
- vegetation,
- quality of vegetation,
- elevation,
- slope (type of terrain),
- fauna.

It is clearly visible that the above criteria include not only risk factors, e.g. population, elevation, but also values, e.g. water sources. Moreover, preserving archaeological monuments with an age of thousands of years was deemed obvious only if the natural environment in which they were created is also preserved. The values are listed in Table 5 at the end of this chapter.

Several MCDA methods were simultaneously used in the work in question and consequently, it was possible to achieve results revealing which criteria indicate the greatest threat in particular places within the protected area. Moreover, a general ranking of the threat level in specific places was also developed.

Publication [18] refers to potential destruction of architectural heritage in Georgia resulting from possible avalanches and landslides. The analysis focuses on the region of Upper Svanetia located in the southern side of the Caucasus. One of the selected municipalities is elevated 1700 metres above sea level and the second one with Chazhashi village inscribed into the World Heritage List in 1996, is elevated 2,100 metres above sea level. Both municipalities earn income mainly from tourism. There are four different kinds of architectural monuments in this area: towers, fortified households, machubi, and medieval churches.

Although elaborated risk assessment is not based on MCDA methods, problem analysis is similar. Criteria defining state of monument conservation were selected and, keeping in mind the threats in question, new importance weights were accepted (however, the way of developing them is not provided). Roof damages, along with other construction damages, are considered to be two times more important than the remaining two criteria (degradation of wall resulting from biological factors and moisture, degradation resulting from improper use). Index of conservation state calculated on this basis included also the number of floors. The second independent assessment concerned avalanche and landslide risks. Combining these two assessments enabled risk maps for monuments in both municipalities to be developed.

3.4 Planning decision support

Spatial planning is the fourth area in which MCDA methods in managing cultural heritage are applied. The first work from this field is [23]. Although the title of the work “Integrated spatial assessment: a multi-criteria approach to sustainable development of cultural and environmental heritage in San Marco dei Cavoti, Italy” suggests that this publication will explore the area of cultural heritage and environmental protection, it turns out that monuments and their value were not mentioned as decisive criteria and object attributes that influence the decisions. The entire analysis involves landscape heritage and industrial zones located within this landscape. Geomorphology and landscape-related criteria are discussed in the said paper, e.g. stability of the ground in case of the first group and cropland and forestation in case of the latter one. The paper gives a well-presented justification for applying methods supporting multi-criteria decision-making, particularly in situations in which a broad social acceptance is needed for the good of the chosen solution. These are the situations in which ‘ordinary people’, who are ignorant in the fields represented by experts, have to be co-decision makers together with experts in different fields. In order to recognize the decision as their own, they have to co-decide, learn about possible consequences of such a decision, and accept them.

Such situations arise when, in the event of making decisions about cultural heritage, we take social, national, landscape or economic values into consideration; especially in the case of working on perspective plans of spatial development, making changes in utility functions or making construction decisions concerning a monument or its neighbouring area.

Paper [24] focuses on spatial planning in the context of perspectives of preserving and using historic railroad from 1895.

Running through Southern Apennines, this secondary railroad line used to connect 43 localities from three different regions. The line was closed in December 2010 when only two stations were active. Two alternative rail revitalisation scenarios were analysed: national line and tourist line. The first alternative comes from local aspirations to own a competitive infrastructure and this line, as the only one in the region, could successfully fulfil this function. According to the second scenario, the line will not be competitive as a form of public transport. However, it might improve economic development of local communities since it will provide tourists with opportunities to admire the landscape and the environment.

This work exemplifies a situation in which decisions about heritage were made cooperatively by representatives of different kinds of stakeholders merged into three groups: local government (regional, provincial and municipal), entrepreneurs (association of: environment protection, tourism promotion, merchants and artisans, railroad promotion), and experts (residents, chairman of “Sustainable mobility,” and professors of spatial planning, transport planning, technical construction, monument restoration, and rural development). Obviously, the considered sub-criteria, which are closest to what we are dealing with include: *intangible heritage* (added as a part of *social infrastructure*) understood in this project as *cultural vitality* (related with the number of cultural events), and *valuable elements* included in the criterion of the *cultural heritage* (as a part of *Environment infrastructure*).

The remaining 20 sub-criteria included in the third level of hierarchy concern inter alia geosphere (e.g. risk of earthquakes), hydrosphere, economic production (the number of enterprises, farms, population, unemployed young adults) and mobility of local community (the number of buses running per day).

The above example presents a situation in which people who are only slightly involved in heritage protection decide about the fate of the historic monument from 1895. Moreover, in this case the set of criteria has little to do with cultural heritage and it concerns exclusively heritage assets

located in close proximity to the object in question. Hence, the values of the monument itself, i.e. the railroad, are not taken into consideration. This fact supports one of the theses presented in this article saying that the set of assessed values depends on the aim of the decision and the type of monument.

Another paper involving spatial planning [25] focuses on analysis of 'suitability for change' demonstrated by Como City urban resources as well as the valley in which this city is located. It results in rating buildings and groups of buildings from the perspective of carrying out potential rebuilding works. The publication in question is presented more thoroughly at the beginning of the next sub-chapter of this article.

3.5 Supporting Classification decisions (assigning a protection category)

The analysis in work [25] focused on classifying the scope of building protection in Italian Como for the needs of making urban planning decisions on city redevelopment. Five protection categories (types of decisions) were accepted in accordance with Presidential Decree. Buildings with the highest degree of protection are included in class T1, which also involves registered historic monuments of high architectural value. Changes to premises of this type are limited to conservation and restoration;

Class T2 (minor changes acceptable) covers buildings that can undergo only marginal changes whose aim is to partially or completely restore the building to its original state. Class T5 buildings, however, can undergo significant changes involving also replacing the existing asset with a new object.

Qualifying Como buildings into one of the five classes was based *inter alia* on analysing their historical and architectural values: facades that should be saved, the state of building conservation, high quality of construction material, the presence of real estate built before 1860, the presence of changes (inconsistency with other objects in the neighbouring area), continuance of a building (referring to historical thresholds), the degree of compatibility with the earliest historical threshold in a specific urban group, the detail compatibility and storey decor.

Other criteria that were crucial in the decision making process involved a spatial aspect, e.g. level of integration of street network, the level of economic resources' vitality, population density in buildings. These criteria included also *the importance of building in urban landscape* and *tendency of accumulating historical centre* that can be also considered to have values that are directly connected with heritage.

Again, we can see here that the object values (decisive criteria) are selected adequately to the problem that needs to be solved. The entire analysis is combined with GIS platform so that it would be possible to apply the developed classification directly to urban works.

Another work [26] stands out with its practical character and commentaries made on possible motivation behind experts' classification of monuments.

The said publication deals with the second process of listing historic buildings located in Calcutta (West Bengal India) using four protection grades: I, II-A, II-B i III. In case of Grade I buildings, any construction changes are forbidden, including modifications of exterior design and utility function. In Grade II-A buildings, it is possible to alter only utility function and interior design. Grade II-B enables additions and construction changes to be made in buildings as well as interior alteration and changing utility function if it is consistent with the character of the surrounding area. Grade III means complete freedom of change.

In 1998 experts were hired to assess three values of each and every listed building: *historical*, *architectural* and *usability*. Basing on this, the same experts listed buildings using one of the four of the above-mentioned protection grades.

Basing on the practical use of the past assessments that have been applied in practice for around 10-years, it was decided to extend the catalogue of decisive criteria and make a new assessment of 69 monuments with full documentation. Monuments with incomplete documentation were not assessed. The new assessment was conducted by implementing MCDA methods.

After extension, the set of criteria included 8 values, i.e. the previous 2 values (*historical, architectural and usability*), 5 new values (*sociocultural, integrity, accessibility, public opinion, local response*), and the ninth criterion – *signs of deterioration*.

The conducted comparison analysis aimed at determining if and to what extent the formerly applied assessments are consistent with the results gained while applying multi-criteria analysis method and how extending the catalogue of decisive criteria will influence listing the objects under the four of the aforementioned grades. Table 3 below presents sample results of four of 69 buildings.

Table 3. Comparison of assessments gained through different methods.

Object	Previous assessment from 1998	New assessment with implemented MCDA	
		Three attributes	
Alipore Observatory	IIA	0.833	0.906
Bangiya Sahitya Parishad	III	0.833	0.844
Patharkuthi	I	0.667	0.584
Standard Chartered Bank	IIA	1.000	0.947

The authors observed inconsistencies in previous assessments. The first two buildings received (from the same expert) exactly the same partial assessments of specific three values that were analysed primarily, i.e. *historical value* – High, *architectural value* – Moderate, *usability* – High. Despite this, the resultant assessments were different. The second one was scored lower than the first one, although the assessment calculated with MCDA method is identical and equals 0.833. Including additional criteria in the assessment revealed a slightly higher value of the first building than when it was assessed by the first expert (0.906 when compared to 0.844 for the second building). The assessments for the third and the fourth building in Table 3 look very much alike. According to partial assessment of the third building (High, Moderate, Moderate), it was classified higher than the fourth building (High, High, High). The authors did not comment on the easily noticed fact that an expert ranked the third building (Grade I) above the grades of other buildings (IIA and III).

The MCDA classification based on the same old three criteria (and the previous partial assessments) introduces a logical order to the above-mentioned ranking. The third building got the lowest listed status, whereas the fourth premises – the highest one. The same assessment relations were preserved after including additional values as the criteria.

In this context, authors' comments on the above-mentioned results require further attention. After considering few possibilities, they come to the conclusion that the final listed status assigned by the experts is not only influenced by their assessments but **also by general impression**. This results in subjective assessments and unclear protection grade listing system.

The comparison of all 69 analysed buildings was presented in the same way in the attached annex. The above-mentioned differences between subjective assessments given by the experts and assessments carried out by using multi-criteria analysis are clearly visible there.

Work [27] focused on analysis of possible use of MCDA in order to support decisions on listing assets in the Polish National Inventory of Historic monuments Register A. Visitationist Church of St. Joseph in Warsaw (34 Krakowskie Przedmieście) was selected to be the object of research. From the practical point of view, the task has an academic character. In contrast, the analysis itself was based on factual data acquired from the National Inventory of Historic monuments.

The authors intentionally asked a person outside Warsaw, who is not involved in conservation or architecture but is a specialist in MCDA field, to support their decision on listing the asset in the Polish National Inventory of Historic monuments. This allowed them to carry out the assessment basing only on text information from White Card no. 111 and Appendices attached thereto [34], without expressing emotional engagement or personal preferences, however, showing at the same time complete understanding of the assessment method. The authors wanted to present:

- that it is possible to use MCDA methods already in making decisions on the scope of protection;
- to what extent the content of the White Card defines the monument value, and
- that using MCDA in the decisive process concerning the scope of protection automatically provides information on which values of a specific object are most important and, at the same time, which must be protected in the first place.

Hence, it is a hypothetical assessment in which the result is not the most crucial factor but the goal is presentation of the effectiveness of application of the following method.

The decisive process is presented in Table 4.

As the decisions of Stage IV could not be analysed by individuals not professionally dealing with heritage protection, the MCDA analysis in the discussed work has been completed at Stage III by presenting the most important values that should be protected (yet by a non-professional, only on the basis of entries to the White Card and its Appendixes).

The decisive criteria were based, to some extent, on work published in 2002 by Getty Conservation Institute Mason's [35], in which the set of values was systematized into a certain hierarchy¹⁹ by grouping socio-cultural and economic values in parallel.

¹⁹ R. Mason, 'Assessing Values in Conservation Planning: Methodological Issues and Choices', in M. de la Torre, (ed.), *Assessing the Values of Cultural Heritage. Research Report*, The Getty Conservation Institute, Los Angeles. pp. 10–13.

Table 4. The stages of decision making process concerning protection and results thereof.

Stage	Problem	Basis of decision	Result
I	Should the object be entered in the National Inventory of Historic monuments Register A?	General assessment	Decision: Yes or No
II	Why is the entry necessary?	Partial assessments	Ranking of values
III	What values should be protected?	The choice of values based on ranking	The chosen values.
IV	To what extent should the values be protected?	The chosen values.	Scope/subject of protection

The value hierarchy adopted by the authors consists of three levels. At the first level the following values were selected for consideration:

- founders and history (Fh),
- age (Ag),
- integration with environment (Ie),
- preservation state (Ps),
- historical documentation (Hd),
- implemented non-structural changes (Cn),
- implemented structural changes (Cs),
- bequest value (Bq),
- symbol value (Sy).

AHP method [36] was applied in assessing the relative importance of the above-mentioned criteria and the assessor compared²⁰ all possible combinations of these values in pairs by answering specific questions, e.g. – “Is value A of this monument:

- *definitely less important,*
- *significantly less important,*
- *less important,*
- *slightly less important,*
- *equally important,*
- *slightly more important,*
- *more important,*
- *significantly more important,*
- *definitely more important,*

than value B?”

²⁰ Using a 9-point Saaty's scale, see: [36], R.W. Saaty, 'The Analytic Hierarchy Process-What It Is and how it is used,' *Math. Modelling*, vol. 9, no. 3–5, 1987, pp. 163.

This style of relative assessment is presented in the best way by the following three tables showing results gained after comparing historical values with implemented structural changes, environmental integration with implemented structural changes and the state of conservation with the value of bequest. The relative assessment in the third case would be presented as follows: “the value of the state of conservation is equally important or slightly less important than its value as an object of national bequest”.

Founders and history (Fh) are

definitely less important than		significant-ly less important than		less important than		slightly less important than		equally important as		slightly more important than		more important than		significant-ly more important than		definitely more important than	
1/9	1/8	1/7	1/6	1/5	1/4	1/3	1/2	1	2	3	4	5	6	7	8	9	

implemented structural changes (Cs).

Integration with environment (Ie) is

definitely less important than		significant-ly less important than		less important than		slightly less important than		equally important as		slightly more important than		more important than		significant-ly more important than		definitely more important than	
1/9	1/8	1/7	1/6	1/5	1/4	1/3	1/2	1	2	3	4	5	6	7	8	9	

implemented structural changes (Cs).

State of preservation (Ps) is

definitely less important than		significant-ly less important than		less important than		slightly less important than		equally important as		slightly more important than		more important than		significant-ly more important than		definitely more important than	
1/9	1/8	1/7	1/6	1/5	1/4	1/3	1/2	1	2	3	4	5	6	7	8	9	

Bequest (Bq).

The determined relative importance of the presented criteria was as follows:

- Fh 0.120731893
- Ag 0.068855693
- Ie 0.124087605
- Ps 0.140763381
- Hd 0.124533563
- Cn 0.075681916
- Cs 0.077966247
- Bq 0.142728911
- Sy 0.124650791

Basing on the above assessments of importance of the main criteria (values from the first levels of hierarchy), the same ‘expert’ gave score in 1–5 scale to particular values of this specific monument, according to his own interpretation of the White Card records existing for this monument. Afterwards, these points were ‘weighed’ by multiplying them by the above-mentioned relative importances.

Bearing in mind the accepted sample set of values, a hypothetical 'expert no. 2' was applied in the assessment process. After obtaining simulated assessment ratings, the results of both assessments were averaged. The average number of points in 1–5 scale, i.e. 4.28, means the decision in Stage 1: 'YES, enter in Register A'. Additionally, we received (Stage 2), as presented in Figure 1, percentage shares providing information on how significant the individual values for the final result 'YES' were.

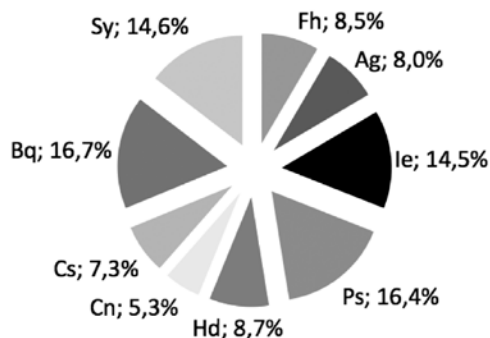


Fig. 1. Share of individual criteria (values) in hypothetical decision on entering an object in the Register.

As a result of analysing the reasons behind protecting a historic monument or site, we come to conclusion that hypothetical recommendation given by 'unprofessional expert' focusing predominantly on the White Card, suggests that s.s. Visitationists church in Warsaw should be protected mostly (stage 3) due to its values of: *national bequest* (Bq = 16,7%), *state of preservation* (Ps = 16,4%), *symbol value* (Sy = 14,6%) and *integration with environment* (Ie = 14,5%). The other 5 assessed values (age, founders and history, descriptions and historical documentation, structural and non-structural changes) are jointly two times less significant as the reason for protecting this monument than 4 values indicated in the assessment process. Hence, it was possible to effectively use monument-related information acquired from the government in order to make final decision on entering a historic monument or site into the register, just as in case of work [26] presenting application of MCDA to classification of specific assets in India and listing them using the right protection grades. Moreover, it was also possible to determine a set of the most important monument values that should be preserved in the first instance.

3.6 Supporting conservation decisions

According to various publications, the research on using MCDA methods applied in order to select the best conservation procedures and to do quality assessment of the works carried out was initiated in Greece in 2008 [37, 38]. The decision-making systems use technical, physical, chemical and economic criteria that specify what conservation value a specific procedure has. Although the said criteria are not monument values, application of MCDA methods refers to heritage protection. As it can be deduced from publications, the subject has not found followers until the year 2014.

Paper [28] will open our presentation of these works in sequence. This publication is focused on assessing the conservation-related effects of applying consolidation materials used in cultural heritage protection. The publication involves a general discussion on the proposed system, which supports the decision-making process applied to assess usefulness of organic and non-organic materials, nano-particle lime and alkoxyxilanes. The authors present 10 assessment criteria that are not object values but instead, they characterize the results of stone consolidation. For the assessment purposes it was assumed that consolidation should provide sufficient increase in hardness, resistance to environmental factors while keeping the original colour, chemical compatibility, adequate

depth of penetration of the used agents, absorption capacity, meeting the required standards. Moreover, the materials should be easily accessible. There is also the 'inversibility' criterion, which is used probably instead of the commonly applied 'reversibility', i.e. reversibility of procedures.

Publication [29] is another work of Greek scientists from National Technical University of Athens. This publication provides results obtained by applying multi-criteria analysis method used for evaluating cleaning works carried out on the capital of the column in National Museum of Archaeology in Athens. Cleaning methods included three different types of compresses and wet 'sandblasting' with micro-particles of calcium carbide (diameter below 80µm). Basing on in situ measurements, performance of which involved application of three methods, i.e. Scanning Electron Microscopy with Energy Dispersion by X-ray Analysis Laser Profilometry and Colorimetry, it was possible to determine six parameters characterizing the already used cleaning treatments:

- patina preservation index (%),
- preservation index of gypsum layer (%),
- fracture density (%),
- actual/projected area ratio,
- roughness (µm),
- total colour difference.

Basing on the above measurements, the decisive system calculated Cleaning Performance Index (CPI) for each of the four cleaning methods. The Index could be unacceptable, moderate, acceptable or optimal-advised. The described methodology was tested on three different marble surfaces of the Museum premises.

Recently, on ESRAC conference²¹ organised in Florence in June 2014, a group of scientists from Spain presented a paper [30] on using MCDA methods to measure effects of carrying out consolidation treatments and hydrofobisation of stones that were used as building material for Jerez de la Frontera Cathedral in Cádiz province of Spain.

The procedure adopted by the authors consists of six steps, starting from identifying criteria applied for evaluating conservation procedures to applying the accepted MCDA methods in order to create final ranking of in situ procedures.

The following attributes characterising conservation effects were accepted: weight increment, porosity variation, capillarity absorption, water desorption, US (ultrasound) rate, colour changes and accelerated weathering.

Conference materials, however, include only summary of the work, yet it is probably worth monitoring whether complete research results will be published.

3.7 Chapter summary

The presented issues of monument valuation in multi-criteria decision-making support do not include their mathematical basis and calculation formulas. The aforementioned examples were selected mainly on the basis of possibilities to discuss monument values as well as results and usefulness for further researches on applying MCDA methods in monument valuation.

Table 5, placed on the following pages, presents the data in a compact form that might be helpful for further analysis of dependency of the kinds of considered values of the object on the kind of decisive task.

It summarizes related publications and indicates situations in which MCDA methods were applied. It also presents the number of decisive criteria, including the number of values used as criteria.

²¹ 6th European Symposium on Religious Art, Restoration & Conservation, 9–11 June, 2014.

Table 5. Publications on using MCDA in the issues of monument protection

Goal of the analysis	Number in bibliogr.	Country	Number of criteria	Number of values	Names of values	Comments; sub-criteria
Management, state of conservation of archaeological site dependent on new utility function	[13]	Italy	4	3	<ul style="list-style-type: none"> • landscape values • future cultural development • economic advantages 	(current, entity of change, structures reversibility) (maintenance of cultural characteristics, reversibility of intervention, accessibility to the study, respect for archaeological subsoil) (expenditure, economic return)
Management, new utility function	[14]	Taiwan	6	6	<ul style="list-style-type: none"> • cultural, • economic, • architectural, • environmental, • social, • continuity 	(historical, artistic, authenticity and integrity) (architectural character, technical value, materials and decorations of building) (place, potential quality of surroundings) (compatibility of newly introduced uses with existing public interest, social value, increasing of public awareness, involvement and support, increasing enhancing the role of communities) (ecological and cultural sustainability)

Goal of the analysis	Number in bibliogr.	Country	Number of criteria	Number of values	Names of values	Comments; sub-criteria
Management, new function	[15, 33]	Italy	3	2	<ul style="list-style-type: none"> · typology of historic asset, · typological structure 	multilevel hierarchy; there are also technical parameters: <ul style="list-style-type: none"> · finishings (as a part of Reversibility); and · structure, · fittings and decorative elements (as part of Invasiveness)
Management, use of building for touristic functions	[16]	Italy	5			
Management, the decision of order of taking up works.	[19]	South Korea	24 (on level 3)	5 (on level 3)	<ul style="list-style-type: none"> · academic significance, · familiarity and preservation concerns · regional significance · functionality · assigned classification 	level 1: importance of cultural heritage; level 2: – historical and architectural symbolism;
Management, priorities of protection and rebuilding.	[20]	Lithuania	10	2	<ul style="list-style-type: none"> · value of building in terms of heritage; · remains of architectural periods 	architecture assessed in terms of <ul style="list-style-type: none"> · exclusivity, · authenticity, · purity and conformity with a respective epoch

Goal of the analysis	Number in bibliogr.	Country	Number of criteria	Number of values	Names of values	Comments; sub-criteria
Management, granting funds	[21]	Slovenia	24 sub-criteria in 8 criteria	19	<ul style="list-style-type: none"> · educational, · scientific, · use, · non-use, · investment, · architectural, · integrity, · rarity, · spiritual-religious, · newness, · secular significance, · landscape, · spatial, · structure, · materials, · previous interventions, · archaeological, · authenticity, · technological 	all of these values are present on the second level of hierarchy as <i>sub-criteria</i>
Management, granting funds	[22]	Taiwan	10	3	<ul style="list-style-type: none"> · historical, · economic, · touristic 	on the second level of hierarchy
Management, risk assessment, conservation priorities	[17]	Algeria – national park	9	6	<ul style="list-style-type: none"> · nature of ground surface, · presence of source of water, · presence of vegetation, · quality of vegetation, · nature of slope (terrain), · presence of fauna 	a perfect illustration of a thesis that the set of values is dependent on the kind of heritage
Management, risk assessment	[18]	Georgia	5			only natural threats and 4 types of damage and type of building

Goal of the analysis	Number in bibliogr.	Country	Number of criteria	Number of values	Names of values	Comments; sub-criteria
Classification, categories of protection	[26]	India, West Bengal	3 (in 1989 version) 9 (in the newer version)	3 8	<ul style="list-style-type: none"> · historical, · architectural, · usability <i>additionally:</i> <ul style="list-style-type: none"> · sociocultural · integrity, · accessibility, · public opinion, · local response, 	and additionally · signs of deterioration
Classification	[27]	Poland	9	9	<ul style="list-style-type: none"> · history and founders · age · integration with · environment · state of preservation · historical documentation · non-structural changes · structural changes · bequest value · symbol value 	
Conservation, choice of materials	[28]	Greece	9			technical, physical, and chemical, and economic criteria
Conservation, assessment of effects of cleaning	[29]	Greece	5			physical and geometrical quantities measured on the surface of wall
Conservation, choice of materials	[30]	Spain				Technical and physicochemical criteria

4. CONCLUSIONS

Objects can be considered cultural heritage only when they are characterized by specific values of high intensity. This means that good heritage valuation systems should enable values to be selected objectively and the degree of intensity of such values that exists in the object itself to be assessed objectively. The modern methods supporting decision-making process can be perfectly applied in such cases. The multi-criteria decision analysis (MCDA) applied in monument valuation shows that using results of operational research broadens our perspective

on monument valuation and offers tools that were tested in multiple domains of life. Adapting these tools to the needs of monument conservation environment requires undertaking joint actions by specialists from both fields and can result in creating a new, important, and necessary multidiscipline research platform.

Monument value derives from features (attributes) of a historic monument, both tangible and intangible ones. Additionally, the tangible attributes are measured by applying various units (percentage, currency, kilometres of distance from public transport, age of the object, level of authenticity) and quantities (from fractions to millions). Hence, there is an objective psychological difficulty of comparing such values. Furthermore, adopting an insufficient number of valuation features may result in neglecting important values. On the other hand, increasing the number of features makes it impossible to rationally compare them.

Moreover, economic, social, and environmental factors, as well as cultural conditioning etc. exert influence on a value. The features of monuments should be also perceived in the context of passing time. Consequently, there are contexts of the past, the present and the future. Additionally, different stakeholders can perceive the same monument from different perspectives.

