GUIDELINES ON CULTURAL HERITAGE

TECHNICAL TOOLS FOR HERITAGE CONSERVATION AND MANAGMENT

JP - EU/CoE Support to the Promotion of Cultural Diversity (PCDK)

Funded by the European Union

EUROPEAN UNION

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SEPTEMBER 2012

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LIST OF ABBREVIATIONS

PCDK	Promotion of Cultural Diversity in Kosovo*
MCYS	Ministry of Culture Youth and Sports
CHL	Cultural Heritage Law
CoE	Council of Europe
SPL	Spatial Planning Law
SPZL	Special Protection Zones Law
IC	Integrated Conservation
UNMIK	United Nations Mission in Kosovo
MESP	Ministry of Environment and Spatial Planning
ICOMOS	International Council On Monuments and Sites
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property

This document was produced within the framework of the Joint Project "EU/CoE Support to the Promotion of Cultural Diversity in Kosovo".
The content does not necessarily represent the official position of the European Union and/or the Council of Europe.

* This designation is without prejudice to positions on status, and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo Declaration of Independence

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FOREWORD

The work of the Council of Europe (CoE) combines the making of policy, and providing support and assistance to governments and other partners to implement policy through a variety of approaches. A large number of charters, recommendations and guidance exists in Europe relating to the proper treatment of cultural heritage, many of which are CoE documents. At their core is the understanding of heritage in its wider context: heritage comprises a wide array of features and a spectrum of values that describe its significance both to local communities and the wider European community.

In support of existing Cultural Heritage Law in Kosovo and its seven Regulations, the European Union/Council of Europe Joint Project – Support to the Promotion of Cultural Diversity in Kosovo (PCDK) has sought to strengthen understanding of these documents and integrate their values more closely into the everyday practice, in line with European practice and international conventions.

We have developed and produced seven Guidelines to make the provisions of the existing legal framework more understandable and easier to apply. The Guidelines are designed to be used by professionals working in the field of heritage protection, and have been developed in close collaboration of the Ministry of Culture, Youth and Sports, with experts from other ministries and organizations, and with individuals with broad international experience and backgrounds. The Guidelines are dynamic documents, and so should be updated or revised as conditions change and new regulations are adopted, thereby evolving in response to the heritage context in Kosovo and the developing needs and skills of its professionals. The Guidelines are the starting point for setting heritage standards and measures and for further stimulating the active involvement of the both the authorities and the , wider local cultural heritage community in issues of heritage protection and promotion.

Robert Palmer
Director of Democratic Governance, Culture and Diversity
Council of Europe
Strasbourg

THE HUMAN HORIZON

When talking about cultural and natural heritage we`re often tempted to use very meaningful words such as national identity and historical tolerance. But aren`t we, in our everyday experience, much too often confronted with the exact opposite: with multiple identities and hysterical ignorance? More often than not the stereotypes prevail under subtle nuances of people`s singular experiences and we are much too often deeply shaken by brutal interventions into the works and places of universal value, be it an urban texture or a breath-taking landscape.

If we`re really willing to learn from our heritage, our first lesson should be that critical thinking is our greatest and most valuable heritage. Without this heritage, no progress would be possible. Once we are aware that the critical attitude towards our everyday activities is the best way to recognize and preserve our heritage, we`re close to the classical ethical maxim that links the starry sky above us to the moral law in our hearts.

Or, to put it in other words, close to the human horizon that links natural landscape and cultural heritage. And it is exactly here, in these magic moments between space distances and our most intimate times that cultural and artistic values are created. To grab a moment of eternity by recognizing our most contemporary moment; to project it back among eternal values by signing it with the sign of our times – this double process is in the heart of both art and culture, if they want to become heritage one day.

These Guidelines, supported with a joint project of the European Union and the Council of Europe, are also to be seen in-between: between the law and the field, between existing legal frame-work (developed through wide expert and public debate by the Ministry of Culture, Youth and Sport) and the everyday use by professionals on the ground. Their production was the typical example of how things should be done in collaboration and in a participatory manner: isn`t this same practice of sharing universally approved principles with an experience of a specific field, country or region, also the way that European integration is moving forward?

So, even if you would encounter some critical voices on the way, don`t be surprised: this is our common European heritage, too.

Samuel Žbogar
Head of the EU Office and European Union
Special Representative in Kosovo

INTRODUCTION

The heritage protection field places great importance on the use of principles and standards in guiding practitioners to appropriate conservation and management of heritage properties. Conservation is not limited to physical intervention, for it includes such activities as the interpretation and sustainable use of its features. Sustainable management of heritage is not an isolated process; it begins with identifying, understanding and defining cultural values and their significant attributes, which is a statutory basis for designation in every national system of cultural heritage protection. Beyond designations, in the wider context of environmental management and spatial planning, an understanding of the value heritage may have to their owners, the local communities and other interested parties should be considered as a basis for its future. In this dynamic process of protecting heritage, the established standards and good practices in carrying out conservation measures and interventions should always be carefully elaborated and implemented, considering that the heritage values represent public interest. The use of heritage law, regulations and other legal instruments or technical tools in the protection of heritage process are justified to protect that public interest.

The *Guidelines for Cultural Heritage – "Technical Tools for Heritage Conservation and Management" present* systematic and harmonized practices based on the Cultural Heritage Law in Kosovo and its seven regulations, in line with international principles and standards. These Guidelines were prepared by members of seven different working groups including the Ministry of Culture Youth and Sports staff, local experts from a number of ministries and institutes in Kosovo and international experts under the guidance of the PCDK project, between spring 2010 and spring 2012.

Hakan Shearer Demir
PCDK Team Leader

The PCDK project followed a systematic methodology in the preparation of each of the Guidelines, ensuring ongoing consultation with relevant parties; first working with the MCYS staff and local experts, studying examples in Kosovo, following legal requirements and drawing linkages with international standards. This practice is also considered part of the on-the-job capacity development for the MCYS staff. Draft documents were sent to Council of Europe experts who provided the first feedback for the respective Guidelines. The document has been adjusted by the PCDK team, and was then translated into Albanian and Serbian and shared with local stakeholders at a roundtable. Feedback received from the stakeholders was consolidated into the document in order to develop a final version of the document, which underwent final checking by an international expert. This method was repeated for each of the Guidelines, to encourage the most inclusive participation possible in the process. These working groups are involved in a collaborative effort to develop Guidelines that can be best used by professionals in the field.

The *Guidelines for Cultural Heritage* were prepared in order to ensure that fieldwork meets the standards necessary to protect heritage assets in Kosovo. The guidelines will need to be revised and updated periodically to reflect the current recommendations and changes that might potentially take place in the upcoming period.

The present document contains seven sections, each representing Guidelines based on the Cultural Heritage Law and regulations. The readers of the Guidelines should see the document as a technical resource to be utilized in the field as well as in the production of documents which are designed for the public in general.

As such Guidelines are being introduced in the field of cultural heritage in Kosovo, the PCDK project believes that this publication will have a considerable impact on the protection of cultural heritage. The PCDK project expresses its readiness to cooperate in the implementation process of these Guidelines.

Julija Trichkovska
PCDK Senior Specialist on Cultural Heritage

Guidelines for inventories of cultural heritage assets

BACKGROUND

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THE GUIDELINES

INVENTORIES OF DIFFERENT CATEGORIES OF CULTURAL HERITAGE ASSETS

I. CONTENTS OF THE INVENTORY OF IMMOVABLE CULTURAL HERITAGE ASSETS

II. CONTENTS OF THE INVENTORY OF MOVABLE CULTURAL HERITAGE ASSETS (OBJECTS/ MATERIALS)

III. CONTENTS OF THE INVENTORY OF SPIRITUAL CULTURAL HERITAGE ASSETS (ELEMENTS)

SELECTED SOURCES

BACKGROUND

The Guidelines for Inventories of Cultural Heritage Assets have been written by members of the PCDK team. They have been discussed and developed with participation of representatives of the Ministry of Culture, Youth and Sport and local experts.The (draft) Guidelines have been reviewed by the Council of Europe expert, Dr. Martin Cherry (United Kingdom).
Primarily, the Guidelines are intended to serve as a technical tool for identification and inventorisation of different categories of cultural heritage assets which is fundamental to the process of protection.

Prishtinë/ Priština, February 2011

INTRODUCTION

As an integral part of the cultural heritage protection system, inventories of different categories of cultural heritage assets provide harmonised, comparable and usable information on heritage.
The compilation of the inventories, i.e. recording of information, is based on:

1. Principles of transparency, objectivity, interdisciplinary work, competence and obligations,
2. The category/type of heritage, the national/local official recognition system and the specific type of inventory;
3. International inventorying standards regarding classification and dating.

The proposed *Guidelines for Inventories* (hereinafter "the Guidelines") comply with current Kosovo legislation in the field of cultural heritage protection, and more specifically the Cultural Heritage Law (hereinafter the "CHL") No. 02/L-88/2006, Articles 3.1.- 3.3 and Article 4.1, and the Regulation on Registration, Documentation, Assessment and Selection of Cultural Heritage for Protection (Regulation No.5/2008), Articles 1 and 2 (hereinafter: "the Regulation").

The Guidelines are intended to be used as a technical tool for identifying different categories of cultural heritage requiring *temporary protection* (in accordance with the CHL, Article 3). In addition, the information provided in the inventory should be used as a data-base on cultural heritage assets intended for *permanent protection* (in accordance with the CHL, Article 4).