A thorough monument valuation should integrate both different contexts and the possibility to compare multiple measurable or non-measurable values.

The discussed examples indicate that it is relatively easy to separate valuation processes concerning the scope of heritage protection and the decisions on applying such protection from valuation processes, in which financial aspects play the important role. It is therefore advantageous to divide the sets of features of heritage valuation into at least two sub-sets: 1) for inscribing into the register and determining the scope of protection and 2) for preserving heritage, including allocating funds for further protection and conservation works.

In the first case the set of valuation features basically results from the body of law reflected in currently binding national regulations and international legal documents. Hence, the number of stakeholders is remarkably limited and it is easier to work on the MCDA applied in making decisions on monument protection and its potential scope.

In this context it was a good decision to add “an comprehensive valorisation of historic monuments determining their real and actual values” where “arrangements and experiences relating to the protection of sites inscribed in the UNESCO World Heritage List as well as important international documents recommended by ICOMOS will indicate which strategies and assessment criteria will be deployed” [39] to the agenda of the National Centre for Historical Monument Studies and Documentation. However, given the development of MCDA usage that occurred in the period of three years after creating this agenda, we can consider the assumed limitations stating that everything is going to be based on “patterns that are currently implemented in England by English Heritage” to be **inadequate with current knowledge**. The writings review included herein proves that, in order to avert subjective and questionable decisions, it is worth using widely known MCDA methods; not to make automatic decisions, but to provide clarity and make the evaluation process behind this decision more objective.

The analysed writings prove that, on the basis of available information and legally binding regulations on legally protected values, it might be possible to undertake works on developing a ranking of values (attributes of the monument) which are applied as decisive criteria on the stage of registering a monument as well as on further stages of its existence. Especially MCDA could be used **to support decisions on prioritising conservation works, urban issues, prioritising financial assistance aimed at monument protection, and the choice of a new utility function that would be served by historical properties**. According to writings review, those are the main strands in which MCDA is applied in heritage protection.

Developing appropriate MCDA methods and adopting registry records or providing them with heritage values acquired as a result of applying such methods should make monument protection easier *inter alia* in case of arguments with developers and urban planners as well as in case of making the above-mentioned decisions within heritage management.

It is obvious that in conservation field the only MCDA methods that can be suggested are the ones that are acceptable and provide full transparency of the ways of developing alternative decisions, because in such important matters as national heritage protection and management, decisions and procedures supporting them have to be open, clear and understandable. The suggested decisions cannot result from 'black box' operations as this could exert equally harmful influence as in the case of out-of-substantive decisions based on personal, political or financial preferences.

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CONTEMPORARY VALUES ASSESSMENT OF VISUAL ART HERITAGE – AN ATTEMPT TO DESCRIBE AND SYSTEMATIZE

[values of cultural heritage, visual art and value, values system of visual art,
new understanding of the cultural heritage in the twenty-first century]

Iwona Szmelter

Introduction to values assessment visual arts

Assessing cultural heritage values is an open record of ideas of diverse cultures and civilizations. The distance of time is needed for synthesizing the concept of cultural heritage.¹ As a result, attributes of values of contemporary heritage are difficult to be defined these days in *status nascendi*, although they are really needed to prevent its destruction. Values assessment is even more complex and necessary due to the new, broader understanding of meaning of the cultural heritage in the 21st century, combining legacy of culture and nature, as well as material, intangible, and digital heritage.

The aim of this study is to describe proposed values assessment methods of the contemporary wide range of cultural heritage values, with particular reference to visual art heritage. This paper presents a hypothesis about the need for broader, multi-criteria approach to values assessment and heritage protection. The term 'visual arts' refers to different areas of artistic output perceived visually; nowadays, the term is used instead of traditional terms, e.g. fine arts, as the previously used phrases are less adequate in the face of modern art phenomena, e.g. environment, performance, installation, hybrid, total art, and others.²

It is assumed that values assessment should be compatible with new understanding of heritage and ethics, i.e. adopting holistic perspective of study when analysing each work of art individually. Due to rich and diverse cultural heritage resources, this approach can be an 'acrobatic' challenge. In this resource, visual arts probably have the most diverse character and institutions dealing with arts are perfectly aware of this fact. It is mainly due to these institutions that people have at least basic idea of arts, or *Artworld* (term coined by Arthur Danto),³ including conceptual art, the ready-made, and other modern forms related with the decline of art, which, however, is only apparent since the said forms have already entered 'heritage bloodstream'.

High social status of arts, its function and its prestige in the society is based on strong relations between individual works of art and history, starting from prehistory and finishing at the modern times.⁴ Nowadays, arts institutions play a crucial role in this relation by pursuing specific policy and selecting modern and contemporary objects properly.⁵

¹ D. Gillman, *The Idea of Cultural Heritage*, Cambridge University Press, 2010, passim.

² PWN Encyclopedia, <http://encyklopedia.pwn.pl/haslo.php?id=3983522>, (accessed 10.07.2014), *Key Contemporary Thinkers*, (eds.) Vickery J., Costello, D., Berg, New York, 2007, p. 3.

³ A. Danto, 'The Artworld', *The Journal of Philosophy*, vol. 61, no. 19, 1964, pp. 574–6. Notes in: A. Danto, *The Artworld: Journal of Philosophy*, Cracow, Jagiellonian University Press, 2006, pp. 7–35.

⁴ G. Dickie, *Art and Value*, Wiley-Blackwell, 2001, pp. 98–104.

⁵ Peter Bürger, by using the concept of '*institution of art*' describes a social frame in which a work of art is created and experienced. The author suggests existence of social status of art, its functions and prestige in the society that anticipates relations between an individual work of art and history. in: Bürger, P. *Theorie der Avantgarde*. Suhrkamp Verlag 1974. English translation University of Minnesota Press, 1984, 90

In reality, interpretation of the assessment of the value of arts has been facing obstacles for over 200 years, i.e. since ideological liberation, including romantic changes and deliverance of art from a 'stiff corset' of technique-related rules. Freedom of artistic expression has become a fact. This challenge is particularly risky for values assessment, especially at the times when visual arts are so broadly defined. This concerns both traditional and new forms, which are often non-durable, conceptual or put on the sidelines of mass art.⁶

New, multi-criteria understanding of the heritage

The philosophy of protecting heritage values assumes that cultural existence is reflected at each, also contemporary, stage of human development. It is rooted in human nature and reflected in the present times. As a result, people should aim at describing it in good time, as well as at considering philosophical aspects of assessing values of modern art and taking steps to protect, save, and transfer it to the future.

Nowadays, the theory of maintaining cultural artefacts consists of elements of different origin and values assessment sources. Theories formulated in accordance with historical relativism developed at the beginning of the 20th century by Alois Riegl,⁷ Max Dvořák⁸ as well as the theory of restoration proposed by Cesare Brandi⁹ in 1963, are still valid. According to Brandi, restoration of works of art involves identifying and recognizing a work of art in its physical form as well as polarizing values and their twofold interpretation, i.e. aesthetic and historical. This is an example of a critical interpretation of a work of art. It is interpretation of values made by viewers according to their perception. The aforementioned theories have a common denominator, i.e. protection of values of the originals as well as superiority of conservation over restoration. Currently, they are considered to be a classic canon of theory and their main assumptions exist now in the structure of documents and have become ubiquitous due to several countries ratifying the Venice Charter from 1964. It happened in accordance with the rules of convergence – similarities in social modernization that were introduced in the 1960s. In compliance with the rules, as a result of social development, diverse societies, aims, economies, and countries are gradually becoming similar to each other. In the process of adopting western models of culture, the Anglicism 'westernization' has become widespread. This model defines pro-Western tendencies in art, also referred to as Americanisation, 'occidentalisation'. Contemporary globalisation is another step in the process of standardizing and becoming increasingly similar, even despite significant differences among societies. Such tendencies contradict the attempt to keep cultural diversity to be perceived as a value of cultural distinctiveness. Apart from them, there are also such reactions as rejection and reformism.¹⁰ Buddha statues in Bamiyan, nonexistent statues that were held in central Afghanistan at Band-e Amir lake, exemplify rejection of values introduced by a 'different' culture. In 2001, Afghan Taliban destroyed the statues cut in a rock by Buddhist monks in the 6th century. Reformism unites global trends in protection of art values all over the world.

⁶ B. Buchloh, *Neo-avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975*, MIT Press, 2001.

⁷ A. Riegl, 'Der moderne Denkmalkultus. Sein Wesen und seine Entstehung, 1903', in A. Riegl, *Gesammelte Aufsätze*, Augsburg/Vienna, Filser, 1929, pp. 144–93.

⁸ M. Dvořák, 'Katechizm opieki nad zabytkami', in P. Kosiewski, J. Krawczyk (ed.), *Zabytek i historia*, trans. R. Kasperowicz, Oficyna Mówią Wieki, 2002.

⁹ C. Brandi, *Teoria del restauro*, Turin, Einaudi, 1963; C. Brandi, *Teoria restauracji*, trans. M. Kijanko. G. Bassile and I. Szmelter (eds.), Warsaw, 2006.

¹⁰ S. Huntington, *Zderzenie cywilizacji*, Warsaw, Muza, 2007, pp. 105–115.

The attitude towards values of the cultural heritage set in the western civilization is based, as far as heritage protection is concerned, on the awareness of the meaning of originals. Authenticity of a work of art is the most essential of all features transmitted since the beginning of its existence; from material evidence of its presence through the chain of events in its history. Moreover, authenticity refers to the existence of art in time and space, its unique existence in a place for which it was created. The presence of the original is of supreme importance for the concept of authenticity. Although technical reproduction has no direct influence on the original work of art, it is assumed that, as a result, its quality and authenticity become always impaired.¹¹

In a wider perspective, the western version of the heritage value protection theory deals not only with originals, preserving the idea, and stopping disintegration of the matter, but also with the aspect of personal and group identity, i.e. caring, more than ever before in history, for heritage.¹² Attention is also paid to intangible values and the meaning of Eastern philosophy. Issues related with generation continuity provide a basis for the theory of human cultural activity. However, inter-generational transfer encounters obstacles at every civilization crossroads and the beginning of the new age.¹³

Taking into account the fact that undoubtedly people are facing yet another turning point of civilization, numerous authors make an effort to understand changes concerning the latest visual art, including installations: "Strong attachment to ethics of authenticity, the original, and to historical correctness is highly controversial in the field of art and hence, it fails to keep up with ephemeral character of installation art. Original objects are honoured and everything that resembles, exchanges them or does not derive from originals becomes *taboo*. As a result of re-launched, repeated exhibitions, it is possible that at the end no 'original' element will be used, e.g. architecture, space, light, electronic components, media, audio or visual elements."¹⁴ It turns out that destroyed replicas of works of art, emulations, repetitions of virtual works of art, are fully accepted. However, they have to be based on documentation concerning the original as well as defined by social sense of culture, collective memory, and attitude to mutual duties.

Since the beginning of the 21st century, social and economic sciences promoting ideas of social participation in heritage conservation and preservation have taken the lead in values assessment.¹⁵ Salvador Muñoz Viñas claims there is a conflict between *stakeholders*, 'social sustainability', changes of understanding heritage functions, as well as interpreting market aims and protecting values in the theory of conservation.¹⁶ Current legal norms and the role of ethics become extremely important in defining agreement frames. Additionally, the need for revising assessment of values of cultural heritage and contemporary visual arts is also increasing.

¹¹ J. Thomas (ed.), 'Reading images', in *Readers in Cultural Criticism*, New York, Palgrave Macmillan, 2000, p. 64

¹² H. Pereira, 'Contemporary trends in conservation: culturalization, significance and sustainability', *City & Time* vol. 3(2), no. 2, <http://www.ceci-br.org/novo/revista/docs2008/CT-2008-104.pdf>, (accessed 14.12.2013).

¹³ I. Szmelter, 'The contemporary theory of the conservation and restoration of cultural property: outline of issues (Współczesna teoria konserwacji-restauracji dóbr kultury. Zarys zagadnień)', *Ochrona Zabytków*, 2006, no. 2, pp. 5–39.

¹⁴ W. A. Real, 'Toward guidelines for practices in the preservation and documentation of technology-based installation art,' *Journal of the American Institute for Conservation*, no. 40, 2001, p. 216.

¹⁵ M. de la Torre (ed.), 'Assessing the Values of Cultural Heritage', 2002, www.getty.edu/conservation/field_projects/values/values_publications.html (accessed 19.06.2014).

¹⁶ S. Muñoz Viñas, *Contemporary Theory of Conservation*, Oxford, Elsevier Butterworth Heinemann, 2005

Assessment of values – a proposed structure

This study presents a values assessment system based on two general categories:

- cultural and historical values
- socio-economic values.

Values of the cultural heritage, particularly of visual arts, are related with critical assessment of both intellectual and practical approaches to solutions of the key problems that can be faced in heritage protection. The suggested multi-criteria analysis treats cultural heritage as a unity, which is material, intangible and digital. At the same time, in individual cases of visual art, each historic monument or site and object of modern art have their own, individual array of values.

The proposed system of values consisting of two major categories and sub-categories is of great importance since the two general categories of values stem from humanities and socio-economics. Their mutual connections in form of sub-criteria can be a useful key not only in objective recognition, but also in treatment, collections, maintenance, and exploitation projects. Moreover, the said connections can be helpful in gaining economic and social advantages and making profits. Mutual connections of subcategories should be adapted to individually valued works of art and specific values assessment needs. In order to facilitate orientation in the values assessment system, the categories have been presented in the extended table below. The names were taken from values assessment-focused discussions from author's previous publications.¹⁷

¹⁷ I. Szmelter, 'New Values of Cultural Heritage and the Need for a New Paradigm Regarding its Care, CeROArt, <http://cerart.revues.org/3647>; I. Szmelter, 'Innovative Approach to the Complex Care of Contemporary Art', *Knowledge Tree*, ed. and project of research in volume, Archetype London /ASP Warsaw, 2012; I. Szmelter, 'An Equilibrium Towards 'Less-More' problems? The Innovative Preservation of the Modern and Contemporary Heritage in Architectural Space,' *Fabbrica della Conoscenza* vol. 16, Naples, 2012; I. Szmelter, 'Sztuka totalna czy dychotomia. Klasyczna i nowoczesna sztuka w dokumentacji i owork', in Ł. Guzek (ed.), *Sztuka i Dokumentacja*, vol. 5, 2011; I. Szmelter, 'Arbeitsplatz – kod; materia, miejsce, przestrzeń i pamięć (Arbeitsplatz – code; matter, place, space, memory)', Mirosław Bałka, Salon Akademii, ASP, Warsaw 2011; I. Szmelter, 'Evolutionary Character of The Care of Cultural Heritage; The Role of Pre-Acquisition,' IIAS, Baden-Baden, 2011; I. Szmelter, 'Rethinking a New Complex Science and Care of the Heritage of Visual Art', in *Art & Science, International Conference on System Research, Informatics and Cybernetics*, IIAS, Baden-Baden, 2010; I. Szmelter, 'Ochrona zbiorów – wspólnota działań ekonomicznych i etycznych (Collection's protection – a synergy between ethical and economic activities)', in: B. Gutowski and D. Folga-Januszewska (eds), *Ekonomia Muzeum, Polish-British conference and workshops for museologists under auspices of MKiDN*, Warsaw, UKSW, 2010; I. Szmelter, 'New Frame for the Preservation of Modern Art and Culture Heritage,' in U. Schaedler-Saub, A. Weyer (eds.), *Theory and Practice of the Preservation of Modern and Contemporary Art – Postprints of International Symposium Theory and Practice in Conservation of Modern Art: Reflections on the Roots and on the Perspectives*, Hildesheim, Hoernemann Institute, HAWK, January 13–14 2009, London, Archetype Publications, 2010.

CULTURAL AND HISTORICAL VALUES	SOCIO-ECONOMIC VALUES
Artistic value; It is assumed that <i>artistic values</i> become visible as a result of exploring heritage; Along with socially accepted values, there is also a <i>relative artistic value</i> – congruence with contemporary creation will,	Economic heritage value as a source of: <ul style="list-style-type: none"> – social well-being, – cultural tourism, – providing workplaces, etc.
Aesthetic value; <ul style="list-style-type: none"> – including aesthetic and educational value of the past, – demonstrating aspects of contemporary aesthetics (visual attractiveness), etc. 	Educational value for social development; <ul style="list-style-type: none"> – heritage as an evidence of continuous development and evidence of its importance, – building the sense of social well-being, etc.
Historical values; <ul style="list-style-type: none"> – protecting historical character of areas, including memorial value (historic places and places important for the image of the place), – history of ideas and people (human memory), – national value, – mission value (educational message 'the past for the future'), etc. 	Social values; <ul style="list-style-type: none"> – acquiring and extending knowledge for stimulating social development, – value of maintaining regional and local specificity, – providing workplaces, – the value of information and 'market' value for emulating and recreating historic events, battles, etc.
Identity and identification value; <ul style="list-style-type: none"> – the role of cultural heritage in social identity; global, regional, individual, – self-development 	Functional values; <ul style="list-style-type: none"> – use value – as evidence of function in past human activity; idea and performance, etc. – workplaces
Scientific value; significance of research, discoveries, value of methods and technology (heuristics in creativity, significance of discoveries and new theories)	Social values increasing social participation in heritage, arts (so-called 'reflective society'), <ul style="list-style-type: none"> – influence of heritage value (material, intangible, digital) on selecting the right tourism model
Emotional values; <ul style="list-style-type: none"> – for evoking historical or aesthetic feelings – developing empathy and understanding of heritage continuity (genius loci) – rarity value, uniqueness, exceptionality 	The value of 'cultural product' – establishing identity by; <ul style="list-style-type: none"> – regional, political value, – value for minority groups, – digital, situational replay of historic events for the purposes of cultural tourism, – reproduction ability (mass influence),
Authenticity value; <ul style="list-style-type: none"> – holism in the modern understanding of the entire meaning of authenticity – matter and/ or idea; – veracity of heritage in the field of material, intangible and digital heritage – ideology issues in participation approach to cultural heritage values 	Operational value: <ul style="list-style-type: none"> – usefulness to a creator and a receiver in activities they carry out mutually; – potential value for future use and generation of values

Document values: – as an evidence, a document of human activity in the past (idea and performance); – archival value for preserving material culture, technology, political ideas value, regional value, etc.	Social and administrative values; for organizing forms of social life for diverse generations and groups, educational – from kindergarten to senior, relaxing, rehabilitative
Integrity – means completeness in terms of both an object and its historical aspect. Integrity allows us to specify the extent to which (how well) the assessed object represents a specific period or a theme that it is to illustrate. Integrity of visual arts postulates transfer of values, which is compatible with creators' intention.	Value for building the image and a trademark e.g. of a person, product, place, region – by its relation to historic event, tradition or a figure (association), artists' copyright
Creative value; the work of human creative genius – artistic or technical, style of an object (<i>design</i>)	Novelty value; satisfies natural human pleasures and curiosity about the new; change of management
Cultural values in space: location of an object (<i>location</i>), project in a sense of system of elements creating a form, a plan, <i>genius loci</i> , influence of a structure of a work of art exerted on space, physical setting of an object (<i>setting</i>)	Value of cultivating local craft; Craft skills present in a specific culture in a specific period (<i>workmanship</i>), continuation of a natural character of a setting, relationship of a human being with material of which the object is made in a given epoch (<i>materials</i>)

Table 1. Cultural and historical values and contemporary socio-economic values based on current knowledge and application of new terms.

The recommended values assessment structure was presented in full version on Interim Meeting ICOM-CC, Working Group and Theory in Copenhagen in May 2013 and published afterwards for CeROArt in form of a text and tables.¹⁸ Below, a number of considerations over a justification of the proposed values assessment system are presented.

Revolution of forms of art and introduction of digital heritage

Systems applied in the values assessment of contemporary visual art focus on its dichotomy. On one hand, traditional disciplines work perfectly, but on the other hand, art forms have been being transformed for over two hundred years. The transformation is a consequence of a romantic vision of artist-creator and subsequently, of contemporary and modern arts. Thus, we have to face an alternative whether to accept the fact that the art is free in its transformations, or to defend inherited, traditional artistic canon. Since it is impossible to stop the course of history, the answer to this question seems to be obvious. Recently born e-culture and open form of existing art of digital media implicates virtual character of an artistic object and its heritage. The new system of values is created by the participation in the e-protected heritage free sharing of content and ideas valuation.

¹⁸ See: I. Szmelter, 'New Values of Cultural Heritage and the Need for a New Paradigm Regarding its Care,' CeROArt, <http://ceroart.revues.org/3647>, (accessed 20.07.2014).

In contemporary art, the term 'time-based media' refers to installations that 'exist in ontological sense between performance and sculpture (...) and the distinctive features include lasting and experiencing them in a context of the passing time'.¹⁹ Life span of art installations depends on individual character of art and it is not limited to permanent matter.²⁰ On the other hand, a professional register and documentation, frequently kept in digital form, prevents this kind of art from being transitory. Digital culture, being developed in front of our eyes, extends the message of the value of transitory art and gives new 'life after life'. As we strongly believe that we live at the turning point of our civilization, we should try to describe the philosophy of change and look for a key to revise assessment of cultural heritage values.

Philosophical and social re-orientation

After radical changes had occurred in art, there was a mental breakthrough in traditional knowledge about arts and in the way people care about art heritage. Philosophy of assessing visual art values is based on cultural relativism as presented in theoretical outline provided by Alois Riegl. According to the outline, validity of a specific judgement depends on generally accepted assumptions, opinions or cultural bases. Therefore, optimal values assessment should be carried out exclusively in the context of system in which expressed opinions refer to understanding recipients. Over time, this system of communication between different cultures and generations becomes a tradition and functions as a social norm. According to Habermas, in case of the lack of such bases, it is practically impossible for different cultures to understand each other.²¹ Nowadays, the meaning of mutual, conceptual bases necessary to find common ground and moral norms of behaviour is increasing. Values assessment involves therefore contrasting relativism, perceived as respect for cultural heritage, without absolutism in assessment. In the assessment of the artistic value of visual art, cultural relativism means adopting an open attitude towards conducting researches, rejecting value indicators used in assessing the value of one's own culture as a measure of assessing the value of a different one. Variety of works of art depends on the context in which they have been created as well as on the social function they serve. Sometimes these functions involve creating artistic criticism that cannot be omitted, as it is proved in *The State of Art Criticism* edited by James Elkins and Michael Newman.²²

George Dickie mentions changeability of the message conveyed art as well as the need for reformulating institutional definition of art: "A work of art, in terms of classification, is believed to be an artefact (...), purpose of which is to be presented to general public and art."²³ His 'institutional theory of art' reveals that an object created by an artist is not a work of art but an artefact, which, as a result of specific standards set by the society, can gain a status of a work of art. According to Roman Ingarden, Polish philosopher and phenomenologist, relativity of assessment is natural. Whereas the said assessment includes an objective scale of artistic values of interpreting a work

¹⁹ P. Laurenson, *Developing Strategies for the Conservation of Installations incorporating Time-based Media. Gary Hill's between Cinema and Hard Place*, 2004, www.tate.org.uk. See also: P. Laurenson, *The Management of Display Equipment in Time-based Media Installation*, 2005, www.tate.org.uk.

²⁰ M. Jazdzińska, 'The Lifespan of Installation Art', in T. Scholte, G. Wharton (eds.), *Inside Installations; Theory and Practice in the Care of Complex Artworks*, Amsterdam University Press, 2011, pp. 11–21.

²¹ J. Habermas, 'A Genealogical Analysis of the Cognitive Content of Morality', in C. Cronin and P. de Greiff (eds.), *The Inclusion of the Other*, Studies in Political Theory, Cambridge 1998, pp. 3–46.

²² J. Elkins, M. Newman (eds), *The State of Art Criticism*, New York – London, Routledge, 2008, http://www.tartumuliseb.net/State_of_Art_Criticism.pdf, (accessed 10 May 2014).

²³ G. Dickie, p. 107.

of art, aesthetic values and experiences are included in the subjective sphere.²⁴ Value qualities (artistic and aesthetic) perceived collectively in the spirit of phenomenology, involve visual arts included in the canon of traditional artistic disciplines and disciplines related with the artistic ones that resulted from development of civilisation, e.g. photography. Rebellion against 'homogenization' of cultures creates new cultural patterns as cultural heritage value, e.g.: awareness of individual meaning of a human being, behaviour, uniqueness(*rarity*).²⁵ Counterculture becomes a form of protest against unifying forms of art, producing goods in factories, and popularizing, generally speaking, commercialization of the world. Nowadays, numerous artists become famous after creating or being involved in a scandal. Shock has existed in art since the beginning of the 20th century, starting with Marcel Duchamp's presentation, which introduced changes. A urinal exhibited in 1917 as a sculpture called "Fountain" gave rise to the age of Dadaism, which is a conceptual art.²⁶ At the same time, these changes had initiated hermeticity of the new art and the rejection of its values by traditional thinkers in great part of society.

New experiences in semiotics, post-structuralism, psychoanalysis, cultural studies, etc. became new sources of inspiration for cognitive humanists. According to professionals, modern visual art cannot be limited to theory and definition. Art is internally free, can move around different worlds and reject dogmas and definitions.²⁷

Reorientation of attitudes in the assessment of cultural heritage values refers to the approach to heritage protection rules. Antimony 'modern art vs. traditional art' presented in literature concerns attitudes towards values, including authenticity. It seems to be artificial from the perspective of culture continuity. The only aspects that change are values assessment perception tools, which extend the concepts by including aspects of heritage and its conservation.²⁸

Due to the links between material and intangible values and their different typology, e.g. in case of architecture, relics of techniques or visual art, no clear scenario is possible. Marie-Theres Albert explains: "When we think about cultural heritage, most frequently we can see material heritage. I do not agree with this one-sided view. A building itself, a heritage or historical object will neither determine experiences nor shape identity. Even the most authentic cultural goods of, following the UNESCO terminology, 'universal value', become more significant for identity only when they are representative for convictions expressed by society."²⁹

Defining meaning and determining values of a work of art does not concern only a matter and boundaries of the original.