- Terminology and definitions

The first section of the Guidelines ("Definitions") specifies the different categories of cultural heritage assets to assist the inventory compilers and users in determining the appropriate procedures to follow. In general the definitions are those used in the CHL.
Three main categories of cultural heritage are listed in the Guidelines – *immovable cultural heritage assets*, *movable cultural heritage assets* (objects) and *spiritual cultural assets* (elements).
The category of *immovable cultural heritage assets* as used in the Guidelines complies with the main principle of heritage classification as set out in the CHL (Article 2) relating to the different types of heritage (architectural heritage, archaeological heritage and cultural landscape). The idea is to have an inventorying system comprising harmonised information for these different types of immovable cultural heritage.
The terms suggested for the movable cultural heritage assets (objects and/or material) and for the spiritual cultural heritage assets (elements) conform to international conventions and good practice.
For the identification of *immovable cultural heritage assets categories,* more detailed information has been provided for the individual themes given in the CHL (Article 2). It was felt that the approach regarding the terminology and definitions used in the CHL was broadly consistent with the relevant international conventions,[1] but that the definition of certain types of immovable heritage, such as "architectural conservation areas" (CHL, Article 2.2.c) was not clear because an almost identical definition was used for the category of cultural landscape (CHL, Article 2.4). In order to be more understandable for users and to be in accordance with current CHL terminology, the Guidelines further describe "architectural conservation areas" as a category of cultural heritage which includes historical sites/towns or urban/rural centres.
The terms used in the CHL to define the archaeological heritage – "archaeological heritage" (Article 7.1), "immovable ar-

1 UNESCO Convention on Protection of the World Cultural and Natural Heritage (Paris, 1972), Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985), European Convention on the Protection of the Archaeological Heritage (revised), Valletta 1992 and the Convention on Landscape (Florence, 2000).

chaeological objects" (Article 7,2) and "movable archaeological objects" (Article 7.2; 7.3) are in accordance with the Valetta Convention definition, covering "all remains and objects and any other traces of mankind from past epochs,"[2] but since these general definitions are rather vague, the Guidelines recommend more precise definitions of the immovable archaeological heritage, using the term "archaeological site" instead of "immovable" which has already been used to classify the three main categories of heritage, and also because the term "object" is more associated with the movable heritage,[3] than with the structural features of the archaeological or any other category of immovable (built) heritage. The term "archaeological site" covers architectural/structural features which have been excavated or found as partially represented/preserved elements that cannot be considered as individual, separate heritage elements ("objects") in the wider context of the environment, i.e. they indicate the presence of a number of buildings (monuments), settlements or other type of structure (and infrastructure) associated with the organised life of the people in the past on the location in question. This type of inventorying should always consider the complexity of the structural elements to be protected and presented *in situ*.

Concerning the complexity of the process of archaeological research and the procedures for the protection and presentation of the archaeological finds in accordance with the CHL term "movable archaeological objects" (Article 7.3.), the Guidelines treat separately the procedure of inventorying an archaeological site and the procedure for inventorying archaeological objects as movable cultural heritage assets which have been removed from their original location during scheduled excavations or which are accidentally found (referred to in the CHL as "accidental archaeological discoveries" (Article 7.8.)). Usually these finds become part of an existing relevant museum/gallery collection or a new one is created *in situ*. The procedure for inventorying "archaeological objects" in the Guidelines is the same as for the other categories of movable heritage assets. Logically, the mandatory information to be given when the archaeological site from which the objects have been removed is known is cross-referenced to the features/elements of the original location and cross-referenced to the collection(s) to which they belong within the inventory system of the corresponding museum/gallery. The same information should be given in the cross-reference sections of the inventory of the corresponding archaeological site. In any case, wherever possible, this same approach should be followed in relation to the immovable heritage.

The procedure for inventorying the category of "archaeological reserves" (CHL, Article 7.11 – 7.14) has not been treated separately in the Guidelines. Bearing in mind the limited information regarding this type of heritage "preserved *in situ* for future generations", the compilers should provide as much information as possible using the procedure for inventorying the archaeological site.

The UNESCO recommendation regarding the need for scheduling or zoning the "archaeological reserve"[4] could be indicated in the "Cadastral land/unit" section of the Guidelines, i.e. "Cadastral parcel(s) within a defined or proposed perimeter" and "Cadastral parcels within a defined or proposed protective zone (or zones)" and in supporting technical documentation (maps/schedules) included in the "Supporting documentation" section. The same information could be useful for the category of "cultural landscape" particularly if its location is in a suburban area, and for archaeological sites, ensembles of monuments and architectural conservation areas.
In view of its complexity, the definition of "cultural landscape" in the Guidelines is explained in greater detail, with reference having been made to the UNESCO Operational Guidelines Addendum 3. Cultural landscape has been further subdivided into three types: a) landscape designed and created intentionally by man; b) organically evolved landscape and c) Associative cultural landscape. The definitions are given in the introductory part of the Guidelines ("Definitions"). More specific details are provided in the sections "Category and type(s)" and "Description" relating to the inventory of immovable cultural heritage assets.

For the purposes of determining the corresponding inventorying procedures, the Guidelines define *movable cultural heritage assets* according to the various of types of objects to be recorded and the places where they are to be stored, researched or presented. Articles 1.3, 2.5, and particularly Article 9 of the CHL describe movable objects of different types in line with the relevant international texts,[5] but without providing a classifi-

2 Valetta Convention, Article 1.3.

3 "Archaeological objects" recognised as movable objects by the UNESCO Recommendation concerning the international exchange of cultural property (adopted in Nairobi, 26 November 1976, Article 1).

4 The UNESCO Recommendation concerning the Preservation of Cultural Property endangered by Public or Private Works, 19 November 1968 (Article 24.a)

5 Recommendation concerning the protection of movable cultural property, adopted by UNESCO in Paris, 28 November 1978 (Article 1); Recommendation concerning the safeguarding and

cation, i.e. the selection criteria. Even the Regulation does not provide a more specific definition of movable objects that could give clearer guidance to compilers.

The Guidelines recommend several types of inventories for movable heritage assets using different criteria for the selection (classification) of the objects, with a detailed explanation for each of the following categories: "archaeological objects", "ethnological objects", "historical objects", "objects of art" "technical objects", "archive material", "library material", "audiovisual material" and "recorded sound (phonographic) archive material". This approach could be useful for developing a unified system of procedures for the different categories/types of movable heritage, primarily in the heritage protection inventorying system. It is recommended that this classification be adopted by the different stakeholders in the national information system, in view of the fact that there are many specific criteria for identification of this category of heritage in the various museums/galleries information systems. Cross-references to the corresponding museum/gallery collection information system are mandatory.

The definition of *spiritual heritage* assets used in the CHL (Article 10) covers all "expressions" of popular traditions. It should be noted that the terminology used by both the CHL and the Regulation for this category of cultural heritage differs from the one used in the relevant convention, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 2003). Next, in these two Kosovo texts on cultural heritage there is no classification of the various types of "expressions" and no indication of the key principles set out in the Convention: 1. "expressions" recognised as a living heritage; 2. communities/groups of producers/performers recognised as a decisive factor for the evaluation, preservation and development of this cultural heritage category.

Having consulted the policies pursued in this category of heritage, the Guidelines recommend inventories of two main (sub-) categories of the intangible heritage: 1. Inventories of elements of folklore and traditional crafts and 2. Inventories of elements of oral tradition.

preservation of moving images, adopted by UNESCO in Belgrade, 27 October 1980 (Article 1.3)

- The inventory procedure

The compilation of inventory is closely linked to the process of protection of heritage. As the inventory procedure in the Guidelines specifically addresses the question of identifying the cultural heritage asset that will be placed under legal protection (to be listed according to the CHL), it is mainly for this purpose that the requisite information is selected.[6] The extent of information requested is suggested to be in a form of a "preliminary" record rather than as fully drawn record which slow down the process of listing. International core data standards relating to different categories of immovable and movable cultural assets, as presented in the *Guidance on Inventory and Documentation of the Cultural Heritage*, published by the Council of Europe,[7] have been included for almost all the recommended inventory compilation sections for immovable and movable cultural heritage assets. The Guidelines do not contain separate inventory procedures for each type of immovable or movable heritage asset, but the sections could be adapted in a way that adequately reflects the complexity of the cultural assets as such and any specific requirements.

It is recommended that the approach to the category of *"cultural landscape*" be consistent with the inventory criteria and procedures (or other regulation procedure) established for the natural heritage, where the "interaction of man and nature" is a main feature of this category of heritage recognised by the European Landscape Convention (Florence, 2000, Article 1.a). Compilers should follow the same methodological approach for the category of "*architectural conservation area,*" specifically addressed in the process of integrated conservation, concerning the criteria and procedures laid down in urban/spatial planning sector regulations. It is obvious that in these cases teamwork by professionals from the relevant sectors (cultural heritage protection, urban/rural/spatial planning and nature heritage protection) is essential.
One of the sections of the inventory of immovable cultural herit-

6 The next step in this process is expansion or revision of the inventory data-base under the procedure established in a separate act/regulation on the legal status of permanently protected cultural assets (included on the Cultural Heritage List) which will supplement the existing Regulation on Registration, Documentation, Assessment and Selection of Cultural Heritage for Protection, particularly the part of the Regulation relating to implementation of the assessment and selection criteria. For this procedure the PCDK project Guidelines on Criteria and Conditions for the Evaluation of Cultural Heritage Assets are also recommended.