²⁴ R. Ingarden, *The experience, the work of art, the valuation (Przeżycie, dzieło, wartość)*, Warsaw, 1971, passim.

²⁵ On the need of dealing with the theory: D. Lowenthal, 'Authenticity: Rock of Faith or Quicksand Quagmire? Conservation', *The Getty Conservation Institute Newsletter*, vol. 14, no. 3, 1999.

²⁶ See: <http://www.understandingduchamp.com>, (access 10.06.2014).

²⁷ A. Clark, 'Feature-Placing and Proto-Objects,' *Philosophical Psychology*, vol. 17, no. 4, 2004, pp. 443–469.

R. A. Rensink, *The Dynamic Representation of Scenes. Visual Cognition*, vol. 7(1/2/3), 2000, pp. 17–42.

²⁸ B. Lagerqvist, 'A System Approach To Conservation And Cultural Resources', <http://cipa.icomos.org/fileadmin/papers/olinda/99c101.pdf>.

²⁹ M.T. Albert, 'Kultura, dziedzictwo, tożsamość (Culture, Heritage, and Identity),' in M. Murzyn, J. Purchla (eds), *Dziedzictwo Kulturowe w XXI wieku, Szanse i Wyzwania (Cultural Heritage in the 21st Century, Opportunities and Challenges)*, Cracow, MCK, 2007, p. 50.

Attitudes to cultural heritage have always been changing in the history and were related with different attitudes adopted by patrons and rulers, with theories and conceptions of authenticity consisting of different levels: both culturally, and on the timeline³⁰.

Nara Document on Authenticity published in 1994 introduced new broader understanding of the meaning and ideas related with authenticity. It also changed connotations attached to cultural heritage objects.³¹ Taking account of a specific character of work, i.e. material and ideological, one could state that even the basic questions concerning the way in which these two factors are preserved in visual arts, require conducting research, preparing documentation, gathering first-hand information, i.e. information obtained from an artist or from reliable data collected in the period in which a work of art was created. This information will define what kind of work of art it is: whether it is stylistically homogeneous or a palimpsest and to what extent an object (that can be materially downgraded) conveys values and ideas developed by its creator. In other words, assessing values of a visual work of art involves a crucial factor, i.e. how ideas illustrated in a specific material convey author's thoughts and intentions.

Collectors and individuals engaged in museum work face a great challenge, i.e. answering the question on the extent to which reconstruction and emulation are allowed. The meaning of works of art, disintegration of which is unacceptable for us, implicates changes in how galleries and museums behave. It results in giving approval for such emulations.³² The imitation in question is controlled by professionals who assess validity of decisions, e.g. as in the case of emulating works of art exhibited in Tate in London:³³ emulations made of Naum Gabo polyurethane changed into scrap metal or, reconstruction of sculptures created by Katarzyna Kobro and exhibited in Museum of Art in Łódź, which were ground-breaking for avant-garde, however were lost in war. Furthermore, preserving use values of heritage results in other problems. Chris Caple noticed something that obliges future generations: works of art are perceived as genuine objects created for specific reasons and based on specific ideas.³⁴ Therefore, in case of functional objects of specific use, it is more important to maintain functionality of a matter rather than its authenticity. Works of applied arts are not only evidence of their authors' specific achievements, artistic will, and civilisation proof but one must also interpret them in order to understand their functions and make a potential decision about undertaking necessary reconstructions. Authenticity, in case of the so-called *time based media*, can be described by defining character of the created works of art and by following artist's concept.³⁵ With regards to diverse cultures, heritage values assessment provides no clear scenario. Glenn Wharton, by describing the context and methods of working in Hawaii, presents communication with society when reconstructing a statue of a king of a local ethnic group. This example is a sort of reflection on diverse customs. It is a classic example of the aforementioned cultural relativism applied when a scientist does not measure a specific culture, which he is unfamiliar with, from the perspective of his own culture.³⁶

³⁰ The author hereof in her previous article in SMART-VALUE volume 'Valuation in conservation of cultural heritage throughout the time' discusses historical changes.

³¹ See: <http://www.icomos.org/charters/nara-e.pdf>.

³² J.C. Marstine, *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*, Routledge, 2011, p.486, (Google e-Book, 2012, p.512), http://books.google.pl/books/about/The_Routledge_Companion_to_Museum_Ethics.html?id=YRPZDEfWI2UC&redir_esc=y, (access 2.06.2014).

³³ Ibidem, Derek Pullen claims that the reconstruction of sculptures made of destroyed materials has been recognized as necessary, p.438

³⁴ Ch. Caple, *Conservation Skills; Judgement, Method and Decision Making*, Routledge, London – New York, 2000, passim.

³⁵ P. Laurenson, *Developing Strategies for the Conservation of Installations incorporating Time-based Media. Gary Hill's between Cinema and Hard Place*, 2004, www.tate.org.uk, See: P. Laurenson, *The Management of Display Equipment in Time-based Media Installation*, 2005, www.tate.org.uk.

³⁶ G. Wharton, *The Painted King: Art, Activism, and Authenticity in Hawaii*, University of Hawaii Press, 2011.

For this reason, values assessment and also definition of authenticity are subject to extensive, multi-criteria analysis conducted in broadly defined heritage, traditional disciplines of visual arts, as well as in modern and contemporary arts, ethnic arts, religious arts, etc.

Management of change. The need for revising ethics and new roles in professional heritage protection

Values assessment, research, theory, and conservation are on-going processes of changes resulting from the present. Professional discussions, artistic criticism studies, creating new roles consistent with shaping new ethical requirements respond to the need for re-orientation in protecting heritage values. According to Andrzej Tomaszewski, "Conservation is not a religion and it cannot be based on dogmas. Likewise, there is no theory that could be applied all the time. However, it is crucial to observe the world around us, analyse it and draw reasonable and valid conclusions concerning the present and the future. There is no alternative – we have to think and learn constantly. In this sense, "*Conservatio Est Aeterna Creatio*"- conservation is eternal creation."³⁷ These issues are to be solved only by professionals and the problems cannot be approached with non-chalance or under pressure of economy.

Theory-oriented re-conceptualization of a discourse over ethical treatment of cultural heritage is based on values assessment processes. It is a dynamic social practice of great significance in projects that involve inter alia introducing changes in museums. Re-orientation is congruent with ethical discourse defined by social responsibility. It is specified by a need for making radical change aiming at increasing clarity and responsibility in protecting common heritage, e.g. re-defining museum ethics published in 2011 in a collective study conducted by 27 international experts, *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*.³⁸ Issues related with changes introduced in museums of the 21st century are presented in the said title in form of diverse aspects in activities carried out by museums in the areas of exhibiting objects, carrying out marketing activities, encouraging society to participation, as well as taking responsibility at the moment of making a purchase (activation). The study shows that all the aforementioned aspects are related with a common issue of re-defining ethics, as ethics is involved in all spheres and sectors of museum-related activities. The thesis also reveals that it is necessary to make changes that define contemporary reception of culture in the 21st century, relations of museums with economic, social, political and technological powers, and their influence on constantly changing feelings and social sensitivity. Additionally, the publication also examines the contemporary code of ethics followed by museums, which is seen from the perspective of disciplines and methods that exerted the greatest influence on it. Moreover, it promotes radical changes in clarity and social responsibility in protecting common heritage values, as well as prevents the legacy of the last two centuries from being simplified.

Antidote to threats

Great transitoriness of the matter, techniques, and ideas, results in concerns about conveying values of modern visual arts to future generations. The main problem in heritage protection

³⁷ A. Tomaszewski, 'Conservation: Its Future as a Discipline and Its Theory (Przyszłość konserwacji jako dyscypliny i jej teoria)' in M. Murzyn, J. Purchla (ed.), *Cultural Heritage in the 21st Century, Opportunities and Challenges (Dziedzictwo Kulturowe w XXI wieku, Szanse i Wyzwania)*, Cracow, MCK, 2007, pp. 169–170.

³⁸ J.C. Marstine, *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*, desc., passim.

frequently involves transitoriness, which is even intentionally declared by artists. On the basis of previous experiences, it is said that artistic programmes involving destruction, e.g. Futurist manifestos, go down in history due to values other than the ones that are included in the declared motos. Return and new meanings of futurism that we can observe and experience in culture nowadays, i.e. 100 years after futurism was created, show a different scale of assessing the value of the movement that has provided us with time distance. Therefore, in order to create 'curatory conservation' aiming at maintaining heritage continuity, it has become particularly important to prepare proper documents and run registers, i.e. to apply prevention in the spirit of the aforementioned theory formulated by Cesare Brandi. Values assessment of 'tangible' products of the contemporary culture is only seemingly simple. Not only does it require registration, but also taking meaning under proper consideration in terms of the values assessment system.

Moreover, also the issues of non-fixed relations between values assessment and the real life, in which art is a luxurious product, should be discussed. Due to mass media, multi-million prices of modern works of art break records, frequently as a consequence of coincidences or fads. When clients are not aware of risks, which can be reduced only by conducting multifaceted conservation researches, they can fall victims to fraudsters or individuals who are unaware of selling counterfeit assets. Due to insufficient knowledge in the field of assessing heritage values, people can lose their trust in the 'object-value-canon' triad, which has existed for centuries. Scientists suggest applying different methods for analysing the current issues related with cultural heritage.³⁹ With respect to the assessment of heritage values, which is not related to 'appraisal', Sir Bernard Feilden and Jukka Jokilehto present the concepts of valorisation and values assessment in their theses published in UNESCO Management Guidelines for World Cultural Heritage Sites.⁴⁰ Co-participants of the process strongly related with heritage, economy, 'management of change' policy (*management of change*, as per B.M. Feilden) have to be socially credible.⁴¹

From the perspective of safeguarding and protecting heritage, the strategy of making decisions involves, in fact, analysing values of heritage/works of art as well as discrepancies, which according to the society, result from ageing of transitory materials and loss of meanings conveyed by artists' intentions/ideas. Consensus involves protecting the canon of traditional heritage, however not by discriminating contemporary art, but rather by examining possibilities of coexistence of different attitudes to considerable diversity of heritage resources.⁴² The process of increasing awareness of cultural value involves sharing and social participation (reflective society). In socio-economic changes introduced in the 21st century, relying on 'human resources' requires broadening the scope of protection activities in order to cover increased number of new tasks.

In case of protecting values of visual arts, research and conservation, the above-discussed purpose is fulfilled by a network of professionals, which is also a rich source of knowledge exchange, e.g.: INCCA, an academic ENCoRE network, ICOM-CC – working group

³⁹ See: *Object, value, and canon* have different significances in other historical and social contexts: <http://www.getty.edu/research/scholars/years/future.html>.

⁴⁰ B.M. Feilden, J. Jokilehto, *Management Guidelines for World Cultural Heritage Sites*, Rome, UNESCO, ICOMOS, ICCROM, 1998, pp. 11–21.

⁴¹ Tomaszewski, op cit., p.169.

⁴² I. Hummelen, D. Sille, and M. Zijlmans (eds), *Modern Art: Who Cares?* Acts of the Congress Amsterdam 1997, Foundation for the Conservation of Modern Art, Amsterdam, Netherlands Institute for Cultural Heritage, 1999, passim.

of “Modern Materials and Contemporary Art” (full names and contact details available on-line)⁴³ as well as in conference and symposium-related publications. The author of the said publication, by using the examples of the networks in question, observes phenomenon of digital culture development. By participating in the said networks for over a decade, she observes their dynamics as well as great scientific and social potential. Theory of conservation uses predominantly Anglo-Saxon terms, i.e. *conservation* instead of *restoration*, which is of Latin origin. Jokilehto claims: “Instead of treating conservation and restoration as a direct interference in historic elements, we should regard them as a kind of process that is based on critical assessment and recognition of the meaning of the heritage.”⁴⁴

In order to prove the theses, it was accepted to refer to *case studies*. This, however, is misleading since the presented examples are based only on the most prominent achievements in the field of protection and conservation of visual art heritage, and also on international pilot projects. Meanwhile, values assessment practice shows that diversification of the contemporary art heritage does not allow us to use simple typology. Remedies for the problems in question include registering, keeping up-to-date documentation of forms of culture, and providing future generations with data that is easily accessible in the age of digital cultural transformation. Good practice can therefore result not only from storing current data about legacy but also from time distance. We should also mention that it also depends on respect for cultural relativism, complexity of knowledge, overall attitudes towards multi-criteria assessment.

In order to summarise all the above observations about merging two values assessment categories suggested in this article, it must be emphasized that their usefulness depends on proper recognition, in the first instance, of culture- and history-related values. Generally, it is the first necessary step in registering data, preparing documentation, and describing a work of art in ideological and material sense. After conducting this basic examination of a work of art, science can be combined, in the second instance, with socio-economic values assessment needs, categories of ‘sustainable development’, and holistic aspects of cultural heritage values assessment. In practice, both recognition and values assessment categories intertwine and multiple aspects depend on their multi-criteria analysis.

Who makes decisions? An internal world of institutions of art

Taking azimuth of ethics and moral responsibility into consideration, we have to claim that values assessment processes should not rigidly stick to rules and doctrines.⁴⁵ The code of conservation palaeontology allows us to adapt to *individuum*. Message and idea can come

⁴³ See: INCCA – International Network of Conservation of Contemporary Art is a network of professionals connected to the conservation of modern and contemporary art; conservators, curators, scientists, registrars, archivists, art historians and researchers, www.incca.org; ENCoRE is a network organisation of higher educational institutions in the field of conservation – restoration. A main objective of ENCoRE is to promote research and education in the field of conservation and restoration of cultural heritage, <http://www.encore-edu.org/>; ICOM-CC, International Council of Museum- Conservation Committee – ‘Modern Materials and Contemporary Art’, <http://www.icom-cc.org/>.

⁴⁴ J. Jokilehto, ‘Philosophical Challenges in Cultural Heritage Conservation in the 21st Century (Wyzwania filozoficzne w ochronie dziedzictwa kulturowego w XXI w.)’ in *Cultural Heritage... (Dziedzictwo Kulturowe...)*, p. 176.

⁴⁵ Whose decision is it? Reflections about decision making model based on qualitative methodologies: Hélia Marçal, Rita Macedo, Andreia Nogueira et António Duarte, <http://ceroart.revues.org/3597>, (accessed 10.06.2014).

from the meaning of their ideas, intangible character, e.g. performance, digital art, and sometimes transitory or hybrid forms of art, what requires 'acrobatics' in interpretation and erudition.⁴⁶ The term 'curating conservation' was preceded by conducting studies on the role of conservator acting as an 'advocate' of heritage object values. This, from the behavioural point of view, concerns leaders in this profession, whereas the majority prefers to work in laboratories. Due to the character of their work and responsibility they bear for maintaining heritage values, conservators who received interdisciplinary education should act as 'orchestrators' in developing new conservation strategies and making decisions.⁴⁷ The role of different parties is presented, including the new role performed by conservators acting as 'advocates' of essential values and the 'good' of a specific object in relation to heritage of tangible and/or intangible values. Thus, in the field of negotiations, this fact is frequently related with strong arguments of a market and pressure exerted by investors. In the end, it is of utmost importance to define perspectives that will play fundamental role in defining how society plans its own future and what comprises its 'welfare.'

Due to this, according to new proposals, decisions involving protection of works of art should not be limited to the currently existing specialized profiles. Change management assumes that art historians, conservators, anthropologists, and naturalists should base their decisions on multidisciplinary researches being carried out. Projects of change management in heritage protection present the new role served by modern art conservator acting as work coordinator and main author of documentation. Importance of maintaining a network of specialists results from complexity of works of modern art.⁴⁸ Guidelines for conducting the processes of recognizing and protecting the heritage step by step, include mainly producing documentation, pursuing prevention strategy aiming at protecting values (*Primum non nocere*, like in medicine, first, do not harm), appropriate recognition based on researches, identifying risks, understanding needs resulting from interpreting, diagnosing, and creating conservatory conceptions as well as hierarchy of values.⁴⁹

With respect to assessing cultural heritage values, just as in case of a single work of art, it might be required to demonstrate competences in different fields, e.g. recognising a specific phenomenon and having an idea of how to deal with behaviour, conservation project, potential restoration, emulation, and reproduction. The next stage involves a social role performed by the heritage, as well as displaying an item in space by maintaining integrity of works of art, as well as exhibiting works of art by protecting and not infringing artists' copyrights. Finally, one must not forget about presenting cultural heritage/a work of art and values they represent.

⁴⁶ R. Van de Vall, 'Painful decisions: Philosophical considerations on a decision-making model', in I. Hummelen, and D. Sillé (eds), *Modern Art: Who Cares?* pp. 196 – 200. Maastricht: Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage, 1999 (second edition, 2005).

⁴⁷ E. Avrami, R. Mason, and M. de la Torre (eds), *Values and Heritage Conservation, Research Report*, Los Angeles, Getty Conservation Institute, 2000, http://www.getty.edu/conservation/field_projects/values/values_publications.html, (accessed 15 April 2014).

⁴⁸ M. Barger, *Fail Better – Decision Making in Conservation Practice of Modern and Contemporary Art*, e-conservation Journal, vol 2, 2014, pp. 23–26; *Fail Better – Decision Making in Conservation Practice of Modern and Contemporary Art*, e-conservation Journal vol. 2, 2014, (accessed 20.07.2014).

⁴⁹ A. Versloot, *Assessing Museum Collections: Collection Valuation in Six Steps*, RCE, Amersfoort 2014, p. 60.

External world – global solutions

Contemporary assessment of heritage values suffers from erosion due to alarming overtime taken on by contemporary sensation-seeking media. Because of this deceptive image, new understanding of the heritage implicates the need for repeating relations between heritage and social development, which is based on knowledge and social communication. In terms of responsibility, global issues in protecting heritage values are defined in documents prepared by UNESCO (1982) and Council of Europe (2005).⁵⁰ It is assumed in the first document that in the widest sense, culture is a set of spiritual, material, intellectual, and emotional features that characterise a society or a social group. It includes not only art and literature, but also modes of life, fundamental rights of a human being, value systems, traditions, and beliefs (UNESCO, 1982). As a result of successive changes, according to Faro Convention ratified in 2005, cultural heritage is a group of resources inherited from the past and considered, regardless of possession, to be reflection and expression of constantly evolving values, beliefs, knowledge, and traditions. The cultural heritage includes all environmental aspects resulting from interactions between people and places over the years. It is a holistic combination not only of nature and culture, but also of tangible, intangible, and digital heritage that require a more developed values assessment system.

In the vision of multinational Europe, people are in the heart of multicultural society that respects fundamental rights and freedoms, examines essential values for the purposes of cultural identity and social welfare of individuals. In fact, although people in different parts of the world and Europe have diverse, sometimes even extremely different affiliations, citizenships, and origins of cultural identity, all of us face the same question: how is it possible that different cultural identities can coexist on the basis of mutual respect and unity of human values? There is no straight answer as the answer has ideological and pragmatic types of character. The first one has solid rational bases yet it focuses to some extent on 'wishful thinking.' The second, pragmatic one exerts influence on spreading ideas by means of digital revolution that has changed tools applied in interpersonal communication. The age of digital communication makes it possible to individualize ways of seeking and finding connections and origins that reflect a need for feeling a sense of life. In a modern, globalized world, a sense of belonging displayed by an individual person depends on identifying oneself in a new way. Referring to the first answer, i.e. conveying ideas, we can say that they pertain to the current ideas and also continuity with values related with the past cultural heritage.

A very peculiar situation concerns the assessment of works of visual art and inability to comprehend all of its forms. Values assessment is, however, carried out due to possible loss of transitory and, as mentioned above, frequently ephemeral heritage.

⁵⁰ More in: "in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs" (UNESCO, World Conference on Cultural Policies, 1982). The work is in keeping with the definitions of culture and heritage previously accepted by the Council of Europe: "Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time," Council of Europe, *Framework Convention on the value of cultural heritage for society*, opened for signature in Faro on 27 October 2005).
http://www.coe.int/t/dg4/cultureheritage/heritage/identities/Manifeste_europeen_pour_appartenance_culturelle_EN.pdf, (accessed 20.06.2014).

Common decisive strategy of values assessment

Contemporary heritage concerns all of its forms in all its culturally diverse aspects. Nowadays it is an open state of civilizational and cultural changes, in which the Western conception became less significant as it used to be and, hence, non-European civilisations are playing more important role at the moment. These civilisations switch to modernization in their own way from the Nara Document prepared in 1994, which, after 30 years from being introduced, was implemented not only to principles applied in interpreting heritage values but also to UNESCO Convention on Intangible Heritage ratified in 2003. Furthermore, the cultures in question consider universal values to be more significant than the nationalistic and the extremely religious ones.⁵¹

Currently, protection and management of cultural heritage resources is understood as providing maximally long lifespan, values, and functions to the present and future generations, playing crucial part in balanced social system.

In the view of the diversified contemporary heritage, including visual art, values assessment should be conducted pursuant to heritage typology and specific preferences and systems of 'universal values', as specified by UNESCO terminology.⁵² For instance, multi-disciplinary knowledge about museum objects and methods of researching, protecting, and conserving them, developed to the fullest possible extent, is fundamental in ethical care of museums and conservational care. Therefore, defeatism in assessing values of contemporary culture seems to be unjustified and we should not expect crisis of values. Human beings, at all stages of their development, are naturally endowed with the instinct for survival and dignity understood in basic, ontological sense verified by future generations.⁵³ It is more probable that we witness new values, formulation of which is unknown to majority of us, except for a small group of fanatically involved individuals. Generally visual arts serve more serious purposes, i.e. they convey meaning of human thoughts and ideas. In fact, this purpose has been expressed since prehistory, but, paradoxically, just recently, it has been under more serious threat than ever before and it will continue unless we manage to deal with values assessment on time.

Conclusion

Visual arts have been reflecting the world and its values already for several generations. Current diversity of forms of visual arts, digital revolution, information and communication technologies, tourism, transport, and plenty of other factors produce extremely rapid social changes in unprecedented pace. Due to this, it has been attempted to describe necessary systems of values assessment, philosophy, and change management in order to adapt to new situations and prevent 'white spots' in history and cultural heritage. This study presents values assessment system based on two general categories:

- cultural and historical values
- socio-economic values.

⁵¹ A. Tomaszewski, 'Ewolucja podejścia do dziedzictwa kultury na forum międzynarodowym,' in: *Kultura a zrównoważony rozwój. Środowisko, ład przestrzenny, dziedzictwo*, Polish UNESCO Committee, 2009, p. 116.

⁵² J. Jokilehto, 'World heritage: defining the outstanding universal value,' *City & Time*, vol. 2 no. 2, 2006, <http://www.ct.ceci-br.org>, (accessed 16 April, 2014).

⁵³ J.M. Harding, *Cutting Performances: Collage Events, Feminist Artists, and the American Avant-Garde*. University of Michigan, 2010.

Multi-criteria and complementary categories of values assessment have been presented in this article in order to cover the discussed issues to the fullest extent. For efficiency of values assessment systems, it is suggested to overcome the already existing obstacle, i.e. separation of humanist, economic and natural history perspectives, in order to generally understand cultural heritage in the process of recognising, protecting, and conserving it.

Recognising values of visual arts, which are considerable parts of the cultural heritage, supports assessment process carried out in many fields by contemporary researchers. This refers to tangible or intangible values conveyed both by our ancestors and the contemporary, who create our culture. This option is rooted in contemporary times, however it includes all environmental effects resulting from interactions between people and their surroundings developed over the years. With assessment of heritage values in mind, the slogan "*Vita brevis ars longa*" seems to be still highly relevant.

VALUES ASSESSMENT IN CULTURAL HERITAGE PROTECTION ON THE TIMELINE

Iwona Szmelter

Introduction to assessing cultural heritage values

In order to know and be able to understand the world, a wide perspective of the history of the humankind is needed to characterise values assessment in various civilizations and eras. Heritage (Latin: Patrimonium) in direct translation means: inheritance passed from generation to generation. The cultural heritage involves not only tangible heritage, e.g. historic monuments, sites, and objects, but also intangible assets – cultural and historic events, which are considered to be vital for the history of human civilization and worth commemorating and transmitting to successive generations. The new comprehension of cultural heritage is related to civilization in form of connection between nature and understanding of cultural values. In the context of the falls of ancient empires and civilizational changes resulting from wars or natural phenomena, great importance is attached to using strategic raw materials, which were used not only in the Bronze and Iron Ages, but also recently, e.g. derivatives of crude oil. However, neither armed forces nor primacy of economy are elements that characterise eras in human development process. It is the culture, which is an ideological message and a lesson for modernity. The fact that heritage values have become prosperity signs of the past eras remains an ideological message and a lesson for us. Everything indicates that nowadays the situation remains almost unchanged.

Cultural values and anthropogenesis – creation of the man

Due to new discoveries, our knowledge and comprehension of the beginnings of civilization is still shifted back. Tangible evidence of the oldest human activities combined with culture has been discovered recently in the Blombos Cave, located in South Africa.¹ Excavation works carried out in this location resulted in discovering the oldest painting palettes, i.e. shells. The same, recurring recipe for paints made from colourful clay could be used not only for decorating the body but also for doing wall paintings. Research results published in 2011 made it possible to move the dates indicating the emergence of culture even 100 000 years back.