7 The publication used is the 2009 edition; it follows on from the analysis of inventory and documentation published in: Thornes, R., Bold J., Documenting the Cultural Heritage, Paul Getty Trust, 1998

age assets for which more detailed information is recommended is the one relating to *cadastral data*. There are good reasons for this. First of all, the cadastral information is relevant not only for the location of the monument within the related urban plan, which is important for how it will be dealt with in future planning schedules, but it also enables asset owners to know the part of their property that is planned to be under legal protection and the protection regime they must follow, as the CHL provides for a procedure whereby the protected immovable cultural heritage included on the List of the (permanently protected) Cultural Heritage is registered with the Cadastral and Geodesic Agency of Kosovo at both central and local level (CHL, Article 4.6). Although the CHL makes no provision for the owners' opinion to be taken into account on this matter,[8] the latter has (at least) the legal right to be informed what is or what could be his/her obligation in managing the property. In addition, the CHL obligation to determine the "perimeter" and "protected zone" or "protected area" of the protected cultural, architectural or archaeological heritage asset, Articles 2.20-22; 6.3, 6.4) occupying specific number(s) of cadastral parcels (or part of them) applies not only to the owners of the buildings (architectural heritage) or the land (archaeological heritage), but also to the planners responsible for drawing up proposals (in accordance with the Law on Spatial Planning).[9]

The section relating to the *legal status* of cultural heritage assets complies with the specific provisions of Kosovo cultural heritage legislation. The new legal procedure on this matter (the CHL from 2006) and the condition of the cultural heritage, destroyed or damaged in the conflict, obliged the Ministry of Culture, Youth and Sport (MCYS) to re-evaluate the cultural heritage protected under the procedure of the previous (Yugoslav) legal protection system, requiring a new inventory process. The history of the legal status and the accompanying documentation (insofar as it is available), could be very useful for the "new" compilers.

A further reason to recommend this section is in connection with the next phase of the legal procedure for permanent protection status. In the inventorying process, compilers are able to identify significant elements of the cultural heritage in question that should be developed, constituting key arguments for the next procedure of permanently protected status. This is of particular relevance for the MCYS in selecting the cultural heritage assets to be considered for such status. The compilers' observations may also be taken into account regarding removal from the Heritage List in the event that the outstanding features/elements of the heritage asset which warranted its protection status are found to be irretrievably lost.

The section concerning the different types of *"documentation"* in support of the inventory information contained in the other sections is intended broadly speaking for basic information, copies of already existing documentation or items which could be compiled in a short time – technical sketches, photographs showing the current situation, copies of documents, copies of recorded interviews, films, etc.

The situation regarding the inventory procedure for *spiritual cultural elements* is more complicated not only because the Kosovo regulations make no provision for the complexity of activities regarding this category of heritage but also because of the various experiences of implementing the relatively new convention (UNESCO Convention on Safeguarding the Intangible Cultural Heritage, Paris 2003) in the countries with a longer tradition of recognising and protecting this category of heritage.

In the case of Kosovo, as in certain other countries in the region, one of the major oversights has been that no consideration has been given in the inventory procedure to the communities/groups concerned. The main problem is that the protection bodies do not have the resources required to carry out this procedure on their own. Almost all have focused on protection of the tangible (immovable and movable) heritage.
Given this situation, the Guidelines suggest an inventory procedure encompassing (a) the communities/groups of producers/artisans/performers concerned, who, if they were appropriately catered for in the legal protection system, could provide relevant information on the manifestation of their "living heritage", and (b) the designated scientific institution(s) responsible for evaluating the information compiled and recommending whether or not the cultural element in question should be given legal protection. The competent cultural heritage institution (within the MCYS) should include the completed inventory in the information system and initiate the procedure of legal protection. Accordingly, the "Protection/legal status" section relating to this category of heritage assets does not necessarily include infor-

8 It provides only that inclusion of the property on the Cultural Heritage List be notified to the owner in writing through publication in the Official Gazette within 28 days (CHL, Article 4.7)

9 The definition in the Guidelines of "Protected zone" and "protected area" (see under "Definitions") are taken from Article 2 of the Law on Spatial Planning (Law No.2003/14)

mation on the procedure relating to temporarily and/or permanently protected heritage. It is recommended that this heritage asset be given immediate protection, enabling the communities and/or individuals concerned to benefit from its legal status.

The specific spiritual heritage inventory procedure in the Guidelines places an emphasis on co-operation between the communities/groups of individuals and NGOs, in other words, their commitment to being part of the cultural heritage protection system, as described in the Convention.