Anthropogenesis, i.e. creation of man, is combined with man's growing awareness of himself, his self-reflection, and the desire for art. One of the oldest traces of human art is the set of six paintings depicting seals made of colourful clay, which was discovered on stalactites in caves in Nerja located close to Malaga, Spain. Employing radiocarbon method showed that the paintings

¹ *Blombos Cave* in RPA (archeological culture site in Still Bay), more in: <http://www.smithsonianmag.com/history-archaeology/human-migration.html> and <http://www.sciencemag.org/content/334/6053/219>, <http://www.sciencemag.org/content/334/6053/2191>, (accessed 2.02. 2013)

were done between the years 43,500 and 42,300 BC.² Social nature of art that creates human values is attributed to the aforementioned findings from the caves. Researchers' attention is drawn particularly by the fact that the paintings were protected by generations in different periods, e.g., in the case of the cave discovered by Chauvet in the 1994 in France. Although the paintings represented different styles, they were preserved in good condition. This fact proves that the caves were inhabited by multiple generations. It is true, even though the paintings were done a few hundred or thousand years apart. After the discovery in question, researchers claimed that the mysterious and astonishingly beautiful paintings are 'untouched' not only in areas believed not to have been used, but also on walls making paths between stalactites. They still coexist on cave walls and stalactites, despite the fact that they were created centuries ago. This can prove that successive generations not only recognized works of their ancestors but also valued them highly and respected them. If it was possible to ascribe feelings of people brought up in isolation to the cave dwellers, e.g. Aborigenes, it would turn out that the message the cavemen tried to spread was the fact that spirit spoke through their art and this made them a voice of spiritual power, homo spirituals. Due to this, subsequent objects were considered to be valuable, thus next generations, as numerous researchers suggest, held them in high esteem.³

"Since the Stone Age we have not invented anything new," Picasso said when he saw the paintings in Lascaux. Moreover, some journalists report agony of cave paintings: "(...) if the paintings of Lascaux disappear, it will be as if Michelangelo's painting disappeared. And there is a good chance that it will happen."⁴

Until they were discovered, the paintings had remained intact. However, our civilization exposed them to danger and decay. This concerns not only original interiors of the Cave of Altamira, fascinating ochre paintings depicting buffalos and other animals with gorgeously painted fur (result of applying pigments by blowing into tibia tubes – technique similar to the contemporary airbrush), but also their perfect reconstructions undertaken in natural cave scenery for tourism purposes. In both places, strong artistic impression was provided by being in contact not only with cave paintings but also with rituals performed in caves. This is an entity composed of its physical matter and inscrutable meaning of decorations as well as forms of paintings, engravings, and sculptures. The main motives include: palm prints, animals, women, and gender signs. The essence of legacy from the Magdalenian era depends on the unity of tangible and intangible heritage. The connection between spirituality and cave paintings makes this legacy united.⁵ Multiple wrong decisions resulted in pillaging, 'predatory' use of paintings, as well as destroying them by fungi and bacteria brought by hundreds of thousands of visitors. Not only did paintings depicting buffalos but also other drawings and magical ritual symbols began to fade, disappear, and blacken locally, even though prestigious research teams worked towards possible solutions to this problem. Mistakes made by researchers result from users' divergent objectives, the lack of a proper diagnosis, excessive faith

² Results of research carried by prof. José Luis Sanchidrián, National University of Cordoba and his team, are presented in details in *First Neanderthal cave paintings discovered in Spain*, <http://www.newscientist.com/article/dn21458-first-neanderthal-cave-paintings-discovered-in-spain.html>

³ W. Caruana, *Aboriginal Art*, London, Thames & Hudson, 1990, passim; however it seems paradoxical to current scientists that Australian aborigines 'called' another voice of the spirit that ordered them to erase paintings, the values of aura are still being analysed; in: Butler, R. 'Bright shadows: Art, Aboriginality, and Aura', *The South Atlantic Quarterly*, vol. 101, 2002, pp. 501–518.

⁴ K. Kowalski, 'Agonia naskalnego arcydzieła,' <http://www.rp.pl/artykul/2,279053.html>, (accessed 2.10.2010).

⁵ H. Belting, *Likeness and Presence. A History of Images before Era of Art*, New York, The University of Chicago Press, 1994, passim.

in researchers' narrow and unrelated specializations, and the existence of non-compliant criteria for establishing care regulations. A necessity to change the direction of thinking towards holistic approach to treating the heritage became the priority, once the caves had been close.

Cultural values – legacy of generations

It is assumed that culture is the total of products of human activity, both tangible and intangible, frequently considered to be equivalent to civilization. There are different studies that deal with different aspects of culture, e.g. philosophy of culture, history of material culture, cultural anthropology, sociology of culture, art history, theory of conservation-restoration, ethnography.⁶ Max Dvořák, the author of "Catechism of Monument Preservation" (1916),⁷ expressed the view that history of culture is in fact the history of ideas. It can be assumed that art, from its very beginning, helped in creating the myth of history and to operate it as if it was material in artist's hands: "Art is incantation. Like Jacob's ladder, it leads to higher realities, to timelessness, to paradise. It is the fusion of the tangible and the intangible"⁸ – claims Dominique de Menil in the introduction to the New York art exhibition that covered the period from Paleolithic to Modern Era.

According to Herodotus, we learn that the early and antique understanding of values was extremely similar to the modern comprehension. This is expressed in a statement in which Athenians ensure Spartans that, due to their common culture, they could not betray them to the Persians:

"For many and great are the reasons which hinder us from doing this, even though we should desire it; first and greatest the images and houses of the gods set on fire or reduced to ruin, which we must necessarily avenge to the very utmost rather than make an agreement with him who did these deeds; then secondly there is the bond of Hellenic race, by which we are of one blood and of one speech, the common temples of the gods and the common sacrifices, the manners of life which are the same for all; to these it would not be well that the Athenians should become traitors."⁹

Ties that bound Athenians and Spartans were strengthened by values, ideas, beliefs, social structures in which they functioned, and those highly valued 'statues.' This set of features is truly universal and hence, when analysing the history, we can assume that civilizations, due to the common values, bind people across nations, regardless of their races. According to Braudel, civilization is not only "a set of cultural phenomena" but also, in a broader sense, it is "space, cultural area."¹⁰ It is an open balance of changes concerning civilization and culture, in which the Western civilization ceased to dominate. Nowadays non-European civilizations play increasingly important role, following their own paths towards modernity. These paths can be safe only when universal values dominate over extremely nationalistic or religious ones.¹¹

⁶ A. Mencwel (ed.), 'Antropologia kultury' in *Zagadnienia i wybór tekstów. Wiedza o kulturze* (1st edition 1996), 4th edition (Warsaw: PWN, 2005) passim

⁷ M. Dvořák, 'Katechizm opieki nad zabytkami', in: P. Kosiewski, J. Krawczyk (ed.), *Zabytek i historia*, (Oficyna Mówią Wiek), trans. R. Kasperowicz, p.225. Orig.: Dvořák, M., 'Katechismus der Denkmalpflege', Vienna, 1916.

⁸ Author's interpretation in original: "Art is incantation. Like Jacob's ladder, it leads to higher realities, to timelessness, to paradise. It is the fusion of the tangible and intangible" : from the introduction of Dominique de Menil, introduction to *The Menil Collection: A selection from Paleolithic to the Modern Era*, New York, 1987, p. 8.

⁹ Herodotus, *The History of Herodotus*, vol. 2, trans. G. C. Macaulay [website] http://www.greekmythology.com/Books/the_history_of_herodotus_volume_2_of_2/ (accessed 2 January 2016), p. 196.

¹⁰ F. Braudel, *Historia i trwanie*, trans. B. Geremek, Warsaw, Czytelnik, 1971, p. 296.

¹¹ D. Pipes, *In the Path of God: Islam and Political Power*, New York, Basic Books, 1983, p. 349.

To conclude the general considerations, we can admit that cultural values and ideas, including their diversity in time and space, were used to build systems supported by culture and civilisations.

Responsibility of the man as the creator of values and heritage protection systems – from Antiquity through Middle Ages to the Renaissance

Contrary to the modern views, the Ancients believed that in order to create any work of art, one needs to have a sort of skills resulting from relevant principles and rules. It was a manifestation of practical sense and different functions ascribed to a particular type of art.

In antiquity, works of arts, e.g. paintings, sculptures, etc., were not particularly privileged. On the contrary, they were included in the so-called *artes vulgares*, which were, according to our knowledge, less valued than *artes liberales*.¹² In *Natural History*, one of the most important ancient works about arts, Pliny the Elder (23–79 AD) presented fine art practices that were widely adopted in his time of living. According to him, the said practices were promoted most actively in the fourth and fifth centuries BC.¹³ At that time, art was understood as 'techne', which meant 'the ability to produce'. Nowadays we refer to it as craft, technique, or science, yet not as art. However, there were some exceptions arising from respect for the value of outstanding works of art. The paintings of Apelles were treated as perfect and inviolable. When one of his works, a valuable painting on wood depicting Aphrodite emerging from the waves of the sea, was damaged in the lower part, it was left untouched because of the respect for artist's talent. In this condition, emperor August gave it to the Temple of Caesar as an inviolable souvenir.¹⁴

Early Christian art, developed on the 'margin' of the declining cultures of ancient Greece and Rome, lacked in ancient perfection. Its religious message was expressed in a new, simple language of communication and religious signs replaced former cultural codes. St. Augustine (354–430 AD) presented interpretations of a value that is created not by viewers' eyes but by their souls and hence, it is also a way to express feelings towards God. With the passage of time, early Christianity developed their own specific type of works of art serving as sacrum.

Situations in which invaders were impressed by the features of a great style represented by ancient art are known in history. Ancient legacy was adopted since the time of Germanic officer, Odoacer. Theodoric the Great, king of the Germanic Ostrogoths, since the beginning of his reign in Italy at the turn of the 5th and 6th century, adopted Roman customs, starting with changing his own image derived from imperial model. He resigned from wearing skins and furs, started to support art and science, and embellished his throne and court with numerous elements from the times of Roman splendour. Theodoric must have appreciated the value of the prior culture since he began to carry out restoration works in damaged or destroyed buildings. Additionally, he established the office of urban architect and recommended renovation of numerous historical properties, e.g. Aurelian Walls, the Mausoleum of Hadrian and the Coliseum. He decorated newly erected buildings with architectural ornaments taken from Roman buildings. Nowadays such a procedure would be hardly acceptable.¹⁵

¹² About the place of fine arts in antiquity and evolution of the term 'art' see: W. Tatarkiewicz, *Dzieje sześciciu pojęć*, Warsaw, 1988, pp. 21 – 61.

¹³ Pliny the Elder, *Natural History*, trans. I., T., Zawadzcy, in *Myśliciele, kronikarze i artyści o sztuce. Od Starożytności do 1500 roku*, Gdańsk, J. Białoostocki, 2001, pp. 104–105.

¹⁴ S. Keck, 'Further Materials for a History of Conservation', in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Los Angeles, 1996, pp. 283–284.

¹⁵ Collins Roger, *Early Medieval Europe, 300–1000*, trans. Tadeusz Szafranski, *Europa wczesnośredniowieczna 300–1000*, Warsaw, PIW, 1996, passim.

Birth of the European identity in the context of re-assessing the value of the antiquity

Social, economic, and cultural structures of antiquity had been replaced by their medieval counterparts. Despite the conflict of values, Latin culture expanded in Christian Europe. Many communities and emerging nations imitated values which were expressed by symbols, architectural details, and habits spreading from the area of the past culture of ancient Rome.

Charlemagne, grandson of Charles Martel, King of the Franks and the Lombards, having the sense of mission to create a state, imported symbolic fragments of historical properties and placed them in his headquarters in Aachen, considering them to be symbols of his power. He paid his attention to heritage, as evidenced by legal and administrative provisions concerning conservation of historic monuments and sites. Appointed by the pope in 800 as emperor, he had imperial aspirations towards patronage of arts, science, and culture.¹⁶ The nature of Carolingian state and its distinction from the rest of the community not only resulted in establishing a new world-view but also fostered creation of their own common identity. According to researchers investigating the era in question, it happened precisely at that time when the inhabitants of the Carolingian monarchy were called Europeans.¹⁷ Rome had been considered to be the cradle of civilization. However, this title was subsequently given to Aachen in which a great number of ancient properties were used in symbols of power, sceneries, and buildings. The empire created by Charlemagne marked the beginning of great changes in unification of the civilization. However, it could not stand the separatist aspirations and fell apart in the 9th century, shortly after Charles had passed away. Apart from charisma of the ruler and Christian religion, the great state lacked in values and ties it needed to survive.

Values of culture in the Middle Ages: from the 9th to the end of the 15th century

The importance of civilization symbols adopted from antiquity was still significant. Awareness of having precious heritage, which should not be physically violated, increased around the 12th and the 13th centuries. According to St. Bernard of Clairvaux (1090–1153), spiritual beauty is expressed by the picture of soul, which is reflected in the aesthetics of the Cistercians. This fact, which exists in harmony with the inseparable ancient triad of Plato (goodness, beauty, truth), is taken into account in doctrines formulated by the Church. During this time, the importance of artistic, aesthetic, and symbolic values of historical properties increased, although these terms were not in use.

This is proved by Abbot Surger's attitude (1081–1151), a chronicler and historian, friend of Louis VI, carrer of one of the first gothic basilicas of the abbey of the Basilica of Saint-Denis, located in the suburb of Paris. Since the 12th century, values and understanding of beauty had mystical background. Because God is the light, the role the light played in cathedrals was emphasized. Surger aimed at incorporating old relicts into new buildings by trying to find respect and harmony of both parts, so that the rules of composition would be obeyed and supra-historical value resulting from such actions would refer to God.¹⁸ Architecture was composed of proportion and structural-functional transparency.¹⁹

Dynamics of development in medieval arts, in which quality and persistence were of high value, resulted in increased demand for high-quality artistic materials. It became so considerable that ultramarine made of *lapis lazuli* became more expensive than gold. Not only did the market of

¹⁶ Ibid.

¹⁷ G. Buhner-Thierry, *Imperium Karola Wielkiego (orig. L'empire de Charlemagne)*, Warsaw, 2004, passim.

¹⁸ L. Matela, O. Sakowska, *Sekrety katedr i miejsc mocy*, Białystok, 2004, passim.

¹⁹ A. Erlande-Brandenburg, *De pierre, d'or et de feu*, Fayard, 1999, pp. 154–155.

jobs to be done bloom but also materials started to be available more widely. Moreover, talented artists gained more fame²⁰ and the demand for lasting art grew. Medieval technology treatises (*De coloribus et Artibus Romanorum* published by Heraclius in the 10th century, *Diversarium Artium Scheda* by monk Teofil from the 12th century, and fifteenth-century *Libro dell'arte* by Cennino Cennini) provided guidelines for selecting materials and techniques to extend life span of works of art, which was considered to be their greatest value.

Modern values assessment in the Renaissance

Humanism was the beginning of modern revision of cultural needs as well as attempts to classify and isolate certain fine arts. Early Northern Renaissance from the mid-fifteenth century was not especially popular at that time. It was associated with the renaissance of Flemish painting and tapestries, in the so-called Lower Countries, currently non-existent statehood, which developed its prestige from the values of culture and luxury.²¹ New values of the Flemish expression of oil paintings strengthened relations among merchants. They were also 'exported' to Italy, where the values of antique statues, readings, and collections were still analysed.²² The fact of cultivating these values proved that their owners had good taste and high social position. Renaissance brought back the inspirational role of antique art in the civilizational development. As a result of this tendency, new intellectual trends appeared. The humanistic values associated with humanistic worldview and philosophy originated from Italy and influenced the world of the Western civilization.²³ Due to Medici's patronage, other cultures appreciated and assimilated forgotten ancient culture of the Mediterranean once again.²⁴ Efforts were made to adapt conglomeration of ancient and Christian tradition to European cultural trends followed at that time. This process aimed at including them into the development of the Renaissance culture. Cosimo Medici founded the first academy of art in Florence in 1563, under the influence of Giorgio Vasari, who called it *Accademia delle Arti e Compagnia del Disegno*. The academy functioned as a corporation of the most acclaimed artists and it was a voice of art criticism in the Medici circle.²⁵

The brilliance and splendour of *Serenissima*, the most serene Venetian republic, was reflected in large, colourful compositions on canvas, which promoted their creators. They focused on religious and secular issues, showing impressive talents of the Bellini family of Venetian painters, Titian, and others. Due to the fact that the interest in antique works of art was increasing in Renaissance, artists started to be employed to carry out preservation works. It was hoped that artists would feel empathy towards the works of their ancestors and that their taste, talent, and fame would improve the result of conservation works. Raphael Santi was appointed a conservator of Vatican's cultural treasures. Since 1513 he had worked as a pontifical conservator for

²⁰ J. Kirby, S. Nash, J. Cannon (ed.), *Trade in Artists' Materials. Marked and Commerce in Europe to 1700*, Archetype Publications, London, 2010, pp. 447–460

²¹ Currently an area of northern France, Belgium-Flanders, the Netherlands, Luxembourg.

In times when Panofsky lived, the art from this region was called 'early Flemish primitives', now it is frequently referred to as the Dutch: 'Low Countries, 1400–1600 A.D.'. *Heilbrunn Timeline of Art History*, metmuseum.org/toah/ht/?period=08@ion=euwl, (accessed 20.04.2014).

²² P. Nuttall, *From Flanders to Florence. The Impact of Netherlandish Painting, 1400–1500*, London, Yale University Press, 2004, passim.

²³ E. Garin, *Filozofia Odrodzenia we Wloszech*, Warsaw, PWN, 1969, 30 and others.

²⁴ G. Vasari, 'Lives of the Artists', Oxford University Press, 1998, <http://members.efn.org/~acd/vite/VasariLives.html>, (accessed 20 May 2014).

²⁵ A. Conti, *History of The Restoration and Conservation of Works of Art*, Elsevier, Butterworth-Heinemann, 2009, pp. 73–76.

Pope Leo X.²⁶ The legacy of ancient Rome was treated as evidence of greatness and brilliancy, thus the Romans placed great importance to preserving it. However, implementing this brilliant idea was not accompanied by good practice and noble intentions did not go hand in hand with real skills. Poor technological knowledge, which was widely spread at that time, could not meet aesthetic criteria and fulfil the said aims. For this reason, palimpsests, which were added afterwards, need to be identified in a conservation project and valued before making the decision on whether to remove them or not. Automatism of looking for ‘the oldest layers’ frequently resulted in tragic consequences – when drilling in an object and, consequently, destroying valuable layers, the researchers discovered destructs instead of the original asset.

Renaissance values assessment, which means ‘three fundamental aspects,’ contributed to development of the theory and philosophy of art. Alberti writes:

- “(...) there are three fundamental aspects which include everything that we look for:
- the number, which I would call ‘proportion’
 - and allocation [*numerous, finito, collocatio*].
 - However, apart from the number, there is also something that arises from the link and mutual connection among all those aspects, and makes the beauty shining with wonderful light, what we refer to as:
 - harmony [*concininitas*]; we can say that it is, undoubtedly, a host of grace and beauty. Its aim is to juxtapose the elements that naturally differ from each other so that they would match and make an object beautiful.”²⁷

The new perception of art from Alberti’s perspective includes three aspects: proportion, arrangement, and harmony.²⁸ It is worth noticing that the concept of creative ideas emerging when we look at objects of culture stems from the Renaissance concept of *disegno*.

Birth of conservation services, academy, and the concept of ‘culture’

The 17th century is only seemingly the time of wars, diplomacy, and decorations. The role of art in public life at that time was dominated by *sacrum* and *profane*. It became an element of distinction made by possessing valuable works of art. It was intensified by various behavioural factors, e.g. mechanism of power, new bourgeois patronage, and showing collections off for strangers. Following such actions, the role of creators increased to the extent that the most prominent artists joined social elite and looked after ducal and royal collections. Importance of local heritage, which raised awareness of European history, was growing in Europe. Gustav Adolf II (1594–1632), known as the Lion of the North, a great strategist and warrior, was also impeccably educated monarch caring for the future of the Scandinavian region. He initiated heritage preservation by establishing His Majesty’s Antiquarian Office responsible for naming, counting, and guarding ancient treasures. In decree for antiquarians, in 1630, the monarch ordered to maintain and preserve the value, listing different kinds of historic monuments, which nowadays are included in the scope of heritage.²⁹

²⁶ See: https://archive.org/stream/raphaelsanti00mccurich/raphaelsanti00mccurich_djvu.txt, (accessed 20.05.201).

²⁷ L. B. Alberti, ‘O architektury’, trans. I. Biegańska, in J. Białostocki (ed.), *Myśliciele, kronikarze i artyści o sztuce od starożytności do 1500*, Warsaw, 1988, pp. 398 – 399, 440 – 441.

²⁸ *ibidem*

²⁹ Z. Anusik, *Gustaw II Adolf*, Wrocław, Ossolineum, 2009, pp. 184–7.

The role of discussion and communication

Associations of scholars dealing with independent research, education, and cult of the Muses were formed. Academy of Plato was treated as a model of informal association that existed over 900 years, despite its stormy history.³⁰ It became an ideal reference for re-awoken discussion on the world order, science, and principles of building societies. The realities were not conducive to value analysis. Instead of a plane grove by the Kefisos river, as it was in ancient academy, the entire European continent was rising from wars and religious persecution. Roman *Accademia di San Luca* was a model for the *Académie Royale de Peinture et de Sculpture* founded in France in 1648, continued by the *Académie des Beaux-Arts*. The aim of the academy was to separate artists producing liberal arts from craftsmen who were involved in doing routine manual work. Furthermore, intellectual component of education results from debates about art, its ideas, and values assessment used in creative process of developing techniques. This fact provoked a long-standing dispute that arose between supporters of Nicolas Poussin's ideals referring to the dominance of drawing and importance of line (*disegno*) and artists preferring Peter Paul Rubens' style, who were called 'the Rubensists', also known as 'the colourists', who supported the dominance of idea and importance of emotions and senses in arts. Interest in art values increased, as did academic prestige of Comte de Caylus, technologist of painting recommending durable materials and their proper selection. The values of arts were clarified in a treatise (1620)³¹ by Theodore de Mayerna's, who was a prominent physician caring for the king of France and, subsequently, the king of England. Besides, de Mayerna was also an outstanding amateur painter and lover of art. His notes are a valuable document of the epoch in which the society started to pay more attention to values of arts.

Modern conceptual frame of heritage and its values

Modern use of the term 'culture' appeared for the first time in 1688 and was used by Samuel von Pufendorf in *De jure naturae et gentium*, in which he applied the words *cultura* and *cultura animi* to define all inventions made by the man.³²

Modern assessment of heritage values and aesthetics was developed in the Enlightenment. This epoch was focused on the quality of life, connoisseur by nature, close to the contemporary model of erudition and education, and hence, more aware of its responsibility and consequences of heritage values protection.³³ Charles Batteaux introduced the concept of 'fine arts' by publishing a treatise entitled *Les Beaux-Arts Reduits a un meme principe* in 1758. Modern understanding of the concepts of 'fine arts' and 'heritage' originates from intellectual currents of the 17th century.³⁴ Aesthetic values assessment was created in 1758 by Alexander Baumgarten in his book *Aesthetics* (gr. *Aisthetikos* – 'sentient,' 'for sensory cognition,' but also 'sensitive'). Subsequently, 'fine arts' were interpreted along with Kant's theory of pure beauty.³⁵

³⁰ The Academy (Greek: *akademeia*) – a school founded by Plato in Athens in the groves of *Academe* (the origins of the name) around 378 BC – existed till 529 AD.

³¹ T. De Mayerne, *Pictoria, sculptoria at que subalternarum artium spectandia*, Rome, 1620.

³² https://openlibrary.org/works/OL3003725W/Samuel_A._Pufendorf._De_iure_naturae_et_gentium, (accessed 28.05.2014)

³³ B. Berenson, 'Rudiments of Connoisseurship' in: *Historical and Philosophical*, pp. 131–139

³⁴ C. Jenks, *Kultura*, Poznań, 1999, p. 24.

³⁵ <http://www.iep.utm.edu/kantmeta/>, (accessed 02.03.2014).

Pioneer methods and research instruments developed by Winckelman

Views presented by J.J. Winckelman in *Geschichte der Kunst der Alterthums* (1764)³⁶ were the first serious attempt to capture variability of formal qualities of works of art originating from a specific historical area. Interest in archaeology and appreciation of heritage values in the Enlightenment resulted in assembling innumerable collections and opening countless museums. Since the Enlightenment, patronage was a connoisseur activity focused on quality, close to the contemporary model of erudition and education, perfectly conscious of its responsibility and consequences of their actions.³⁷

Art values and separating artist's and restaurateur's professions in the 18th century

Serious debates on the need to show original works resulted in creating the profession of restaurateur, whose job was different from independent artistic activity: artistic character of this job was dependent on the work being restored.

It was the time when modern theory of preservation and conservation and restoration was formulated. The modern theory was presented in manual for monument conservation written by Vicq-d'Azyr, a biologist and eminent doctor caring for inter alia Marie Antoinette. His attitude was based on methodological foundations of natural sciences, with particular emphasis placed on protecting national monuments by conducting measurement surveys, carrying out restoration works, and, simply, exhibiting various objects.³⁸

However, even acknowledged artists were criticised for the lack of respect for original values; Duccio was attacked not only for making over-paintings but also for over-retouching Guido da Siena's work. Furthermore, Maratta was lambasted for desecrating Raphael.³⁹ In the eighteenth century, in Italy and France, a new profession of conservator-restorer was developed. It originated from artistic professions, although it was fundamentally different from them. From the perspective of preserving authenticity values, numerous conservation 'show-offs' of such kind are nowadays assessed extremely critically. Painting lexicon published by Anthony Pernety in 1757 included inter alia Robert Picault's (1705–1781) description of skills that each conservator should demonstrate in carrying out activities involving maintenance and transfer of paintings.⁴⁰ Values of authenticity and antiquity were not respected in terms of preservation ethics.⁴¹

The worldview made known in the Enlightenment propagated respect for value of works of art and resulted in positive changes to the principles of restoration: to restore does not mean to remake parts that are missing or damaged due to age or accident, but to renew them only in a reasonable manner.⁴² Restoration in the Netherlands, country of different painting traditions,

³⁶ <http://digi.ub.uni-heidelberg.de/diglit/winckelmann1764>, (accessed 20.01.2014).

³⁷ Berenson, B., "Rudiments of Connoisseurship," in: *Historical and Philosophical*, 131–139.

³⁸ Bergelone Langle, S., "Polemics surrounding the Restoration Painting and Sculpture: a Short History." *Zeitschrift für Kunsttechnologie und Konservierung* 15 (2001): 15–20.

³⁹ A. Conti, *History of The Restoration and Conservation of Works of Art*, trans. H. Glanville, Elsevier, Butterworth-Heinemann, 2009, pp. 99–138.

⁴⁰ In Luxembourg Palace in Paris, Picault exhibited the painting *Charitas Andrei del Sarto*, transferred onto canvas in 1749–50, but he placed the board next to the painting as an evidence that it was its first base: 'Des Herrn Pernety Handlexikon der Bildenden Kuenste. Berlin 1764', in: B. Slansky, *Technika malarstwa*, Warsaw, Arkady, 1965, p. 163.

⁴¹ A. Massing, 'Restoration Policy in France in the Eighteenth Century', in *Studies in the History of Painting Restoration*, London, Archetype & National Trust, 2002, pp. 63–85.

⁴² S. Bergelone Langle, op.cit, pp. 20–25.

guilds and secular art collectors, was professionalized. Marveld quoted John van Dijk (1690–1769) claimed “love for art is like love for the truth” and added that people who do not respect the value of works of art are “wicked.”⁴³

The beginnings of heritage preservation of modern times

Enlightened groups of connoisseurs and lovers of arts appreciated erudition and being familiar with the trendy world of antiquity. Educational programme for rich youth from Europe included Ground Tour, a trip to explore treasures of European culture and to study their roots. Increased aspirations were accompanied by forging a sense of identity, sensitivity to style, quality, and value. In practice, all of this aimed at creating proper models. Rome, Acropolis, or Pompeii, which was excavated by the Bourbons, became a direct source of education and a symbol of good taste. Moreover, Sir Pietro Edwards' workshop located in Venice was considered to be a place where paying a visit was a necessary agenda point. When authorities of Venetian Republic opened a conservation atelier in 1774, Edwards was appointed its custodian. This studio, therefore, became also a place where painting masterpieces by Veronese, Tintoretto, and Titian were explored. Connoisseurs came there not only to receive and extend their education or take part in debates but also to observe rationalization and mastery in painting conservation.

Values in modern conservation

In 1777 Edwards published procedure guidelines for dealing with paintings in *Capitolato*. In order to protect their originality, it was important to limit retouching works only to repairing painting losses, removing re-paintings, and using just non-corrosive materials. In *Progetto per una scuola di restauro delle Picture* (1819), Pietro Edwards presented a project of conservation studies. Its programme was based on knowledge of the Old Masters' works, using painting media according to the intended aesthetic effects, ability to make the right judgments about purifying images in order not to destroy them or lose their antique values.⁴⁴ Sir Pietro Edwards, who became a noble man in the past, is nowadays considered to be a progenitor of a contemporary art carrier working as a scientist and conservator using knowledge acquired in various scientific disciplines, including chemistry. His skills were highly appreciated by Johann Wolfgang von Goethe (1749–1832), philosopher, scholar, and literary titan, who studied with Edwards and also conducted innovative studies on art values on his own. Goethe studied art technology, including research arsenal of experimental sciences, optical phenomena, and impact of colour.⁴⁵

Heritage values as policy arguments

Classic artistic values were included in construction instructions and public building templates in the British Empire. Even nowadays we can observe Palladian fronts in representative buildings in British colonies: offices, museums, and other representative buildings in the former colonies scattered around the world. With the expansion of economic and political domination, the antique heritage was spreading and laying foundations for Western civilization so that it could function as a universal civilization.⁴⁶

⁴³ Active as a connoisseur and a restaurateur of Amsterdam in: M. M. de Marvelde, 'Jan van Dijk, an 18th restorer of paintings', in ICOM CC, *11th Triennial Meeting*, Edinburgh, 1996, p. 184.

⁴⁴ Conti, op. cit., pp. 215, 254

⁴⁵ C. Keller, 'The Beholder's Hurt Feeling; Johann Heinrich Meyer's Critical Discussion of Restoration' in *CeroArt*, <http://ceroart.revues.org/2401?lang=en>, (accessed 10.04.2014).

⁴⁶ S. Bergelone Langle, op.cit. pp. 15–20.

In 1796, when a new arrangement design of the great gallery of Louvre was developed in post-revolutionary France, it suddenly became a political topic and a bias in debates about preservation of art 'owned by the nation'. A debate about values was held under pressure of political propaganda. Established committees were frequently influenced not only by populist motives but also by politics. Jean-Baptiste-Pierre Le Brun played a vital role as a collection administrator supported at public forums by painter Louis David. Heritage value that was considered a sensitive topic for the audience was used for political purposes. It therefore started to be treated as a spare (alternative?) topic on public forums. Works of art became passive victims of such disputes.

Cult of memory and birth of 'identity'

Humanities' interest in issues of 'memory values' partly stem from a tribute to human ingenuity. In 1791 ashes of Voltaire, an outstanding man, although not a ruler, were buried in the Pantheon in Paris. The ceremony assumed a character of feast of memory. Procession was opened by symbols: symbol of Bastille and symbol of the new identity and history of France. Similarly, for the cultivation of memory and identity, a posthumous celebration of JJ Rousseau in Pantheon in Paris was organized in 1794.⁴⁷ Then, "memory became a central concept of the humanities and social sciences."⁴⁸

Creation of heritage values in public collections and museums

Public collections, which were compiled in the eighteenth century in Europe, had different origins that partly influenced both the message conveyed to the audience and subjective selection of the values of the presented heritage. Extreme disputes were provoked by exhibiting ancient sculptures; from the need to repair defects to the cult of fragments, as in the case of variable reconstructions of the ancient Laocoon Group.⁴⁹ In Florence, displaying Medici's centuries-old collections to the public in 1743 provoked many disputes. In England, on the contrary, English private collections and gifts laid foundation for the British Museum opened in 1753 and connoisseurs' discussions were permanent items on museum agenda. Monarchic patronage in Spain was not effective due to wrong choice of advisors. Consequently, restoration of paintings from the royal collection resulted in their drastic destruction.⁵⁰

Variability of heritage values assessment in the nineteenth century

Once classical styles in the nineteenth century ceased to dominate, preference for romantic stylish borrowings appeared. Sentimental reconstructions in the spirit of neo-Gothic architecture and English style were used in parks. Architects preferred 'fashionable' sentimental tendencies in assessing values and restoring historic monuments, without taking their real nature into account. For

⁴⁷ Script, scenography and costumes were designed by the most famous painter of the epoch Jacques-Louis David Music to Voltaire's words was composed by François-Joseph Gossec and it was performed by male chorus with army orchestra, more in: D. Gwizdala, *Muzyka i polityka*, Cracow, PWM, 1999.

⁴⁸ Kansteiner, W., "Finding meaning in memory; a methodological critique of collective memory studies." *History and Theory* 41 (2002): 180

⁴⁹ O. Rossi Pinelli, 'rom the Need for Completion to the Cult of the Fragment. How Tastes, Scholarship, and Museum Curators' Choices Changed Our View of Ancient Sculpture', in *History of Restoration of Ancient Stone Sculptures, Papers Delivered at a Symposium Organized by the Departments of Antiquities and Antiquities Conservation of the J. Paul Getty Museum and Held at the Museum 25-27 October 2001*, Los Angeles, Getty Publications, 2003, pp. 61-74.

⁵⁰ Z. Veliz, 'The Restoration of Paintings in the Spanish Royal Collections, 1734-1820', in *Studies in the History of Painting Restoration*, London, Archetype & National Trust, 2002, pp. 43-51.

the sake of mood exposure, elements of historic monuments were taken from their natural context and placed in a new environment. During the process of reconstructions, Gothic Revival style was frequently adopted to a particular building, regardless of its distant history. Such choices of values were strongly biased, especially when multiple layers of other styles were removed. Subsequently, the activity in sentimental and romantic spirit faced criticism expressed by the next generation.

Pro and against vandalism campaigns

Moral authorities that first and foremost included writers were involved in disputes about the fate of the cultural heritage. Victor Hugo (1802–1885), French writer and respected intellectualist, author of the novel *Notre Dame de Paris* (1831), supported the right to one's own heritage and was against plundering. Particularly barbarian ideas were presented in Petit-Radel's guide, *A method of Gothic churches demolition within a few hours*, published in 1810 (!). The revolutionary wave of revenge on aristocrats destroyed a great deal of castles, churches, and palaces. In response, Victor Hugo popularized a concept "*War to the Demolishers*" (!) demanding lawful respect for the priority of monument values perceived as common good of society.⁵¹ The matters became more pressing when protest marches moved towards Louvre and newspapers presented disputes as scandals and, hence, distorted information that provided readers with wrong meaning of argumentation.

Plunder, typical of revolutions and wars, resulted in significant destruction of cultural heritage of various nations. Treaty of Vienna of 1815 recognized urgent need for taking international actions aiming at adopting legal solutions for protecting heritage during armed conflicts as well as repossessing it.

Preserving heritage context

Protection of originals and the context of works of art were at the crossroads, facing the renaissance of museums. British poet G.J. Byron (1788–1824) strongly opposed excessive appetites for works imported to museums from excavation sites, and, hence, taken out of their environment. He criticized Lord Elgin for purchasing treasures from the Acropolis of Athens from Turkish occupiers and taking antique sculptures and architectural details from the Parthenon to England. Subsequently, although original works of art used to be kept in museums, protection means were not always appropriate. Parthenon marbles, which were taken from the Acropolis and brought to the British Museum in London by Lord Elgin, were treated in a different, proper way in the spirit of *restauro conservativo*, with preservation procedures limited to minimal necessary actions.⁵² At that time, it was a new practice to exhibit exclusively original fragments and limit protection procedures to the necessary minimum. Rarely were these principles taught in restoration offices. Prosper Merimee followed the procedures in French administration aiming at preserving originals in their possibly intact form.

Marble sculptures from the Temple of Athena, purchased by the King of Bavaria and located in the Aegina Island, were treated in improper way, in the spirit of reconstruction. In Munich, they were subject to restoration in accordance with the requirements of *restauro integrativo*. Sculptor Berthel Thorwaldsen carried out the restoration in question by selecting marbles extremely

⁵¹ W. Hugo, 'Wojna niszczytelom', in *Zabytek i historia. Wybór problemów konserwacji i ochrony zabytków w XX wieku*, Warsaw, 2002, pp. 53–61.

⁵² I. Szmelter, 'Współczesna teoria konserwacji i restauracji dóbr kultury. Zarys zagadnień', *Ochrona Zabytków*, vol. 2, 2006, pp. 5–38.

carefully in order to repair defects as well as to blur the lines between the defects and the original material by polishing the entire sculpture. Currently, we consider this kind of treatment to be a manifestation of neo-classical aesthetics.

Heritage values preserved by administration and welfare workers

In democratized French administration, historic monuments and sites were treated as national goods. The knowledge about them was spreading. In 1824, on the initiative of Arcisse de Caumont (1801–1872), the Association of Antiquarian Channel was established. In the history of France it was the first social organization in which it was not enough just to win the elites over to the idea of monument protection, but also to convince the public of this conception. The General Inspectorate of Historic monuments and Sites was established in 1830. It was the first conservation service in France, chaired by Louise Vitet. French administration and conservation also changed due to the work of social worker and a valued writer, Prosper Merimee (1803–1870). He founded and chaired Historic Monuments Commission, an institution where numerous artists, e.g., aforementioned Victor Hugo, set the course for works.

In Great Britain, in 1877, upon the initiative of William Morris (1834–1896), English poet, painter, and designer, a social association for the protection of historic monuments and sites and opting for monument preservation, was founded. The National Trust, English social organisation established in 1895 upon the initiative of several private persons as a commercial venture, had been considered for numerous years to be an immensely influential institution of heritage care policy. *National Trust*, motivated by a sense of mission to protect the English heritage, proved to be a truly successful venture. It came into possession, by donation or bequest, of various historical buildings. Moreover, it purchased valuable facilities and carried out maintenance works in an impeccable way. Due to good reputation and public trust, after more than hundred years, the organization gained nearly four million members voluntarily paying taxes, as well as acquired over 300 complexes of historical buildings and landscape parks.⁵³

Marginal values assessment cited as an example

In 1860s, Eugène Viollet-le-Duc, French architect and restorer, formulated a position of trust to technical inventions of his time.⁵⁴ He supported purist reconstructions that involved removing “palimpsests” in order to achieve pure Gothic style. He designed imaginative reconstructions in the Gothic Revival style. However, the situation was different in England. Romanticism-based actions as well as relics of every provenience of art inspired contemporary arrangement. Appealing and romantic exhibitions of works and architecture gradually blurred the original image of the heritage. Theatrical vision of the Middle Ages dominated the spirit of faithful and accurate reconstructions. Gilbert Scott, author of restorations of Westminster Abbey and numerous cathedrals, e.g. in Exeter, Salisbury, Ely, Winchester, Lichfield, was particularly consistent in this field. Excess of freedom in dealing with historic monuments and sites started to provoke indignation. John Ruskin (1819–1900) was an advocate of respect for multi-aging capacity and character of ‘voicefulness’, which was adopted by the British Society for the Protection of Ancient Buildings – a place of different attitudes and views. Ruskin’s writings reveal his respect for the originals and their accretions and palimpsests.⁵⁵

⁵³ The National Trust, www.nationaltrust.org.uk, (accessed 3.01.2012).

⁵⁴ E. Viollet-le-Duc, ‘Słownik logiczny architektury francuskiej’, in *Zabytek i historia. Wokół problemów konserwacji i ochrony zabytków w XIX wieku*, Warsaw, 2002, pp. 75–89.

⁵⁵ J. Ruskin, ‘Otwarcie Crystal Palace (1851), Lampa pamięci (1849)’, in *Zabytek i historia...*, *ibid.*, pp. 89–111.

The veracity of history testimonies

In the second half of the nineteenth century, Camille Boito (1836–1914) presented a comprehensive theory of caring for historic monuments and sites, according to which they were considered to be evidence of history. He wanted to adjust the degree and type of work to the era from which a particular historic monument originated. According to him, ancient monuments and sites should not be reconstructed at all. He believed that the older the work is, the less reconstruction interventions should be made. For instance, medieval monuments and sites should only be merged, without reconstructing the original. With regards to objects of fewer years of age, however, defects can be reconstructed in accordance with the style of the era in which the object was created as well as by making non-original parts easily distinguishable and describing the works carried out in the documentation. Georg Dehio (1850–1932) vividly presented the antinomy in assessing values of heritage care, saying that

“historicism of the nineteenth century, except his right daughter which was the care of monuments, was also the father of the illegitimate child – the idea of restoration. Although they stand in the antipodes, they are frequently confused with each other. Monument maintenance aims to keep what exists, while restoration desires to restore something that does not exist. The difference is huge. On one hand, there is a reality, although depleted and faded, but still – reality, on the other hand – fiction. (...) You can preserve only what exists and what “has passed will not return.” (...) The basic rule is “not to renovate – but to restore but to conserve.”⁵⁶

This idea was considered to be a guideline and a point of reference in the theory of conservation and restoration – until it was crystallized in the form of the Charter of Venice in 1964.

Meanders of taste in the process of values assessment

In Western culture “(...) a work of art would be a work of a man, created in a specific intention, which shows artistic intention and realizes aesthetic values.”⁵⁷ Considering the fact that the descriptions of history and findings of any regularity are always made *ex post facto*, we assume that they can be only subjective interpretations of history. Hence, dealing with history is the domain of the will and, to a lesser extent, of ‘hard’ sciences, even based on archival data, because, despite the development of natural science researches, in which a particular work frequently can speak for itself, the process of thinking is still a feature of human preferences, the choice of values and ideals.

In the last centuries, variable assessment of heritage values was observed in carrying out works aimed at cleaning a painting.⁵⁸ Preference for gold varnishes which darken over time, the so-called ‘goldtones,’ was accompanied by academicism in fine arts. Consequently, patina was unnecessarily mistaken for natural aging of mastic varnishes. Aesthetic dispute did not include purely technical reason for yellowing of mastic resin in varnishes, which had to be removed and replaced with the new ones every few decades. Over a hundred years ago, traditional ingredients of varnishes, e.g. copal resins, sandarac, and mastic were replaced by less yellowing dammar resin. Every painting technologist knows these procedures as the rudiment of painting. However, these changes did not become general practice, as the force of habit turned out to be stronger.

⁵⁶ G. Dehio, ‘Ochrona zabytków i opieka nad zabytkami w XIX wieku (1905)’, in *Zabytek i historia...*, ibidem., p. 210.

⁵⁷ M. Gołaszewska, *Zarys estetyki*, Warsaw, 1983, p. 208.

⁵⁸ W. Partridge, ‘Philosophy and Taste in Nineteenth-Century Paintings Conservation’, *Studying an Conservaing Paintings*, Archetype & New York University, 2009, pp. 19–31.

The philosophy of caring for art and the taste in painting conservation were under discussion and resulted in diverse attitudes. The need for aesthetic harmony was an important concept in art criticism, which derived from neoclassical tastes, and influenced painting restoration. The problems that were rooted in preferences, not in arguments, were published in newspaper articles either about postulated preservation of 'goldtones' or the 'revival' of the original tone of old paintings, hitherto laying among old, darkened, and yellowing varnishes. Aesthetic revolution in the reception of art, the change in the rules of its preservation, the change in aesthetic tastes and acceptance of vivid colour of the Impressionists paintings took place paralelly.

According to Claude Levi-Strauss, even if "Impressionists wasted the craft"⁵⁹ in the sense that they used commonly used unstable materials, e.g. jute bags for canvas etc., but not particularly proper for painting, their innovative creativity made recipients aware of the importance of colour in painting.

Unfortunately, aesthetic misunderstandings with goldtones repeat cyclically. For instance, in the Netherlands, methods applied in restoration of *The Night Watch* by Rembrandt were discussed in press in 1900. These works were assessed negatively and the contractor was accused of excessive removal of halftones during cleaning the canvas. It happened even despite having a proof of fair restoration conduct. Similar charges were repeated after cleaning the painting subsequently in 1946 and 1947. This was accompanied by a campaign of slanders and hate, which was spread by the boulevard press. Authors of the conservation works were criticized for grotesque 'change of the night watch into the day watch', which resulted from lightening the tones of the painting. Meanwhile, experts in Rembrandt's techniques considered unveiling layers of the original painting to be artistic and scientific discovery, and paid particular attention to white colour used by the artist. Rembrandt's *Night Watch*, also known as The Shooting Company of Frans Banning Cocq and Willem van Ruytenburch, is exhibited in the Rijksmuseum in Amsterdam, along with publications on its history, differently read iconography, tests, and controlled conduct of preservation-restoration, maintenance and publication of the drama, and behavioural causes connected with the unnecessary controversy over restoration.⁶⁰ The knowledge acquired during carrying out restoration works was made public and this fact was supposed to contribute to educating consumers and involving the society in protection and preservation of cultural heritage.

Heritage values assessment breakthrough – historical relativism

Theoretical breakthrough in heritage care came at the turn of the 19th and 20th century. Alois Riegl (1858–1905), an Austrian art theorist introduced methodology and guidelines for newly developed education programme of conservation studies and organised it into a 'code'. The concept of primacy of conservation over restoration has been considered to be the basis of modern preservation, which reaches pluralism standards and carries out assessment of the value of the arts. Resigning from one ideal, i.e. the primacy of one style, in order to respect various forms of art and the 'value of the past', indicated in practice the preference for preserving monuments composed of historical layers as sources of knowledge about culture and art of the bygone eras. Alois Riegl, in *Der Moderne Denkmalkultus. Sein Wesen und seine Einstellung* (1903) perceived every object of historical and artistic value as a *Denkmal*, (*monument – translator's note*), i.e. a combination of

⁵⁹ C. Levi-Strauss, 'Rozmowy o sztuce' ('Talks about art'), in *Twórczość* vol. 9, 1990, p. 55.

⁶⁰ M. Doerner, *Materiały malarskie i ich opracowanie*, Warsaw, 1975, p. 228; E. van Wetering, *Rembrandt. The Painter at Work*, Amsterdam, 1997, passim.

an idea and a historic monument or site, with emphasis put on its specific values.⁶¹ This book was widely spread and translated into numerous languages. Riegl's student, Max Dvořák (1874–1921), an Austrian conservator of Czech origin, who, in *Katechismus der Denkmalpflege*, formulated guidelines on caring for works of art, also chose “conservation instead of restoration.”⁶² Previously, similar guidelines were formulated both by Boito and Dehio, who noticed destructions resulting from undertaking popular nineteenth-century reconstructions, which were made either according to the ‘gothic style’ or to owners’ own preferences.

The idea of the need for preserving historical relativism in assessing values of historic monuments and sites was similar to modern ideas of monument custody. Concepts and criteria of assessing values of historic monuments, formulated by Walter Frodl (1908–1994), founder of formal analysis of works of art, included a new term, i.e. ‘historical substance’, preservation and integrity of which Frodl considered to be the most important aspect of preservation works.⁶³ Frodl's theory as ‘analysis of monument values assessment’ is frequently applied in decision-making strategies. It involves determining three main groups of monument values: historical, artistic, and use.

The conflict between arguments, values of the past, and function of an object is common, hence the classification of particular features of a historic monument meets the requirement of objectivity only if it is carried out jointly by various stakeholders: conservators, historians, craftsmen, and artists.

Coherence of the system of pluralistic values

Universalism appreciates individualism in works of art. However, in time of changes in visual arts, emergence of new media (means of expression), expansion of photography, film, interdisciplinary art, anti-art, and the flood of contemporary art, it became hard to value individualism.⁶⁴ In addition to artistic criticism, new art values were hardly accepted by the modern recipients and were not included in the accepted doctrines of restoration. With the emergence of such phenomena as environment, installation, and total art (German *Gesamtkunstwerk*), the scope of cultural heritage patronage became even more complicated. One must not forget that every kind of fine arts was ‘modern’ in its time and thus, it was not always understood and valued. Interviews with artists are the means in which classic theories of restoration define restoration as an operation to ‘restore the truth’, ‘true nature’, or ‘integrity’. It is difficult to objectify them in the light of changes in fine arts. Despite the fact that over a hundred years have passed, Riegl's concepts of historical relativism and values assessment still play a key role in conservation and restoration of classical cultural goods, and are treated as the norm in conservation and restoration of heritage.

Revision of values assessment in the light of science

Actions carried out by various groups focused on conservation and restoration of art heritage, were finally integrated during the conference in Rome in 1930. Simultaneously, in 1931 the Athens Card was introduced, providing solid foundations for restoration theory and values assessment.

⁶¹ A. Riegl, *Der Moderne Denkmalkultus. Sein Wesen und seine Entstehung*, Vienna and Leipzig, 1903; see also Polish translation: ‘Nowoczesny kult zabytków. Jego istota i powstanie’, transl. R. Kasperowicz, in: Alois Riegl, *Georg Dehio i kult zabytków*, Warsaw, 2002, pp. 27–65.

⁶² M. Dvořák, ‘Katechizm opieki nad zabytkami’, in P. Kosiewski, J. Krawczyk (ed.), trans. R. Kasperowicz, *Zabytek i historia*, Oficyna Mówią Wiek, p. 225. Original version: M. Dvořák, ‘Katechismus der Denkmalpflege’, Vienna, 1916.

⁶³ W. Frodl, *Pojęcia i kryteria wartościowania zabytków*, Warsaw, 1966.

⁶⁴ K. Piwocki, *Pierwsza nowoczesna teoria sztuki; poglądy Aloisa Riegla*, Warsaw, 1970, pp. 178–190.

It was a breakthrough in the way of thinking about heritage maintenance. The attitude towards values assessment, necessity of carrying out a reliable research before interfering into an object, preservation of style accumulation, and the act of distinguishing retouched works from originals, became commonly known.⁶⁵ For monument restoration, the use of the latest technology was highly recommended. However, using them should not exercise any influence on the appearance and character of architecture and other historic monuments. The rules adopted at that time are nowadays familiar to us but in the 1930s they created favourable conditions for scientific interpretation of art legacy in various centres. Conservation centres of scientific profile were founded, including Doerner-Institut at Munich Pinakothek, the Louvre, the National Museum in London, the Fogg Museum in the USA, and others. Finally, in 1939, the Istituto Centrale del Restauro in Rome was founded as well, aim of which was to connect science with restaurateurs' education.

Heritage values according to the Charter of Venice (1964)

In the twentieth century, activity of architects and monument experts who followed the architects, turned out to be significant in promoting preservation issues. On the Second International Congress of Architects and Technicians of Historic Monuments held in Venice in 1964, the Venice Charter (full name: International Charter for the Conservation and Restoration of Monuments and Sites) was adopted. This document is an international code of principles concerning conservation and restoration of architectural monuments. It is the continuation of monument protection principles set forth in the Athens Charter of 1931, with strong preferences for architecture. Interdisciplinary knowledge that enables a wide range of research to be carried out, shows appropriate recognition concerning the object of preservation activities, and gives proper diagnosis.