Almost all the sections in the Guidelines covering this type of inventory are based on the inventory procedures used in the countries with long experience in this field, most of which have outstanding intangible heritage assets which have been designated World Heritage Masterpieces.

THE GUIDELINES

- Definitions:

1. *"Inventory"* is an official research activity for the preliminary recording and documentation of cultural heritage assets. It provides the basis upon which an evaluation may be made (a) to determine whether or not the asset should be legally protected and (b) prepare a plan for its conservation whereby its value may be permanently secured.

2. *"Immovable cultural heritage asset"* includes different types of architectural heritage, archaeological heritage structures and cultural landscape features.

3. *"Monument"* means individual architectural works, works of monumental sculpture and painting, structural elements of an archaeological nature, cave dwellings, etc.

4. *"Ensemble of buildings"* means groups of separate or connected buildings which are noteworthy on account of their architectural value, homogeneity or their place in the environment.

5. *"Architectural conservation area"* means an area shaped by a combination of human and natural factors with distinctive values of historical, archaeological, artistic, social, economic or technical interest such as urban or rural centres and historic towns/sites with the corresponding open spaces and infrastructure.

6. *"Cultural landscape"* means an area, as perceived by people, whose character is a result of the action and interaction of natural and human factors. It may be defined as Special Areas in accordance with Article 12 of the Law on Spatial Planning (Law No.2003/14). It includes:

a) Landscape designed and created by man: parks, orchards, recreational gardens, plazas, squares, cemeteries, courtyards;

b) Organically evolved landscape: relict or fossil, traces of ancient agricultural production, land uses;

c) Associative cultural landscape: connected with religious/cultural/natural elements, such as traditional forms of production and their effect on the landscape; domestic, industrial ensembles, energy-related systems; places and areas that are important to the history of the country and its people – significant events, birthplaces, battlefields; beliefs, forms of worship, traditional rites.

7 *"Archaeological site"* means an area or place in which manifestations of past human activities are evident on structures

and remains of all kinds and for which archaeological methods provide primary information.

8. *"Perimeter of a monument"* means the boundary of the protected area associated with the protected cultural heritage to be defined on a plan by the Competent Institution.

9. *"Protective zone"* means an area of land as is defined in Article 2 of the Law on Spatial Planning (Law No.2 2003/14) which is surrounding the perimeter of protected immovable cultural heritage that may be safeguarded from any development or activity which could damage its integrity, i.e. its visual setting or otherwise damage.

10. "*Protected area"* is an area which may include protected natural or environmental resources, or immovable cultural heritage as is defined in Article 12.2 of the Law on Spatial Planning (Law No. 2003/14).

11. *" Archaeological objects"* means all findings of any type or material, excavated out of the ground or extracted from water, which originate from periods that are the focus of archaeological research and its related sciences.

12. *"Ethnological objects"* means movable assets relating to the lifestyles, activities, habits, rituals, beliefs, ideas and creations which are necessary to understand the ethnic characteristics and changes in the tangible and intangible culture of the Kosovo population.

13. *"Historical objects"* means movable assets relating to (i) significant historical events or activities of cultural, national liberation, revolutionary and other political movements and organisations, (ii) educational, cultural, scientific, religious, sport and other institutions and associations, (iii) the life and work of distinguished persons, and (iv) antiquities which do not belong to the other types of movable cultural heritage older than 50 years.

14. *"Objects of art"* means movable works of art in the field of the fine arts such as paintings and drawings made by hand, on any medium and of any material, industrial design and industrial products decorated by hand, original sculptures, artistic compositions and assemblages on any material, original engravings, copperplates, lithographs and other prints, original posters and photographs constituting an original creation and works of applied art made of any material.

15. *"Technical objects"* means products of the technical culture, relating to significant phases of technical progress such as machines, tools, instruments, equipment, means of transport, etc.

16. *"Archive material"* means entire selected, authentic and reproduced documentary material of permanent value and of importance for the state, science, culture and other needs.

17. *"Library material"* means old manuscripts (Albanian, Slavic or other languages) which refer to Kosovo up to the end of the 19th century, old maps and atlases of Kosovo,[10] special library collections from educational, cultural, scientific, religious or other institutions in Kosovo, rare books and other rare library material specified by Law, as well as family or personal libraries of scientific or cultural significance, statutory copies of publications, notes, letters, philatelic and other material with the status of publication.

18. *"Audio-visual material"* means original cinematographic material, i.e. negatives of photographs or tone-negatives of films, tone copies of features, animated, documentary, popular science and other motion pictures, recorded material with or without sound, regardless of the recording technique, together with the film documentation (scenario, recording log, costume and scenario material, film trailers, etc), and the statutory copy deposited with the competent film archives institution.