Moral right to restoration

Belgian towns Ypres and Verdun destroyed in the first hecatomb of the first World War as well as Warsaw, Gdansk, and Wroclaw destroyed in the Second World War, are examples of not only the 'shock of ruins' but also conservation and restoration activities which, although their doctrines seemed to differ, were both interpreted as morally legitimate. The most spectacular restoration was that of the Old Town in Warsaw, which was inscribed into UNESCO World Heritage List in 1980. The danger of popularity of such reconstructions results from general public belief that this kind of activity is indeed a true and proper restoration of historic monuments. However, this is an erroneous belief leading to mass psychosis.⁶⁶ This 'blindness' may affect not only a layperson but also professional conservators, and authorities and offices creating plans for 'reconstruction of the past'.⁶⁷

Highlighting in the process of the conservation-restoration of added elements

Continuation of post-war enthusiasm for ethically groundless reconstruction should be withheld. In the process of conservation, it is necessary to make elements added in the course of retouching process distinguishable, e.g. by carrying out UV observations in case of small objects, or providing viewers with information for in case of larger items or properties. Philippot, contemporary theorist and restorer, considered such actions to be 'the heart of restoration problems',

⁶⁵ P. Dettloff, *Odbudowa i restauracja zabytków architektury w Polsce w latach 1918–1930. Teoria i praktyka* Cracow, Universitas, 2006, p. 400.

⁶⁶ W. Frodl, *Pojęcia i kryteria...* op.cit., pp. 32–36.

⁶⁷ K. Piwocki, *Sztuka żywa. Szkice z teorii i metodyki historii sztuki*, Warsaw, 1970, pp. 269–270.

the restoration perceived from the perspective of humanities.⁶⁸ Cesare Brandi and Umberto Baldini, Italian theorists of restoration, tried to solve this problem. They postulated distinguishing fixed losses from original parts of an object. In his book published in Italy in 1963, *Teoria del Restauro*, Brandi stated that conservation treatments carried out eligibly included only these which used wide spectrum of scientific techniques and were distinguishable from the original. He addressed his observations to conservators, critics, and art historians, i.e. to all who, by connecting science with practice, wanted to solve the problem of preserving messages conveyed not only by works of art alone but also their matters.⁶⁹ Brandi shows different axioms of the restoration process. The first one specifies that only the matter is subject to restoration and emphasizes its duality – as a structure and as a carrier of ideas. According to the second axiom, “Restoration must strive to restore potential unity of work of art, possibly without committing artistic or historical falsity and without blurring the traces of the time present in it.”⁷⁰ Assuming that a work of art is a potentially coherent unit, Brandi suggests a solution to the problem concerning reparation of defects as well as relations between a work of art, time, and space. He also addresses issues of preventive conservation and restoration in historical context, aiming at preserving aesthetics of works of art and preventing the loss of aesthetics.

Heritage values versus ethics of money

Currently, activities carried out in the interest of cultural heritage, having been once a priority due to the role of culture patrons, lose their importance in the confrontation with the ‘ethics of money’ and the rules of free market. There is no rational balance in social programmes for the primacy of the economy. Due to the role of stakeholders, there is a need to apply new solutions to the theory, fundamental aim of which is to preserve the heritage in accordance with principles of sustainable development and respect for cultural diversity.⁷¹ In the field in question, social sciences recommend using management and tools of cultural economics considered to be crucial in carrying out tasks involving heritage conservation and preservation. According to John Merrymann, there are two ways of thought that characterize the reality of cultural goods accepted in the capitalist system, i.e. liberal cosmopolitanism and liberalism, which emphasizes the importance of personal autonomy in social practice.⁷² Extremely individualistic European civilization and its American version stand at opposite poles towards collective thinking of eastern civilizations. However, in the process of cultural identity formation, collective arguments and cultural affiliation prevail in the individual personal development.

Values versus identity

Each group establishes its identity, which is defined by its culture, collective memory, and shared responsibility – as Joseph Raz explains in his book *Value, Respect, and Attachment*.⁷³ According to Juergen Habermas, a highly appreciated philosopher, conducting values assessment by improving social communication is the fundamental need of development:

⁶⁸ P. Phillippot, ‘Restoration from the Perspective of the Humanities. Materials for a History of Conservation’, in *Historical and Philosophical...*, ibidem, pp. 217–219.

⁶⁹ C. Brandi, ‘Teoria di Restauro’, in *Historical and Philosophical...*, pp. 230–235.

⁷⁰ C. Brandi, ‘Teoria di Restauro,’ op.cit., p. 231.

⁷¹ H. Pereira, ‘Contemporary trends in conservation: culturalization, significance and sustainability’, *City & Time*, vol. 3(2):2, 2007, <http://www.ceci-br.org/novo/revista/docs2008/CT-2008-104.pdf>, (accessed 4 September 2009)

⁷² J. H. Merrymann, ‘Two Ways of Thinking about Cultural Property,’ *80 American Journal of International Law*, 1986.

⁷³ J. Raz, *Value, Respect, and Attachment*, Cambridge: Cambridge University Press, 2001, p. 34.

“Massification of culture resulted in that politics has left an isolated area and became the regulator of the majority of public life forms (...), this situation seems to be the unintended consequence of losing the role of tradition and philosophy in culture. Weighing cultural evidences requires politicizing of those areas of life that so far seemed to be the sphere of privacy.”⁷⁴

Nowadays, at the time of significant changes, increasing knowledge of the past and visual art, which is dynamically changing at present, create two opposite poles in history. Although polarized, they create a common field with numerous science disciplines dealing with heritage, e.g.; art history, theory of conservation, anthropology, philosophy, law, literature, politics, sociology, psychology, and life sciences. In other words – a broad spectrum of human activity.

Conclusion

Cultural heritage is eternal both in intangible sense, when it is renewed by each generation in its traditions, and in tangible sense, when proper researches are conducted, conscious care is provided, and conservation and restoration works are carried out. Tangible and intangible values that define our culture and are handed down by ancestors, lay foundations for the concept of cultural heritage as a carrier of collective identity. Heritage values assessment and, hence, the systems for maintaining cultural heritage legacy include all consequences arising from interaction processes that took place between people and the environment over the centuries. The aim of the study is therefore to highlight the need for referring to sources, which consider changes in ideas to be the foundations for values assessment. With regard to contemporary conservation philosophy, it is crucial to determine the roots of how we think. It creates an opportunity for creating conscious and unconventional methodology for projects involving preservation of the cultural heritage and nature.

⁷⁴ J. Habermas, trans. M. Łukasiewicz, *Na czym polega dziś kryzys? Problemy uprawomocnienia w późnym kapitalizmie. Teoria i praktyka*, 1983, p. 465.

ASSESSING VALUES OF HISTORIC MONUMENTS AND SITES IN THE LIGHT OF THE REGISTER AND RECORD OF HISTORIC MONUMENTS

Bogusław Szmygin

Heritage protection and conservation form a discipline that deals with a significant part of material and non-material culture and maintains control over transformations in this field. This results in profound consequences, e.g. cultural, economic, social, political, and spatial. One may expect that with regard to the discipline in question, it is possible to distinguish one's subject of interest as well as define objectives and the code of conduct related to it. The expectation is reasonable and well justified because heritage conservation, aspiring to be independent, has existed for two centuries.

Nowadays, however, all elements and circumstances involving heritage conservation are changing, i.e. the subject (the definition of historic monument /heritage/ is broadened in all aspects), the objectives (preserving elements of historical significance is one of the number of objectives of heritage protection), and the methods (apart from strict conservation it is allowed to carry out a considerable scope of works aiming to transform and adapt buildings). All the aforementioned changes are highly dynamic and they are constantly accelerating. The changes are therefore made to the entire discipline, i.e. to definitions, procedures, and principles of heritage protection. Due to a number of external conditionings which the discipline is subject to, conservators can plan and control this process only to a small extent. It is therefore necessary to constantly monitor all elements of the heritage protection system in terms of their validity and consistence: definitions, procedures, principles, methods of conduct, etc.

One of the key challenges faced by contemporary conservators involves various types of works and transformations carried out in monuments and sites. Although these processes are necessary and inevitable, they should be well-defined in conservation theory. The traditional conservation doctrine has been, however based on the assumption that a historic monument ought to be protected as an entire asset (elements of historical significance and the form of a historic monument). It has always been a very idealistic assumption, yet it had been defining theoretical base of conservation for decades.¹ On the other hand, when a historic monument was treated as a whole, it was not necessary to analyse its elements perceived as separate carriers of the entire spectrum of values ascribed to historic monuments. Consequently, nobody developed any analysis methods aiming to define which consequences may follow from carrying out works and transformations in historic monuments. It was common to describe historic monuments as entire assets instead of analysing the totals of their elements and features of different values.

¹ See e.g.: J.Jokilehto, *A History of Architectural Conservation*, Butterworth-Heinemann, Oxford, 2002; N.S. Price (ed), *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Los Angeles, Getty Conservation Institute, 1996; M. Arszyński, *Idea, Troska, Pamięć*, Malbork, The Castle Museum in Malbork, 2007.

The holistic and descriptive approach to historic monuments was reflected in procedures of according the status of historic monument to specific assets. Nowadays, it is necessary to conduct value analysis of a historic monument, i.e. its elements and features. This approach provides basis for carrying out works in any historic monument. One must therefore check which values are taken into account in defining which property can be considered a historic monument, which opportunities in this area open up as a result of implementing the procedures and guidelines of according the status of historic monument to a specific asset as well as how this process is reflected in preparing documents concerning historic monuments. This knowledge ought to be one of the few starting points for creating a system for assessing values of historic monuments.

1. Values as a fundamental formal factor defining the term 'historic monument'.

First of all, it should be checked to what extent the concept of values is used in fundamental legal acts providing the basis for heritage protection. This approach is well justified since values provide foundations on which the concept of historic monument and the idea of protection are based. From the beginnings of the historic monument science and conservation science, it is the presence of specific values that decides whether a property can be considered a 'historic monument'. The concept of value is therefore used in majority of terms defining historic monuments and heritage. On the other hand, protection of values of historical significance is a key factor in defining conservation code of conduct and organising the system of heritage protection.

Pursuant to Polish legal acts on heritage protection, the status of historic monument is accorded to an asset after it is proven that this particular asset has got specific values. This is also confirmed by the definitions of the term 'historic monument' which are provided in legal acts adopted in the last century. After having a brief insight into these documents, it turns out how important the values are in the process of deciding whether the status of historic monument can be accorded to an asset and what the problems related to it are.

The Regency Council of the Kingdom of Poland issued the first Polish document regulating heritage protection. It was the Decree on the care of assets of outstanding cultural and artistic values.² This document, however, neither provided explicit definition of the term 'historic monument' nor did it specify the differences between 'objects of outstanding cultural value' and 'objects of outstanding artistic value'. A historic monument is, to some extent, defined by a number of expressions. Pursuant to art. 11, legal protection covers works "that are evidence of art and culture of the past epochs and which are no less than 50 years of age." Moreover, three categories of historic monuments were defined – *immovable historic monuments* (art.12), *movable historic monuments* (art.18) and *excavations and finds* (art.23), within which a great number of works of art as well as objects and items of outstanding historical value were mentioned. On the other hand, several articles (art. 1, 6, 7, 9, 10) provide various aspects of creating registers of historic monuments. This fact indirectly indicates that a historic monument means any asset or property inscribed in a specific register.

At the same time, however, the Decree indirectly refers to values whose presence or absence influence decisions on whether the status of historic monument should be accorded to a specific asset. Pursuant to article 6, "appropriate government bodies" are authorised "to analyse"

² The Decree issued by the Regency Council of the Kingdom of Poland on the care of objects of outstanding cultural and artistic value of 31 October 1918, *Dziennik Praw Państwa Polskiego* no. 16, Warsaw, 8 November 1918.

assets and properties in order to assess their “historical value.” This value can be, however understood by referring to the aforementioned article specifying the age of an asset/property.³ Nonetheless, it must be remembered that the Decree adopted by the Regency Council of the Kingdom of Poland was issued in the war time and it did not aim to discuss theoretical problems. Instead, its objective was to provide foundations for developing a system for protecting historic monuments and sites.

In this context, important changes are specified in another document outlining regulations governing heritage protection, i.e. Regulation of the President of the Republic of Poland on heritage care of 1928.⁴ Article 1 thereof provides definition of the term ‘historic monument’ which focuses on several values: “under this regulation, a ‘historic monument’ shall be any movable and immovable asset characteristic of a specific epoch, which is of outstanding artistic, cultural, historical, archaeological, or paleontological value confirmed by a government ruling and, due to this, deserving to be preserved.”⁵ The above-mentioned definition was complemented with a typological list of works of art, assets, and items to which the status of historic monument can be accorded (art. 2). What is of utmost importance in this matter is the regulation specifying the values which a property must have in order to be considered a historic monument. This is explicitly confirmed by article 3, according to which “the status of a historic monument is accorded to a specific asset... (...)... after conservation authorities issue appropriate ruling... (...)... confirming that the asset is of outstanding historical value.” Similar conclusion can be drawn from art. 11, pursuant to which “conservation authorities are authorised to analyse and investigate any asset in order to decide whether it is of outstanding historical value.”

The Regulation of 1928 also specifies the strategies for assessing values of historic monuments in the context of exporting or destroying them. In case of expropriating a historic monument, assessing its values is certainly more of material nature. This is, however, not very clear. On the other hand, the articles concerning destruction of a historical monument specify that it is the punishment or fine that is of material nature. Regulations on “reducing the value of a historic monument” can, however, apply to other values as well (art. 36).

Pursuant to another act that came into force after the Second World War, the decision on whether the status of historic monument can be accorded to a specific asset is also based on ascribing specific values to this asset. ‘Cultural property’ in the broad sense of understanding this term is the main phrase defined in the document of 1962.⁶ A historic monument, however, is a cultural property entered into National Register of Historic Monuments. From the perspective of providing legal protection, it is of utmost importance to explicitly define a group of assets to which the status of historic monument is accorded. The group of historic monuments is therefore included in a far broader group of cultural properties.

A cultural property means “any movable or immovable asset created by past generations and having outstanding historical, scientific or artistic value and hence, being considerably important for heritage and cultural development” (art. 2). Consequently, each historic monument is a cultural property and hence, it has got the aforementioned values. This approach is supported

³ It must be also emphasised that under art. 11, “Movable works of art of less than 50 years of age may be, in particular cases, considered historic monuments under a decision issued by the Minister by Religious Denomination and Public Enlightenment.”

⁴ Regulation of the President of the Republic of Poland was equivalent to act, pursuant to art. 44.6 of the Constitution and the Act of 2 August 1926 (*Dziennik Ustaw Rzeczypospolitej Polskiej* no. 78, item 443)

⁵ Regulation of the President of the Republic of Poland of 6 March 1928 on heritage care (*Dziennik Ustaw Rzeczypospolitej Polskiej* no. 29, item 265).

⁶ Cultural Properties Protection Act of 15 February 1962 (*Dziennik Ustaw Rzeczypospolitej Polskiej* no. 10 item 48 of 1962).

by statutory regulations under which a historic monument can be deleted from the register if: “a historic monument has lost its historical value due to being either entirely destroyed or as a result of new scientific findings” (art. 16).

Provisions of the Act of 1962 are focused on other values of historic monuments as well. For instance, under the articles specifying social care for historic monuments (Chapter 12), this type of care aims to maintain and popularise “their educational and teaching values” (art. 70). The Act of 1962 is therefore not only another document pursuant to which the term ‘historic monument’ is based on values but also a document which extends the scope of these values.

Additionally, pursuant to the Act on the Protection and Guardianship of Monuments and Sites of 2003, the definition of a ‘historic monument’ is also based on values:⁷ “historic monument means any movable or immovable property, its part or a group of properties created by humans or relating to their activity and being the evidence of a particular epoch or a historic event of outstanding historical, artistic, or scientific value” (art. 3). This definition is remarkably wide, which results from requirements that a historic monument must meet: it must be a property created by human beings, evidence of a particular epoch and social interest. It is of great importance to recognise the “historical, artistic or scientific value” of a movable property in order to accord the status of historic monument to it.

The Act contains also other provisions which extend the scope of values ascribed to historic monuments. Pursuant to art. 3.7, restoration works mean activities aiming to highlight the “artistic and aesthetic values.” Taking the aforementioned facts into consideration, it can be said that if restoration works are carried out in or on assets of historical significance, aesthetic values are also of considerable importance to such assets. According to the definition of an ‘area surrounding a historic monument’, this area is outlined (around or at the historical monument) in order to “protect landscape values” (art. 3.15), i.e. another group of values which define monument protection and help to implement it in practice.

Under articles specifying monuments care and protection, values are particularly important for historic monuments. The article specifying the meaning of “monuments protection” provides that this protection aims to reduce dangers that may threaten the “value of historical monuments” (art.4.2). On the other hand, by specifying what activities “monument care” involves, it has been written that the way in which a historic monument is used must ensure that “the values of a historic monument will be preserved.”

Furthermore, the article under which a historic monument can be deleted from the Register of Historic Monuments is important and complementing from this point of view. It is permitted to delete a historic monument from the Register either when this historic monument has been damaged or destroyed and therefore lost its “historical, artistic or scientific value” or when new analyses of the property did not prove the existence of such values.

The importance of values is also confirmed in the article specifying conditions under which subsidies for carrying out works in historic monuments are granted. The act states that the threshold for subsidising conservation works is 50%. If a historic monument, however, is of “outstanding historical, artistic or scientific value” the subsidy may cover even 100% of necessary expenses. Additionally, it is also worth mentioning an article specifying how a historic monument should be used. Under this article, the plan of using a historic monument should involve “highlighting its values” (art. 25.3).

⁷ Art. 3 of the Act on the Protection and Guardianship of Monuments and Sites of 23 July 2003.

The aforementioned articles therefore prove that pursuant to the recent act, values are of utmost importance for defining historic monuments. Moreover, this term is applied in a greater number of articles than in the previous acts. This approach additionally supports the thesis that works carried out in historic monuments aim to preserve, protect and highlight a number of values.

Taking all the aforementioned documents into account, a conclusion can be drawn that the concept of 'values' is of utmost importance for according the status of historic monument to a specific asset. Not only should this concept be the key factor in specifying what works can be carried out in a specific historic monument but it also ought to give directions for organising and managing the system of protecting historic monuments. In practice, it means that the Polish system of protecting historic monuments should 'extend' the definition of 'value'.

It must be, however, emphasised that in Polish acts of law it is not specified how the 'value' should be understood – neither the value status is defined, nor the relations existing between values, nor the ways of protecting them, nor has it been specified how the existence of values should be determined. Furthermore, there is no consequence in referring to values in a number of articles where these values are or ought to be mentioned. For instance, as historical values are of utmost importance in a number of aspects, the definitions of all actions carried out in monuments should be based on them. In the present act, however, only the definition of restoration works includes reference to "artistic and aesthetic values" which must be highlighted as a result of carrying out these works. On the other hand, the definition of conservation works, which is of utmost importance from the conservation-based point of view, focuses only on such aspects as preservation of elements of historical significance, stopping destruction and producing documents (art. 3.6). A similar situation can be observed in the case of the definition of conservation works, which is of key importance for learning more about a historic monument. This definition encompasses stages and elements of learning more about a historic monument, including determining the scope of conservation works to be carried out. It does not, however, include any information on value identification (art.3.9).

Additionally, a number of important articles specifying the concept of monuments care and protection lack in coherence and consistency in referring to values. The concept of values is provided in each article, however only in single points. It is therefore difficult to find logic behind application of these terms.

Consequently, the present act does not contain precise information about a set of values that define a historic monument. Furthermore, the definitions set forth in the acts are inconsistent and incoherent in terms of using the concept of values and, additionally, no methodology recommendations on how to assess the values are provided therein. This means that the entire value assessment process must be defined within the monuments protection system, which, as a result, must be analysed.

The Polish monuments protection system provides no formal procedures for assessing values of historic monuments, which are assessed in a number of (or even all) stages of dealing with a historic monument. Different individuals participate in this process and various sets of values based on different hierarchies are taken into consideration. It is therefore difficult to synthesise information relating to these highly diverse elements. It can be, however, assumed that there are some specific stages that should be of key importance in the process of assessing values of historic monuments. One of these stages involves identifying an item by according a status of a historic monument to it. In the Polish system it means that an asset is entered into the Register or Record. As this approach must be verifiable, it also involves preparing documents concerning a historic monument. These aspects ought to be taken into account when conducting analyses.

Identifying and according a status of historic monument to a specific asset should be the key stage in assessing values of a historic monument.⁸ This approach should be of formal nature because, from legal perspective, it is necessary to define what the status of an asset means: an asset to which the status of a historic monument is accorded comes under conservation jurisdiction and is governed by a number of specific regulations. Consequently, a group of historic monuments is compiled as a result of according the status of historic monument to specific properties (properties of similar status).

In the Polish system of monuments protection there are a number of forms (procedures) that aim to protect values 'of historical significance'. These forms include: the Register of Historic Monuments, various Records of Historic Monuments, Polish Listed Monuments, assets inscribed on the UNESCO World Heritage List, assets recorded in local zoning plans, as well as culture parks created under resolutions passed by municipal authorities. Each form involves different approaches of imposing conservation regulations on an asset, group of assets, or a site. Only two of them, however, i.e. the Register and the Records, can be considered a form of according the full status of historic monument to an asset. Listing a monument and inscribing it on the UNESCO List concerns assets which have already been entered into the Register of Historic Monuments. A culture park and local zoning plan, on the other hand, are applied to some elements of areas on which even severe restrictions can be imposed. It is not possible, however, to use these forms to accord the status of historic monument to the entire area. National historic monuments therefore include assets entered both to the register and to the record.

2. Register of Historic Monuments

The Register of Historic Monuments is a basic form of according the status of historic monument to an asset. It is of great importance due to the number of historic monuments and regulations governing the means of protecting them.⁹ According to the current procedure, it is the Regional Conservation Officer who decides whether an asset will be entered into the Register. The decision is issued as a separate document and is followed by making an entry in a book referred to as the 'Register'. By analysing the rules governing the content and production of these documents it should be possible to obtain information on factors which decide whether an asset is entered into the Register.

In the Polish system, there is a long-established tradition of entering historic monuments into the Register, i.e. a catalogue of historic monuments created under the decision issued by the Conservation Office. This Register has been functioning in Poland since appointing conservation services. In the last 100 years, the Register was 'rewritten' a number of times due to administrative transformations resulting in changing the number and the size of regions in Poland.¹⁰ Despite

⁸ As the status of historic monument can be accorded not only to buildings but also sites or groups of buildings, the concept of an 'asset' should be understood in a very broad sense. A similar situation can be observed in cases where Polish Listed Monuments are inscribed on the UNESCO World Heritage List.

⁹ What is analysed is the register of movable ("A"), immovable ("B"), and archaeological ("C") historic monuments. At the moment, a great number of registered immovable historic monuments are being verified. According to the data collected by the National Heritage Board of Poland, there are 68.639 immovable historic monuments entered into the Register (as of 31 December 2014).

¹⁰ The Register, however, due to its region-wide scale is dependent upon changes in administrative structure of the country (e.g. necessity to change decision numbers). Due to this, it was suggested to establish a single state register with common numbering – J. Wendland, 'Centralna ewidencja i rejestr zabytków architektury i budownictwa w Polsce w świetle zasobów Ośrodka Dokumentacji Zabytków', *Ochrona Zabytków* vol. 3/98, 1998, p.192.

this, it can be assumed that this catalogue is continuous both in terms of its formal aspects and the scope of information. From the early stages of its existence, it should be therefore treated as one category and one form.¹¹

The Decree of the Regency Council of 1918 is considered the birth of the Register of Historic Monuments. According to the Decree, the Ministry of Religious Denomination and Public Enlightenment should be responsible for keeping an “inventory of historic monuments of great artistic and cultural value located in Poland.” This inventory is the first catalogue of historic monuments consisting of assets to which a special status was accorded. This status was similar to the status of historic monuments contemporarily entered into the Register (confirmed in subsequent executive acts).¹² It is possible to draw this conclusion since the selection criterion was to assess “the value of historical significance” (art. 6). Moreover, the ‘inventory’ was compiled by the conservation office and recording an asset in this book resulted in specific consequences.¹³ The ‘inventory’ was drawn up in accordance with these rules and, as a result, a state catalogue of registered historic monuments was produced. Additionally, the ‘inventory’ also established standards for basing the catalogue on a small amount of documented relevant information.

The Register of Historic Monuments, referred to as in this way, was based on another legal regulation, i.e. Regulation of the President of the Republic of Poland of 1928. Art. 4 therein stated that “conservation authorities of the first instance shall keep the Register of Historic Monuments.” The rules governing the maintenance of this register were formulated in a different regulation of the Minister of Religious Denomination and Public Enlightenment. Pursuant to provisions set forth therein, each entry in the Register consists of basic identification data and must be confirmed by making an appropriate decision about according the status of historic monument to a specific asset” (art. 3). These provisions, however, do not contain any recommendations on how to justify the decisions made.

It is proven, however that the decisions made at that time did not provide any factual information, particularly the information concerning assessing values of historic monuments. What was used was the standard templates with gaps to be filled in with just a few pieces of information, i.e. defining an asset (typology), its function, ownership rights, location, etc.

In 1931, for instance, the decision on “according the status of a historic monument” to “City Hall tower” in Cracow provides only information about “considering this asset a historic monument due to its outstanding artistic, cultural, historical and archaeological values.”¹⁴ The conservation officer being responsible for this property briefly justifies his decision: “It is a gothic tower built in the 15th century.” In 1935, Saint Idzi Church in Cracow was considered a historic monument: “The church was built by Casimir the Great and its foundations date back to the 11th century. Materials used: stone and brick. In spite of its partial extension in the 16th century, the initial type and layout have been preserved. Apart from gothic architectural features, there are a number of valuable

¹¹ Other acts specify that assets to which the status of historic monuments was accorded under former acts do not lose this status. For instance, pursuant to the regulation issued by the President of the Republic of Poland in 1928, “assets considered historic monuments under previously binding provisions, shall be cared for in accordance with this regulation. There is no need to apply art. 3 (according the status of historic monument) (art. 45). Due to this, the Register of Historic Monuments can be perceived as a continuous catalogue.

¹² Adequate provisions were contained in art. 4 in the Regulation of the Minister of Religious Denomination and Public Enlightenment of 17 July 1928 on maintaining the register of historic monuments.

¹³ See: art. 1–11 – Decree of the Regency Council, *op. cit.*

¹⁴ The decision on according the status of a historic monument, Cracow – City Hall Tower, 12 May 1931.

portals, statues, and Renaissance stalls.¹⁵ Likewise, even the decisions justifying the accordance of the status of historic monument to entire historic areas (historic city estates) were laconic and involved only enumerating elements considered historic monuments.

After the Second World War, the Register of Historic Monuments was maintained in accordance with the provisions of the regulation of 1928. The decisions on entering a historic monument into the register were therefore similar. For instance, arguments in the decision concerning a wooden church of outstanding value in Binarowa (subsequently inscribed on the World Heritage List) were justified only by a statement saying that the asset has “artistic, historical and cultural values.”¹⁶

In the 1940s, regulations specifying administrative proceedings were introduced. This fact had to be taken into consideration when entering an asset into the Register of Historic Monuments.¹⁷ The Polish Code of Administrative Proceedings was established in 1960 and it was the second document (apart from the Act on the Protection and Guardianship of Monuments and Sites) in which procedures for registering historic monuments were provided.¹⁸ These documents became particularly important since they ‘disciplined’ or even ‘dominated’ the process of establishing the Register. They had, however no influence on providing substantial reasons for the decisions made by conservators. Pursuant to the Code, “a public administration body deals with a matter by producing appropriate documents including the decisions made.” The Code, however, does not specify how these decisions are to be justified (art. 104.1).

In 1962, a new Cultural Property Protection Act was adopted. As a result, the Register of Historic Monuments was acknowledged the basic form of their protection. The entire Chapter 4 of this Act is about establishing the Register of Historic Monuments. This time the information was also of formal and procedural nature.

Analysis of information on assets entered into the register in accordance with the Act of 1962 and the Code of Administrative Proceedings proves that the entries have a formal character. Moreover, there are no justifications relating to value assessment. Entries made in the 1960s are short and frequently written in single sentences. For instance, the ‘Asset specification’ field reads as follows: “Housing tenement on 34 Narutowicza; balcony bars and main entrance woodwork.” The reason for entering the asset into the Register is that the building is “an example of suburban architecture of the 19th century.”¹⁹

What can be deemed a progress is the fact that in documents issued in the 1970s, ‘Asset specification’ field is separated from the ‘Justification of the decision’ field. For instance, the documents concerning entering Plac Litewski (Lithuanian Square) into the Register of Historic Monuments include a number of compound elements. According to the justification of this decision, the Square is “one of the most prominent examples of city squares, both in terms of layout, function, architectural features of each frontage, and the role it plays in citizens’ lives.”²⁰

¹⁵ The decision on according the status of a historic monument, Cracow – St. Idzi Church, March 1935.

¹⁶ The decision on according the status of a historic monument, Parish Church in Binarowa, Rzeszów, 24 November 1948.

¹⁷ Regulation of the President of the Republic of Poland of 22 March 1948 on administrative proceedings, (Dziennik Ustaw Rzeczypospolitej Polskiej no. 36 item 341). Entering historic monuments into the register was mentioned in art. 87.3.a.

¹⁸ The Code of Administrative Proceedings (Act of 14 June 1960), (Dziennik Ustaw of the Republic of Poland of 2013, item 267 – shall read of 11 May 2014).

¹⁹ The decision on entering the cultural property into the Register of Historic Monuments, Housing tenement on 34 Narutowicza, Lublin, 12 April 1967.

²⁰ Decision on entering cultural property into the Register of Historic Monuments, Plac Litewski in Lublin, 10 April 1972.

In the 1980s, the structure of application forms used for entering assets into the Register forced applicants to provide information in two fields: 'Asset specification' field and 'Justification of the decision.' There was no space, however to describe the nominated historic monument and include essential information about it. For instance, with reference to the entire urban layout, the asset specification could be only defined as "Urban layout in Bircza." The entire justification however was read "urban layout in Bircza is one of the few layouts of this kind which have been preserved."²¹

The Act on the Protection and Guardianship of Monuments and Sites being in force since 2003 confirms the importance of the Register in according the status of a historic monument within the monument protection system. The Register is mentioned as the first of four forms of protecting historic monuments (art. 7) and a number of subsequent articles specify its functions. A more detailed description of procedures and the scope of information needed to enter a historic monument into the Register (and records) is provided in a different regulation of the Minister of Culture and National Heritage.²²

Pursuant to this regulation, a single entry into the register (book) consists of eleven tables showing information about an asset (par. 3.1). Only two of them, i.e. "Asset subject to protection" (no. 3) and "The scope of protection" (no. 4) are to show information necessary to characterise a historic monument. In fact, however, only the table entitled "The scope of protection" may show such information because the content of "the decision provided in the document" field should be moved to "The scope of protection."

In the decisions on entering a historic monument into the Register under the Act being currently in force, the terms 'asset subject to protection' and 'justification of the decision' are consistently treated separately. Both the 'asset specification' and, particularly, the 'justification of this decision,' are far more extensive than in the previously made decisions. The information provided is not, however well-organised, i.e. it concerns the history of an asset, its form, history of transformations, assessment of its technical condition, and requirements relating to conservation works. Although references to values are mentioned, they are just standard sentences that have nothing in common with factual analysis or assessment. For instance, a decision of 2007 on entering a military cemetery into the Register is based on the following reasoning: "the site is located at the top of the hill with a splendid panoramic view over surrounding areas" and "as any other cemetery, this site is an architectonic concept and an example of treating soldiers humanely." Additionally, the "architectural, historical, and landscape values of the military cemetery no. 336 in Gierczyce meet the requirements set forth in art. 3.1 and 6.1.1.F of the aforementioned Act."²³

Entries into the Register (Books) and decisions provided with the reasoning behind them are the only documents to be produced when an asset is considered a historic monument in this form. In practice, however, since late 1960s, documents concerning a specific historic monument

²¹ Decision of Regional Conservation Officer on entering the Urban Layout in Bircza into the Register of Historic Monuments, Przemyśl, 15 November 1982.

²² The regulation of the Minister of Culture and National Heritage on maintaining the Register of Historic Monuments as well as state, regional, and municipal records of historic monuments and the state catalogue of stolen or illegally exported historic monuments of 26 May 2011, *Dziennik Ustaw Rzeczypospolitej Polskiej* no. 113, item 661.

²³ The decision on entering historic site into the register of immovable historic monuments, Gierczyce Military Cemetery from the period of the First World War, Bochnia Municipality, Cracow, 28 June 2007.

include 'green' cards and, since 1975, 'white' cards.²⁴ The scope of information to be contained on the current Identification Card of Immovable Historic Monument Entered into the Register of Historic Monuments was defined in the aforementioned regulation regarding the Register and Record of 2011 (par. 9.1). Information relating to assessing values is provided in only a few of the 26 fields to be filled in: 2. creation/erection date; 12. history; 13. description; 16. initial purpose; 18. condition; 19. existing threats and conservation requirements. In fact, however, they omit to include well-arranged value assessments.

Entering an asset into the National Register of Historic Monuments is the basic form of according the status of historic monument to assets in Poland. This form was slightly modified under subsequently passed Acts, e.g. the scope of decision made in writing was expanded, i.e. the 'asset specification' and the 'justification of the decision' started to be treated separately. This form, however, still omits to include the necessary value assessment that would serve analytical and working purposes (reference to values are made as standard expressions). The decision on whether an asset should be entered into the National Register ought to be based on assessing values of the nominated historic monument. The assessment, however, is subjective, undocumented, and confidential.

3. Record of Historic Monuments

In the Polish legislation, entering an asset into the Record of Historic Monuments is another form of according the status of historic monument to an asset. Although the current Act says nothing about the Record, it is still a form of protecting historic monuments, and is particularly important in the system providing legal regulations for monument protection purposes.²⁵ This importance arises particularly from the number of assets to which the status of historic monument was accorded in this way. Continuously verified data shows that there are over 135 thousand architectural and construction historic monuments recorded.²⁶ The Record of Historic Monuments is therefore a vitally important form not only of according the status of historic monuments and sites to a number of assets but also planning the policy and conservation works.²⁷

It is, however difficult to analyse the Record since its status, form, and functions have never been precisely defined. This becomes clear when the Record is compared with the Register. From the formal perspective, the Register is a precisely defined catalogue of historic monuments entered into perpetual books, also called registers. The Register is established under specific legal acts.

²⁴ Izabella Mikiciuk emphasises that there is no formal requirement for an asset entered into the Register of Historic Monuments to be provided with the Identification Card (p. 8).

²⁵ Izabella Mikiciuk analyses this problem in 'Gminna ewidencja zabytków świetle zmian wprowadzonych Ustawą o zmianie ustawy o ochronie zabytków i opiece nad zabytkami oraz o zmianie niektórych innych ustaw,' *Kurier Konserwatorski*, vol. 9/2010, p.5–10

²⁶ According to Marcin Gawlicki, as of 31 December 2008 the Record of Historic Monuments consisted of over 956 thousand entries in all categories (movable, immovable, and archaeological monuments) – 'Rejestr zabytków w praktyce ochrony konserwatorskiej,' *Ochrona Zabytków* vol. 2/2008, p. 63. On the other hand, according to the information available on the website of the National Heritage Board of Poland (Tables with data to report on the condition of historic monuments – data as of the year 2003), there were approximately 42 thousand historic monuments entered into the Record, approximately 108 thousand historic monuments not entered into the Record, and approximately 420 thousand archaeological monuments recorded (disclosed and recorded in AZP).

²⁷ Magdalena Róźiewicz indicates how important the Record is in conservation policy – 'Ewidencje zabytków architektury i budownictwa,' in *Kurier Konserwatorski* vol. 1/2008, p. 13.

Furthermore, the Register should be as accurate as possible in terms of the adopted topography scale and the value assessment criteria being in force. As the Register is used particularly to separate historic monuments under conservation jurisdiction, this formal function of the register is also of considerable importance. This is the characteristic feature of the Register from its early times. The Record of Historic Monuments, however, lacks in such explicitness in a number of aspects.

In the contemporary Polish system there is no record that would include all groups of historic monuments in Poland. Separate forms provide information on characteristic typology groups of historic monuments – historic monuments of architecture and construction, historic landscapes, historic cemeteries, historic cities, and archaeological monuments. The rules governing identification of historic monuments classified into particular groups are adapted to the characteristic features that each historic monument has got.

What distinguishes the Records is the fact that each Record is established on different administrative levels, e.g. municipal or provincial (voivodeship). Moreover, copies of identification cards are stored on state level. This means that the identification cards should be identical despite being issued by different bodies. Apart from identification cards of assets entered into the Register and the Regional Record, Municipal Records should include cards of assets which were nominated by local authorities (city president, mayor), after consulting Regional Conservation Officers²⁸. This form diversifies Municipal Records, which are partly dependent on interpretations and decisions made by local authorities, which are frequently, neither well-prepared to nor interested in developing the catalogue.

The form of the Record is not clear either. Nowadays, the acts and regulations relate to establishing the Record as a collection of identification cards. There are, however, no clear recommendations on how to create a summary list of such cards. From practical point of view, the lack of such lists and, consequently, the different forms they have, is an obvious disadvantage.

Consequences resulting from entering a historic monument into the Record are unclear as well; on one hand an asset entered into the Record is subject to conservation decisions. On the other hand, however, as there is no obligation to notify the owner of the asset about the fact that the asset has been entered into the Record, the scope of limitations and restrictions imposed on such owners is narrower than in the case of historic monuments entered into the Register.²⁹

Certain ambiguities arise in the scope of information gathered in the Record and the functions it performs. In the past, records were referred to as 'inventories' and consisted of detailed information about historic monuments listed there. Assets were selected according to such criteria as artistic value; and the 'inventory' was used mainly for documentation and scientific purposes. These topographical 'inventories' covered, for instance, the entire poviat (district) but in terms of the entire country, they covered only a part of the resource. The second form of records was predominant in the post-war period, yet it stored limited scope of information. These records aimed to establish a complete catalogue of historic monuments located in the largest possible area (in practice – all-Poland) because they were used mainly for practical (conservation) purposes. The character and functions of the records can be therefore diverse.

²⁸ Pursuant to art. 22.5.3 of the Act of 2003, historic monuments that a voigt (city president, mayor, municipality leader) enters into the Municipal Record should be nominated after consulting the Regional Conservation Officer.

²⁹ It is recommended to solve this problem by announcing the decisions on adding an identification card into a Record. The announcement ought to be made in public and in the form that is accepted in the specific municipality (official letter of the Minister of Culture and National Heritage addressed to Regional Conservation Officers of 16 December 2012).

Records are ambiguous. This results from the fact that they originate from the Polish system of historic monuments protection. System records of historic monuments, excluding former inventories established by enthusiasts and social organisations, were produced at the time when the Polish country was created and conservation officers were appointed for the first time. At that time, under the aforementioned Decree of the Regency Council, the 'inventory' of historic monuments was established. This catalogue can be considered an origin of the Register and Record of historic monuments. It is difficult to resolve this dilemma since the criteria to be applied are vague and ambiguous.

It can be, however assumed that whereas the Register of Historic Monuments stems from the first 'inventory' established by conservation officers, the Records of Historic Monuments are based on the first 'inventories' established by the Polish Academy of Learning in Cracow, Department of Polish Architecture in Warsaw University of Technology, and The Central Inventory Office.³⁰ Until the Second World War, the Central Inventory Office established in 1929 managed to collect several dozen rolls of film, a few dozen historic monument measurement charts and produced catalogues of historic monuments for a number of poviats (districts).³¹ These catalogues can be considered the origin of the Records.

For inventory purposes, a "Detailed instruction for inventoring works of art" was developed. According to it, historic monuments should be divided into four typology groups – architecture, painting, sculpture and arts industry. The information to be provided therein was to cover the following aspects: the date of creating a historic monument, material, preservation condition, and its functions. The 'inventory' was supposed to include: content description, photographs, measurement photographs, drawings, maps. The 'inventory' consisted predominantly of assets created in a specific style (before the year 1850), insubstantial number of wooden properties, and almost no objects of folk architecture – these are the exclusion criteria characteristic of this catalogue. The scope and the form of the information gathered there should be therefore used for detailed description of historic monuments. No value assessment was assumed, though. As a matter of fact, it would have been, however, rather unlikely to develop the aforementioned approach since such aspects as financial limits and the lack of specialists resulted in reducing the pace of carrying out 'inventory' works. Moreover, with regards to creating complete topography inventories, it was decided to limit the scope of the information to be gathered. This approach permanently defined the character of Records of Historic Monuments kept in Poland.³²³³

'Inventories' of historic monuments kept in the interwar period in the 20th century were based on ambitious, even scientific assumptions. In fact, they covered only specific elements of all historic monuments in Poland. They stimulated, however, discussions about the rules governing establishment of these 'inventories'. Stanisław Tomkowicz contributed substantially to value assessments

³⁰ See, e.g.: J.Remer, 'Program inwentaryzacji zabytków sztuki w Polsce', *Ochrona Zabytków Sztuki*, 1930–31, vol. 2. pp. 416–420; K. Malinowski, 'Aby pamiątki uczynić powszechnie wiadomymi i wiecznie trwałymi...', in: *Spis zabytków architektury i budownictwa, Wydawnictwo katalogów i cenników*, Warsaw, 1964, pp. VII–XXVII; B.Szmygin, *Kształtowanie koncepcji zabytku i doktryny konserwatorskiej w Polsce w XX w.*, Lublin, Wydawnictwa Uczelniane, 2000, pp. 92–96.

³¹ J.Szablowski, 'Zagadnienia inwentaryzacji zabytków sztuki w Polsce,' in: *Biuletyn Historii Sztuki i Kultury*, 1–2, Warsaw 1946, pp. 22–35.

³² J.Remer, 'Sprawa inwentaryzacji zabytków sztuki,' in *Pamiętnik organizacyjnego zjazdu historyków sztuki w Krakowie w dniach 2–4 października 1934 r*, Cracow, 1935, pp. 60–66.

³³ J.Remer, 'Program inwentaryzacji zabytków sztuki...', op.cit. p. 420.

carried out in historic monuments.³⁴ According to him, a catalogue of historic monuments should be in particular “accurate, precise, and complete.” Moreover, it ought to specify what a value of historic monument is and indicate to which elements of a historic monument most attention should be paid. Additionally, the catalogue should focus on different elements of importance and distinguish assets that are moderately important from assets whose elements must not be get rid of (...). Moreover, Tomkowicz, pondering upon the problem of classifying historic monuments, claims that: “In order to realise what should be considered a ‘classified monument’ (...), one must learn about the entire group of historic monuments within a specific area as well as about their type, and compare their values. Tomkowicz therefore pays attention to key elements of value assessment – perceiving a historic monument in terms of a more extensive group of monuments; maximum completeness of a specific group; diversification of values of historic monuments. At the same time, these are conditions for a list of historic monuments, which is based on value assessment.

After the Second World War, a number of events which influenced protection of historic monuments occurred. Their registration has therefore become a serious and pressing problem. Representatives of new organisational structures dealing with historic monuments considered creation of three different types of records:³⁵

- Reasonably complete topographic catalogues produced relatively quickly and, hence, providing limited amount of information.
- Descriptive topographic catalogues in which detailed information on historic monuments is provided. These catalogues can be produced in few decades.
- Typology-based catalogue limited to selected groups of historic monuments.

In conclusion, it was assumed that due to urgent practical needs, it is necessary to establish reasonably complete topographic records and produce descriptive catalogues supported by academic environment.

While ‘inventory’ guidelines were developed, the idea of classifying historic monuments evolved. A list of historic monuments was supposed to be a “valuable help in carrying out conservation works (...) and the catalogue of historic monuments will provide foundations for classifying them in a rational way.” On this basis it will be possible to develop a hierarchy of conservation needs.³⁶ The aforementioned opinions prove that conservation officers working at that moment in time considered classification of historic monuments to be used in planning conservation works.

On the grounds of ‘inventory’ instructions, catalogues of historic monuments had been developed for several dozen of poviats (districts) before early 1960s. These catalogues involved in-depth studies provided with ‘historical and urban introductions’ which consisted of summary characteristics of buildings and reasonably accurate descriptions of historic monuments. The catalogues were complex ‘inventories’ of great scientific and documentation value.

A complex catalogue of all Polish historic monuments, which would provide the basis for planning conservation works, was still in high demand. These issues were raised after completing the first stage of safeguarding historic monuments from war damage. It coincided with nationalisation of thousands of private properties. Polish economy was centralised and planned in advance at that time. As the state government declared they would be wholly responsible for historic

³⁴ St. Tomkowicz, ‘Znaczenie i zadania inwentaryzacji zabytków w Polsce’, in *Ochrona Zabytków Sztuki*, 1930/31, z. 1–4, vol. 2, p. 406–410

³⁵ J. Szablowski, ‘Zagadnienia inwentaryzacji zabytków sztuki w Polsce’, op.cit.

³⁶ K. Malinowski, ‘Aby pamiątki uczynić powszechnie wiadomymi i wiecznie trwałymi...’ op.cit. in J. Starzyński (ed.), *Katalog zabytków sztuki. Vol. 1, Województwo krakowskie*, Warsaw, 1953, quot.: p. 19

monuments, a necessity arose to produce a complete catalogue of historic monuments and classify them so that hierarchy of needs could be established. Additionally, as a result of nationalising a great number of assets of outstanding historical values, the state funds for maintaining them were insufficient. Consequently, the majority of properties quickly started to become dilapidated. At the same time, the government decided that historic monuments should be used for purposes relating to national economy. As the above-mentioned circumstances were highly unfavourable, the need for establishing the first record of historic monuments in Poland became clear and growing.

Assumptions and plans of using historic monuments were approved on the highest levels of state management and, consequently, works on establishing the record of immovable monuments were initiated. The Record was to include information about the type, size, preservation condition of an asset, and costs of carrying out renovation works. Information for the record was being collected in the years 1959–60 and it covered great number of assets information about which was subsequently entered into the Record in 'green' identification cards.³⁷ The form of the identification cards was imposed by the scope of the information gathered. The cards provided information on address data, basic historical facts, assessment of technical condition, simple projection plan, and no less than one photography.

Information collected for the state catalogue of historic monuments was to enable assessment of values of historic monuments as well as define possibilities for adapting them and determine the scope of renovation works to be carried out. All these elements were to be assessed during the second stage, i.e. 'resource verification'.³⁸ As a result, over 35,000 historic monuments including 10% of unadapted assets were considered to be of outstanding value.³⁹ Value assessment of historic monuments conducted according to criteria specified in the special guidelines issued by the Ministry of Culture and Arts was to be the starting point for the verification process. It was decided to delete assets with no value and divide the remaining historic monuments into specific groups. Folk buildings and industrial monuments were deleted and rules governing classification of assets from the 19th and 20th century became exceptionally rigid.⁴⁰

Classification of assets recorded in the 'green' cards has always been controversial. Not only was the idea of assessing the entire asset in five categories based on limited information gathered in rush but also was supposed to result in irreversible practical consequences. Consequently, this approach raised serious objections. Nevertheless, a team of 24 experts familiar with the assets

³⁷ It is, however difficult to tell the exact number of 'green' identification cards. The information for the record was collected in short period by a substantial number of individuals (most frequently it was the contractors who produced district catalogues) who lacked in experience and specialist qualifications (e.g. students attending architecture design or history of arts). Consequently, due to the selection of assets and quality of cards, it was necessary to verify the catalogue of the 'green' cards. At the end, as a result of carrying out verification works supervised by M. Charytańska, the formal record consisted only of assets that were considered valuable – information provided by M. Konopka according to the interview with W. Janowski.

³⁸ Legal basis was provided in the Regulation no. 129 of the Prime Minister of 16 July 1959 on performing adjustments to the record and verifying assets of historical significance. Annex substantiating the aforementioned regulation was provided in the letter to the Prime Minister written on 29 June 1959 by the Deputy Minister of Culture and Arts, Z. Garstecki.

³⁹ K. Malinowski, 'Aby pamiątki uczynić powszechnie wiadomymi...', *op.cit.*, p. 23.

⁴⁰ According to the guidelines on how to conduct value assessment, what should be taken into consideration is "the value assessment of architectural and construction engineering assets as well as groups of such assets from the second half of the 19th and 20th century, author-related issues, artistic quality, innovative character and the position of a specific asset in the group of assets. Due to a great number of assets from the above-mentioned period of time, their value should be lowered in order to reduce the number of assets specified in verification documents."

being assessed was active from 1961 to the mid 1962 only. Classification and verification results were implemented in 1963, after holding discussions and field consultations.⁴¹

Within the classification, historic monuments were divided into five categories. The category of the most valuable assets (cat. 0) consists of 52 assets, whereas categories 1 and 2 include 1,965 and 5,495 assets respectively, and categories 3 and 4 – approximately 14 thousand assets in total. The entire catalogue of Polish historic monuments consists of 36,262 assets in total.

The classification of historic monuments was to be the basis for state policy adopted to historic monuments in Poland and it was to exert influence on the formal status of historic monuments. Historic monuments falling under the categories 0–3 were to be entered into the Register of Historic Monuments, unlike assets falling under category 4, which were only to be cared for by historic preservation officers. Consequently, assets were to be treated differently depending on the category they fell under. The most valuable assets, i.e. the ones falling under categories 0, 1 and 2 were to be preserved in any case. Assets falling under category 3 were to be protected and conserved depending on available funds. Should no protection be possible, it was accepted to demolish an asset or transform it completely. In the case of category 4, however, it may be permitted to demolish or transform an asset, provided that appropriate building survey is conducted. Financial policy played an important role in these plans. Consequently, it was assumed that the protection of assets falling under categories 0 and 1 was to be financed from central government funds. Financial resources provided by local authorities, however, were to be used primarily for the second and, if sufficient enough, the third category. As a matter of fact, it was assumed that all works conducted in assets falling under the third category should be financed by their users. In this system it was not assumed that historic monuments falling under the fourth category will be financed at all. Conservation officers could only provide funds for conducting building surveys.

The Record and the classification based on this Record, which were established at the turn of the 1950s and 1960s, were the first assessments of all historic monuments in Poland. Assessing artistic value of each asset in terms of the entire group of all historic monuments was undeniably an interesting achievement. The value of this attainment was, however questioned when value assessment started to be used for justifying limitations imposed on the scope of conservation works to be carried out and for providing reasons for the amounts of financial support provided to a considerable number of assets. Moreover, the value assessment of assets was conducted in reference to the entire group of historic monuments in Poland and consequently, only a little local context was taken into account.⁴² As a result, these aspects have discredited the wise and necessary idea of assessing values of historic monuments and perceiving it in terms of the whole resource.⁴³ It is, however, worth emphasising that from the current perspective, it is sensible to conduct an overall comprehensive value assessment of historic monuments, which will take not only their historical value but also protection possibilities into consideration. This conclusion results from the contemporary system of assessing values of the world heritage.

⁴¹ The results were provided to conservation officers in a publication entitled *Spis zabytków architektury i budownictwa...*, op.cit.