19. *"Recorded sound (phonographic) archive material"* means original material of recorded sounds, i.e. original oral, music or other type of sound recordings or copies thereof, regardless of the form, sound recording technique or media type, including the statutory phonographic copy deposited with the competent institution according to the law.

20. *"Spiritual cultural elements"* means specific practices, representations, expressions, knowledge and skills – including the instruments, objects, artefacts and cultural spaces associated with them.

10 The corresponding Law should specify the period concerned.

- INVENTORIES OF DIFFERENT CATEGORIES OF CULTURAL HERITAGE ASSETS

I. Inventory of immovable cultural heritage assets
II. Inventory of movable cultural heritage assets
III. Inventory of spiritual cultural heritage assets

I. Inventory of immovable cultural heritage assets

1. Inventory of monuments
2. Inventory of ensembles of buildings
3. Inventory of architectural conservation areas
4. Inventory of archaeological sites
5. Inventory of archaeological reserves
6. Inventory of cultural landscapes

II. Inventory of movable cultural heritage assets

1. Inventory of archaeological objects
2. Inventory of ethnological objects
3. Inventory of historical objects
4. Inventory of objects of art
5. Inventory of technical objects
6. Inventory of archive material
7. Inventory of library material
8. Inventory of audiovisual material
9. Inventory of recorded sound (phonographic) archive material.

III. Inventory of spiritual cultural heritage assets

1. Inventory of elements of folklore and traditional crafts
2. Inventory of elements of oral tradition

I. CONTENTS OF THE INVENTORY OF IMMOVABLE CULTURAL HERITAGE ASSETS[11]

Inventories of immovable heritage assets should contain the following information:

1. Name and references

1.1. Name of the cultural heritage asset
(name of the cultural heritage asset by which it is known)

1.2. Name of the institution/organisation which collects and provides the information for the inventory
(name, address)

1.3. Name of the person(s) who collects and provides the information for the inventory
(name, professional category and position)

1.4. Date(s) of compilation and/or provision of information for the inventory

1.5. Inventory number and/or unique reference number
(number or combination of characters which uniquely identifies each building or natural element/feature – particularly for ensembles of buildings, architectural conservation areas, archaeological sites, archaeological reserves, cultural landscapes)

1.6. Cross-references to related records

1.6.1 Cross-references to related records of individual buildings/monuments
(in particular heritage treated as a part of an ensemble of monuments, architectural conservation areas, archaeological sites or cultural landscapes)

1.6.2. Cross-references to related records of the environment/natural heritage
(in particular heritage treated as a part of architectural conservation areas, archaeological sites, archaeological reserves or cultural landscapes)

1.6.3. Cross-references to related records of archaeological collections and artefacts

1.6.4. Cross-references to records of features and fittings or objects
(wall paintings, sculptural stone/marble decoration, woodcarving features, etc. relating to the building(s) or to the environment of the monument/site in question)

1.6.5. Cross-references to related documentation

1.6.6. Cross-references to the related urban or spatial plan

11 Headings/sections 1,3,5 and 6 are mandatory

(title of the plan, community/municipality responsible for the provision of urban or spatial plan(s) at central and local level, and other relevant references relating to the planning system(s) on the territory of the heritage in question)

2. Statement of significance
(brief free-text description/explanation of the significance of the asset)

3. Category and type(s)
3.1. Category
(monument, ensemble of monuments, architectural conservation area, archaeological site or reserve, cultural landscape)
3.2. Type
(mosque, church, monastery, türbe (tomb); residential, industrial, administrative, recreational, bridge, cave, ethno-park or area/region, archaeological park, garden, place of historical event
3.3. Functional type(s)
(religious, secular, combined features/elements of cultural and natural heritage (cultural landscape))
3.2.1. Original function
3.2.2. Changes of function in the past
3.3.3. Current function

4. Protection/legal status[12]
4.1. Type of protection/legal status
(temporary protection, permanent protection, not protected)
4.2. Protection procedure
(legal decision, name of the authority making the decision and date of the legal act in force)
4.3. Legal act on amendment or interruption of the protection status
(name/title, date, decision-making authority).