⁴² The aforementioned negative aspect of the Polish value assessment was mentioned in conclusions drawn at the end of an important Polish conference on revalorising groups of historic monuments – 'Rola planowania przestrzennego w rewaloryzacji miejskich zespołów zabytkowych' (The role of zoning in revalorising groups of historic monuments in cities), *Towarzystwo Urbanistów Polskich, Materiały*, vol. 68, Lublin, 1975, p.178.

⁴³ Marcin Gawlicki emphasises the fact that categorisation of historic monuments and sites is perceived one-sidedly. *Rejestr zabytków w praktyce ochrony konserwatorskiej*, „Ochrona Zabytków”, vol 2/2008, pp. 55–80.

The catalogue of 'green' cards can be considered the first record of all (at that point in history) historic monuments in Poland. This statement is justified by the fact that this catalogue, similar to the contemporary Record, consisted of registered assets (categories: 0, 1, 2, 3) and assets of historical significance which were not entered into the Register (group 4). This analogy is also suggested by the purposes that both the former and the contemporary records served (providing information for planning conservation policy). It seems that K. Malinowski was primarily focused on this planning-related aspect of the record and its verification process. It was him who was the major driving force of these activities.⁴⁴

The form provided in the 'green' cards was subsequently applied only once, i.e. for conducting a one-time verification process. Afterwards, historic monuments were not documented in that way. The record of historic monuments was therefore not updated in the 1960s and 1970s. In fact, only positively verified assets were put on this list. Prior to this, although assets were provided with the 'green' cards, they were not recognised by the asset classification team. As a result of this process, the second catalogue of historic monuments was issued in the years 1971–73, i.e. "Historic Monuments of Architecture and Construction Engineering in Poland." It consisted of 17 volumes covering approximately 40,000 historic monuments located in each Polish region.⁴⁵

As the scope of information provided in the 'green' cards was excessively limited, a new form of identification cards (the 'white' cards) was developed in 1975. Additionally, substantial changes to value assessment were made to large groups of assets, e.g. buildings and structures created in the second half of the 19th century and the first half of the 20th century as well as vernacular buildings and structures as well as material that is relevant by its use or its invention.

Although the 'white' cards were developed predominantly for new assets to which the status of historic monuments was accorded, they were also successively developed for assets information about which had already been provided in the 'green' cards. The scope of information provided in the 'white' cards was far more considerable than in the 'green' cards'. As their number was vast, the process of issuing 'green' cards was slow and cost-inefficient. The 'white' cards, similar to the formerly available 'green' cards, were issued in two identical copies. Due to this, it was possible to include the same asset in two catalogues – the regional ones and the national one, produced in the Centre for Documenting Historic Monuments in Warsaw. At that moment in time there was no other record, even though the act stated that local authorities should keep such records.⁴⁶

In general, the 'white' cards were drawn up for registered assets. In the meanwhile, a problem of documenting a considerable number of traditional assets arose. It concerned particularly vernacular structures which, although not entered into the register, were considered to be of outstanding value. As it was in fact impossible to draw up information-rich 'white' cards for such a great number of assets, in 1977 it was decided to create a simplified record consisting of 'address

⁴⁴ M. Konopka spotlights this aspect and emphasises the role that Malinowski played not only in drafting the Act of 1962 but also in establishing the Centre for Documenting Historic Monuments headed by him (1962). – M. Konopka, 'Aby z dawnego bytu wartości utrwalić i upowszechnić...', *Ochrona Zabytków*, vol. 1–2/2012, Warsaw, pp. 9–35.

⁴⁵ The Centre for Documenting Historic Monuments issued seventeen volumes of *Zabytki architektury i budownictwa w Polsce* which was compliant with the administrative division of Poland in force at that moment in history.

⁴⁶ Pursuant to the article on the Register of Historic Monuments set forth in the Act of 1962, "Vogts (municipality leaders) and mayors (city presidents) shall be obliged to keep a register of cultural properties which are not entered into the Register of Historic Monuments but are located on the territory for which the vogt or mayor is responsible" (art. 13.2).

cards' in which a little information was provided, i.e. address, owner, date, material, photography. As a result, the entire process of registering assets was accelerated. It was assumed that the number of assets in the said cards is two or even three times greater than in the case of the former list and, hence, it would be possible to complete it within few years. In fact, however, the number of assets turned out to be much larger than expected and it lasted three decades to document all historic monuments. The records provided in the address cards, however, covered information about quickly dilapidating structures of vernacular architecture.

Subsequent to publishing information on address cards, it was possible to extend significantly the third edition of *Zabytki architektury i budownictwa w Polsce (Structures of Historical Significance in Poland)* series. In compliance with the administrative division of Poland that was in force at that point in history, separate lists of historic monuments were compiled for each of the 49 regions (voivodeships). Majority of the descriptions were based on the aforementioned address cards, hence the information about each asset was limited to several words, e.g. "house no.:....., owner:....., wooden, app. 1940." 80–90% of the recorded assets is described in this way, hence they cannot provide the basis for making conservation decisions.

Three categories of historic monuments were formed as a result of producing the address card-based catalogue of vernacular architecture. The most valuable assets fell under the first category, i.e. category of historic monuments entered into the register. The second category consisted of historic monuments information about which was provided in the 'white' and 'green' cards. At the same time, most of these assets were also entered in the register. Assets information about which was provided in address cards fell under the third category. Inclusion of an asset into a specific category depended on the value this asset had, even though this process was neither formalised nor documented.

The main function performed by the register was to distinguish assets which were to be provided with full conservation protection. Including an asset into this group was not used for documentation purposes. The primary function of the two other groups, i.e. the record consisting of cards and the record consisting of the address cards was to produce documents on an asset and all historic monuments in Poland. Information gathered in this way could also be used to raise the status of assets of the greatest historical significance. This was achieved by inscribing them into the register and the records were used for the same purpose. Entering an asset into the record, however, did not result in any direct obligations to carry out any protection-related works. Nevertheless, all three groups were useful in terms of conservation planning and policy.

In fact, the contemporary Polish system of protecting historic monuments consists of a number of records (groups of recorded historic monuments). This is possible because the record is perceived as an "orderly collection of studies conducted in accordance with standardised models and providing basic information about assets of historical significance."⁴⁷

The Records are therefore groups of historic monuments and their form results from their specific nature. This means that whereas information about assets is provided in record cards, information about cities of historical significance is provided in files with documents. Separate records are established for each typology group of historic monuments (cemeteries, parks, buildings, and structures of historical significance as well as material that is relevant by its use or its invention)

⁴⁷ Magdalena Różewicz, *Ewidencje zabytków architektury...*, op.cit., p.13.

From the formal perspective, the record means a collection of record cards.⁴⁸ Municipal and regional records of historic monuments consist of these collections. Moreover, for regulation purposes, additional lists of documentation cards may be compiled.⁴⁹

Regional record should consist of record cards providing information not only on historic monuments inscribed into the register but also on other assets that, according to conservation officers, are of historical significance. Information about historic monuments entered into the register is provided in record cards of immovable historic monuments inscribed into the register. On the other hand, information about non-registered assets is provided in record cards of immovable historic monuments not entered into the register.

The Municipal Record, however, should consist not only of assets located in a specific area and entered into the regional record but also of assets considered to be interesting. Assets entered exclusively into Municipal Records should be provided with 'address cards' (par. 17 and 18). In specific areas, municipal records may be therefore more extensive than regional records. As the registered historic monuments should be also inscribed into the Records, one Record may be more extensive than the Register.

Currently, the Records of Historic Monuments have a form of reasonably accurate collections. This means that they should cover all historic monuments located in Poland – historic monuments entered into the Register and the remaining ones. All assets to which the status of historic monuments has already been accorded should be entered into the register, which ought to be additionally updated with information about assets considered historic monuments under new criteria. Consequently, Records must be based on a formal (state) system within which officers perform their duties in the whole country.

Due to the nature of Records (both as the whole collection and as partial collections), it is impossible to draw conclusions relating to values whose presence is decisive in according the status of historic monument to an asset in compliance with this procedure. This procedure can be mentioned in the case of assets that have already been entered into the Register of Historic Monuments. Historic monuments whose status results from only being entered into the record must be analysed. Undoubtedly, in order to enter an asset into the record of historic monuments, appropriate arguments for this decision should be put forward (Ruling made by Supreme Administrative Court of 2014).⁵⁰ In order, however to investigate this issue, information provided in the record card of a historic monument must be analysed.

The analysis of the information provided in the record cards proves that the cards omit to include a lot of valuable information. Ministry regulation specifying the scope of information to be provided in the "record card of an immovable historic monument not entered into the register"

⁴⁸ The obligation to keep the record is set forth in art. 22 of the Act on the Protection and Guardianship of Monuments and Sites of 2003.

⁴⁹ The National Record of Historic Monuments is kept under the Act on the Protection and Guardianship of Monuments and Sites of 2003. It can be, however, assumed that this collection has no separate status as it consists of copies of record cards sent by representatives of local authorities (par. 13 of the Regulation on Keeping the Register of Historic Monuments).

⁵⁰ Regarding the matter in question, on 21 January 2015 the Supreme Administrative Court stipulated that the regulations issued by the Mayor of Warsaw City on entering the properties at Mysia 3 and Szeliłgowska 32 into municipal record of historic monuments are legally void. The judge ruled that entering an asset into the record should be preceded by collecting evidence implicating that the asset in question is of considerable historical significance.

is 50% narrower than in the case of the "record card of an immovable historic monument entered into the register."⁵¹ Only four out of twelve fields to be completed concern aspects that could be relating to assessing values of historic monuments (2. creation date; 7. current use; 8. preservation condition; 10. existing threats and conservation requirements). In fact, however, there is no information that could be concerned directly useful in assessing values.

In terms of assessing values, it is worth focusing on one detailed record, i.e. the record of material that is relevant by its use or its invention. This group of assets of historical significance is provided with a separate card whose form reflects the nature of this group. Guidelines on the process of developing this card are provided in the "Guide to developing record cards of movable and immovable material that is relevant by its use or its invention," produced in the Centre for Documenting Historic Monuments.⁵²

The guide provides "criteria for assessing values of material that is relevant by its use or its invention" (pp. 4–5). In total, there are six criteria and they refer particularly to the specific nature of this group of historic monuments, i.e. they are focused on aspects set forth in their legal definition.⁵³ It has been also assumed that at the same time a number of criteria may be applied to the material that is relevant by its use or its invention. Due to this, their total value is increased. Moreover, it is commented that the final decision about using the right protection technique should ought to be "focused on the cognitive, educational, and even marketing value of the asset." The Record of the material that is relevant by its use or its invention involves assessment of values of historical significance.

In terms of assessing values of historic monuments, it can be concluded that the nature of the Record includes no system solutions. The Polish Records aim particularly at developing standardised documents (cards) for reasonably accurate groups of assets. Moreover, the objective is also to provide information for planning conservation policy.⁵⁴ As inscribing assets into the records did not have any standardised legal consequences, the status of the recorded assets is therefore ambiguous. From formal and substantive perspective, it is therefore not obvious which assets should be accorded the status of historic monuments, i.e. assets entered into the Register, assets entered into the regional and municipal Records but not inscribed into the Register, assets recorded in address cards and included in subsequent volumes of "Zabytki architektury i budownictwa w Polsce" ("Structures of Historical Significance in Poland").

Due to the fact that the record is used for documentary purposes, the status of the recorded historic monuments is unspecified and there are no consequences resulting from entering an asset into the Record, it is possible to keep the Record without documented assessment of values of historic monuments. On the other hand, however, due to the current practical purposes for which the record is used, i.e. providing the basis for planning conservation policy and carrying out

⁵¹ The scope of information provided in the Card is set forth in par. 10.1 of the Regulation on Keeping the Register (...), op.cit.

⁵² K. Rosińska, M. Barszcz, *Guide to developing record cards of movable and immovable material that is relevant by its use or its invention*, Centre for Documenting Historic Monuments, Warsaw, 2008.

⁵³ The definition of the material that is relevant by its use or its invention is set forth in art. 6 of the Act on the Protection and Guardianship of Monuments and Sites (Dziennik Ustaw, no. 162 of 17 September 2003, item 1568).

⁵⁴ K. Zimna-Kawecka and M. Prarat emphasise that the group of assets in the Record is incomplete and the selection criteria are unclear: 'Wartościowanie zabytków architektury w praktyce wojewódzkiej ewidencji zabytków – kilka refleksji inwentaryzatorów,' in: *Wartościowanie zabytków architektury*, PKN ICOMOS, Warsaw, 2013, p. 198.

conservation works, it is necessary to include value assessment in the record. This need is of particular importance because historic monuments entered into the records are subject to conservation jurisdiction. At the same time, this should result in specifying the form of records kept within the Polish monuments protection system more precisely.⁵⁵

Conclusion

Comprehensive assessment of the different forms of according the status of historic monument to assets in Poland as well as the problem of value assessment lead to two 'groups' of conclusions.

The first group refers to the forms of according the status of historic monument.

Two of these forms, i.e. the Register and the Record, are not clearly defined. From the formal perspective, it is clear that an asset is considered a historic monument by being entered either into the Register (based on a decision) or into the Record (based on a record card). Moreover, a procedure for deleting a historic monument from the Register is also clearly precised (decision made on the ministry level). This issue, however, is formally unsettled with regards to the Record (neither in the formal extent nor in its essential basis).⁵⁶

Additionally, it is not clear what characteristic feature of a historic monument should be focused on in order to decide whether an asset will be entered into the Register or the Record. Taking the scope of conservation protection into account, it can be assumed that the Register should consist of assets of higher value than assets entered into the Record only. No criteria for making such decisions have been, however established. Consequently, it is also unclear which types of conservation works should be carried out in each case.

On the other hand, when focus is shifted towards the fundamental function that both forms of protection perform, it can be stated that entering an asset into the Register means according the status of historic monument with no obligation to produce documents (apart from the information contained in a short entry in the register and the content of the decision). The Record, however, which is a form of documentation resulting in according the status of historic monument to an asset, is also inconsistent in some way. The status of historic monument that an asset is accorded by being entered into the Record seems to be 'unintentional' and, hence, 'weaker'. Only recently adopted regulations strengthened it, contrary to its primary function.

The differences between the status that an asset is accorded by being entered into the Record and into the Register are supported by art. 7 of the Act of 2003. No Record is however mentioned among the four forms of protection provided in the said Act. Consequently, it can be concluded that an asset entered into the Record only is either not a historic monument or the record is not a form of protection. Both conclusions, however, are contrary to other regulations. There is therefore no doubt that the current forms of according the status of historic monuments should be refined (particularly the records).

⁵⁵ Marcin Gawlicki, the head of the National Centre of Research and Documentation of Monument, explicitly emphasised this need in *Ochrona konserwatorska historycznych układów urbanistycznych*, Gdańsk, 2010, p.10 (unpublished).

⁵⁶ The procedure of 'deleting a historic monument form the record' is adopted in practice. Its basis is not, however, provided by any acts of appropriate rank – letter of the Minister of Culture and Natural Heritage to Regional Conservation Officers of 16 December 2012.

The second group of conclusions refers to the problem of value assessment in terms of the Register and the Records of historic monuments.

Values define historic monuments and influence the decision on whether an asset to which a status should be accorded. Analysis of legal acts and related documents indicates, however that no group of values classifying historic monuments has been defined. Additionally, neither any methods or procedures for defining such values nor documentation forms nor rules governing establishment of hierarchies have been developed. It was only decided which bodies are authorised to make decisions. There are, however no restrictions on the form and the scope of documenting and justifying decisions about assessing values of historic monuments.

Decisions on entering a historic monument into the Register, which are made in writing and are the only obligatory form of documentation, do not include separate assessment of values that a historic monument has. In general, value assessment must not be based on the information provided in these decisions.

Direct assessments of values of historic monuments are also not provided in standard documents (cards), which are supposed to provide information on historic monuments entered into the Register or the Record.

Consequently, neither decisions nor the majority of documents provide information on which value assessment could be based. As a result, there is no objective basis for defining forms, scope, and limits of other works to be carried out in historic monuments. The lack of assessed values is the reason for authoritarianism and weak points in the field of historic monuments protection.

The third group of conclusions relates to value assessment carried out within valorisation campaign organised in the early 1960s.

The only system valorisation covering all historic monuments was based on 'green' cards in the 1960s.⁵⁷ It was focused on assessing artistic values of historic monuments, evaluating their technical condition and potential use opportunities. Historic monuments were categorised according to this valorisation, which was used by conservation officers to distinguish the formal forms of protection and financing.⁵⁸

In practice, the nature of valorisation was rather negative – insufficient care was taken for historic monuments falling under the lower categories.

What distinguished valorisation was not only value assessment conducted in specific monuments but also collecting and presenting artistic, practical, and financial values under one umbrella.

⁵⁷ Moreover, a number of valorisation-focused studies were published. Some of them influenced content of several decisions, e.g. by providing the reasons behind entering an asset into the Register. No study, however, had a formal influence on all historic monuments. See, e.g.: M. T. Witwicki, 'Kryteria oceny wartości zabytkowej obiektów architektury jako podstawa wpisu do rejestru zabytków', *Ochrona Zabytków*, 1/2007, pp. 406–410.

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Expert in historic monuments and museology. Graduated from the Department of Ethnology in the Faculty of History at University of Warsaw and postgraduate programme in monument conservation at Warsaw University of Technology. Author of a number of articles about conservation theory and conservation of permanent ruins in particular. Long-standing custodian in Janowiec Castle and employee of the National Heritage Board of Poland. Member of PKN ICOMOS.

Monika Murzyn-Kupisz

Doctor of economic sciences with a completed habilitation degree obtained at the Cracow University of Economics. She also holds a M.A. in European Leisure Studies awarded jointly by Loughborough University, Tilburg University, Universidad de Deusto in Bilbao and Vrije Universiteit Brussel and a postgraduate diploma in heritage management. She is an assistant professor in the UNESCO Chair for Heritage and Urban Studies, Department of Economic and Social History at the Cracow University of Economics. In 2000–2009 she worked as a senior specialist at the Research Institute for European Heritage, International Cultural Centre in Cracow. She is a member of ICOMOS Poland and an author of over 60 reviewed scientific publications in English, Polish and other languages on contemporary attitudes towards, usage and interpretation of heritage, heritage economics and cultural policy as well as urban development, urban regeneration and management of historic cities with a special focus on Central and Eastern Europe. These include two monographs: *Kazimierz. The Central European Experience of Urban Regeneration* (in English and Polish, 2006) and *Cultural Heritage and Local Development* (in Polish, 2012).

Zbigniew Kobylński

Professor, archaeologist, expert in historic monuments and sites, theoretician in cultural heritage management, head of the Archaeology Department at Cardinal Stefan Wyszyński University in Warsaw, lecturing professor in the Department of Archaeology and Ethnology in Polish Academy of Sciences. In the period of 1995–1999, professor Kobylński was a deputy General Conservation Officer. In the years 1997–2001 – Polish representative in UNESCO expert committee working on The UNESCO Convention on the Protection of the Underwater Cultural Heritage. In the period of 2005–2008, he was a member of the board in European Association of Archaeologists and, in the years 2007–2014, he was a Chairman of the Scientific Association of Polish Archaeologists. Member of the Union for Prehistoric and Protohistoric Sciences at Polish Academy of Sciences. Supervisor of a number of national and international research projects in archaeology implemented in Poland and Germany. Author of such books as *Teoretyczne podstawy konserwacji dziedzictwa archeologicznego* [*Theoretical Foundations in Conservation of Archaeological Heritage*] (2001) and *Własność dziedzictwa kulturowego* [*Ownership of Cultural Heritage*] (2009) as well as of a number of scientific articles. Scientific editor of books about monument protection, e.g. *Międzynarodowe zasady ochrony i konserwacji dziedzictwa archeologicznego* [*International Standards in the Protection and Conservation of Archaeological Heritage*] (1998), *Ochrona dziedzictwa archeologicznego w Europie* [*Protecting Archaeological Heritage in Europe*] (1998), *Krajobraz archeologiczny*

[Archaeological Landscape] (1999), *Zabytki i społeczeństwo [Historic Monuments and the Society]* (1999, in collaboration with K. Gutowska), and *Konserwacja zapobiegawcza środowiska [Preventive Conservation of the Environment]* (2012, in collaboration with J. Wysocki).

Wojciech Kowalski

Professor, graduated from the Faculty of Law and Administration in Jagiellonian University in Cracow. Since 1975, he has been cooperating with University of Silesia in Katowice where he has climbed through all steps of the academic career ladder. Head of the Intellectual Property Rights and Cultural Properties Unit in the Civil Law and Private International Law department. Author of over a hundred academic publications in Polish and foreign languages. In his career, he has presented and delivered a considerable number of papers and lectures in New York, Paris, Edinburg, London, Vienna, Washington, Oxford, Hague, Moscow, Athens (Georgia, USA), Nashville, Heidelberg, and Santiago de Compostela.

Since 1998, he has been a representative of the Ministry of Foreign Affairs responsible for restitution of cultural properties in the Polish Foreign Service. Mr Kowalski leads bilateral discussions concerning elimination of consequences of wars in terms of culture and matters concerning reclamation of properties stolen or illegally exported from Poland but found abroad.

Member of ICOMOS, where he is a member/founder of the Committee on Legal, Administrative and Financial Issues.

Katarzyna Pałubska

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Awarded M.Sc. with honors at Faculty of Landscape Architecture, Warsaw University of Life Sciences. Ph.D. with honors in Architecture and Urban Planning, Warsaw University of Technology. Dissertation subject: *Areas of the 19th century Fortress of Warsaw as recreation structural elements of the city*, under supervision of Professor Andrzej Tomaszewski, Ph.D., eng. and arch. Award of the Polish Ministry of Culture and Association of Monument Conservators for the best Ph.D. thesis in 2010. Ph.D., senior lecturer at the Faculty of Horticulture and Landscape Architecture, University of Life Sciences in Lublin, specializing in cultural landscape protection, also at the Faculty of Fine Arts in Nicolaus Copernicus University in Torun. Author of numerous scientific and popular science articles. Over the last 10 years has been conducting research on cultural landscape, and post-military landscape in particular.

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Marek Skłodowski

Skłodowski received Master of Engineering at Precison Engineering Faculty (nowadays Mechatronics) at Warsaw University of Technology in 1974. In the period of 1978–1980 he was an Assistant at Institute of Fundamental Technological Research (IPPT), Polish Academy of Sciences in Warsaw and in 1980 he completed his doctoral thesis in experimental stress analysis

(holographic photoelasticity). Afterwards, he became Assistant Professor in IPPT (years 1980–2006) and Head of Laboratory of Experimental Stress Analysis in IPPT (1994–2000). Currently, he is the Main Specialist in Smart Technology Centre. His main research activities include experimental stress analysis, development of measurement methods, designing sensors and equipment for in situ measurements and monitoring and assessment of historical constructions. Another research field Mr Skłodowski has been dealing with since 2003 is valorisation of cultural heritage. He has been a Main Researcher and/or national Coordinator in several EC and national Projects. A member of international/national scientific societies, including ICOMOS and ICOMOS International Scientific Committee on Analysis and Restoration of Structures of Architectural Heritage (ISCARSAH – Expert Member) and ICOMOS International Committee for Documentation of Cultural Heritage (CIPA), Association for Image Processing (TPO – Charter Member) and International Association for Pattern Recognition.

Iwona Szmelter

Professor, deals with theory and methods of cultural heritage protection, including conservation of the past and contemporary art. Full professor in the Academy of Fine Arts in Warsaw. Lecturer in the Faculty of Conservation and Restoration of Works of Art in the AFA in Warsaw as well as on museology courses delivered at the University of Warsaw and Nicolaus Copernicus University in Toruń. She used to supervise Laboratory of Interdisciplinary Protection and Conservation of Modern Arts at University of Arts in Poznań (1997–2014). Szmelter graduated from MA course at NCU in Toruń, postgraduate course at La Sapienza University in Rome, and became a scholar-professor at Getty Research Institute in Los Angeles. Academic degrees obtained in history and theory of heritage preservation, conservation strategies, easel painting, as well as modern and contemporary art.

Involvement in international cooperation: member-founder of renown educational and scientific networks, i.e. European Network for Conservation-Restoration Education (ENCoRE) and International Network for the Conservation of Contemporary Art (INCCA). At the moment, Professor Szmelter co-ordinates INCCA-CEE (Central and Eastern Europe). Member of the Board and Supervisory Committee of the Joint Programming Initiative (JPI) on Cultural Heritage and Global Change: a new challenge for Europe. Partner in a number of EU projects, e.g. ERA, Raphael, Cultura 2000, PRACTICS) and supervisor of several projects carried out on national level (KBN, NCN, NCBiR).

Not only professor Szmelter's interests but also the majority of her publications concern development of the theory of cultural heritage care, including authenticity and heritage value assessment, methodology of research and care of the past and contemporary works of art, ethics and strategies of the decision-making process in cultural heritage protection.

Bogusław Szmygin

Professor, Lublin University of Technology. Head of the Monument Conservation Department; dean of the Faculty of Civil Engineering and Architecture in Lublin University of Technology (2005–2012); deputy rector in Lublin University of Technology. Specializes in protection and conservation of historic monuments of architecture, e.g. in conservation theory, UNESCO World Heritage, revitalisation of historic cities, protection of historic ruins.

Author of over a hundred publications, e.g.: *Developing the Concept of Historic Monuments and Sites and Conservation Doctrine in Poland in the 20th Century*, academic editor of a number of monographs, authors of a number of research and education programmes, including several dozen scripts for educational movies.

President of Polish National Committee of the International Council on Monuments and Sites ICOMOS; secretary-general of the International Scientific Committee on Theory and Philosophy of Conservation and Restoration; chairman of UNESCO World Heritage Committee in Poland (2011–2014).

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ISBN 978-83-940280-2-2