5. Location:
5.1. Administrative location
5.1.1. Geo-political unit or region
(region, state/country)
5.1.2. Municipality, town/city/village/settlement, district, locality
5.1.3. Address with all relevant references
(postal name, post code, street/road, number)
5.1.4. Site location
(information on the location, referring to the map showing the site location as part of the supporting documentation)
5.2. Cartographic reference
(in particular coordinates X, Y, Z).
5.3. Cadastral reference/land unit
5.3.1. Cadastral municipality(ies)[13]
(name(s) of the municipality; cadastral agency, etc.)
5.3.2. Cadastral parcel(s)[14]
5.3.2.1. Cadastral parcel(s) within the defined or proposed perimeter of the monument, ensemble of buildings, archaeological site)[15]
5.3.2.2. Cadastral parcels within the defined or proposed protective zone(s) of the monument, ensemble of buildings, archaeological reserve, cultural landscape)[16]

6. Dating
6.1. Cultural period and/or Culture/Style
6.2. Century
6.3. Date range
6.4. Absolute date

7. Person(s) and/or organisation(s) associated with the history of the heritage

12 This information is required where it is necessary to update the current inventory of the cultural asset in question, compiled prior to its being included on the cultural heritage list (or before interruption of its protection status) by a decision of the competent body/authority

13 If the immovable heritage asset or its parts, including the protective zone or a part thereof, is situated on the territory of two or more municipalities, the data for such heritage should be included on the general inventory of the municipality where the larger part is located.

14 If the heritage in question is located in inaccessible terrain, or the proposed area for protection is too large to be precisely defined, (particularly in the case of archaeological reserves or specific types of cultural landscape), the compiler should make a description of the terrain in this section. A schedule or copy of the map showing the proposed scope (boundaries) of the heritage asset should be included in the "Supporting Documentation, 11.2-11.4" section and attached to the inventory.

15 If the perimeter of the building has not been determined, a proposal should be made, using the cadastral reference or the recognisable elements of the building surroundings (fence, street orientation, etc.) for description. If the perimeter has been determined, the information should be provided using cadastral references as follows: Eastern boundary (cadastral parcels No……)/ Western boundary (cadastral parcels No……)/Northern boundary (cadastral parcels No……)/ Southern boundary (cadastral parcels No……).

16 If the protected zones have not been determined, a proposal should be made using the cadastral reference and/or recognisable elements of the building surroundings for description, i.e. the perimeter boundaries. If the protective zones have been determined the information should be provided using cadastral references for each of the zones: e.g.: the boundary of the protective zone on the East (cadastral parcels Nos……)/the boundary of the protective zone on the West (cadastral parcels Nos……)/ the boundary of the protective zone on the north (cadastral parcels Nos……)/ the boundary of the protective zone on the South (cadastral parcels Nos……).

7.1. Persons and/or workshops
(having participated in the construction, painting, woodcarving or in building/making other features of the heritage – architects, constructors, painters, landscapers, gardeners, etc.)
7.2. Founder, donor, supporter, occupant

8. Description
8.1. General description of the building or site
(brief free-text description)
8.1.1. Architectural-constructional features
(ground plan, spatial organisation, supporting construction elements, etc.)
8.1.2. Fixtures and fittings
(wall paintings, sculptural decoration, woodcarving, iconostasis, minbar, mihrab, furniture)
8.1.3. Significant features of the surroundings
(fountain, garden, park, paths, or other significant infrastructural or natural features)
8.2. General description of the cultural landscape
8.2.1. Environment
(urban/rural/agricultural/recreational/other characteristics of the built or natural environment; environmental conditions: temperature, climate, humidity, winds);
8.2.2. Geographical characteristics
(vegetation, fauna, regional topography, geology, ecosystem)
8.2.3. In the case of gardens: original and cultural style
8.2.4. Roads, paths, trails, railroads, etc (design)
8.2.5. Architectural/archaeological elements
(buildings, remains of structures, sculptures and art pieces)
8.2.6. Vegetation
(natural forests/plantations: trees, bushes)
8.2.7. Water
(rivers/lakes/fountains/ponds/channels/watering system)

9. State/condition
9.1. General condition
(short description of the condition)
9.2. Quality
(scale of damages: deterioration or loss of fabric, leaking roof; structural failure and instability; internal deterioration; humidity, neglected asset, etc.)
9.3. Factors influencing the integrity of the heritage
(lack of maintenance, lack of conservation/restoration measures, enclosed asset, inappropriate infrastructure, air pollution, unsustainable development of the environment; etc.).
9.4. Action taken in the past
(list and short description of excavations, restoration/reconstruction/repairs or other type of protection activities in the past)
9.5. Quick assessment table[17]

10. Ownership/occupation
10.1. Type of ownership
(private, local/central government, institutional, charity; not established)
10.2. Owner(s)
(name(s)/title of the owner(s) and address)
10.2.1. Legal base of ownership
(contract, donation, other type of agreement)
10.3. Occupant(s)
(name(s)/title of the occupant(s))
10.3.1. Legal basis of occupancy
(contract, charity, other type of an agreement)
10.3.2. Duration of use

11. Supporting Documentation:
11.1. Photographic documentation;
11.2. Cartographic supporting documents (maps);
11.3. Technical documentation;
11.4. Cadastral documentation;
11.5. Legal documentation;
11.6. Registrations, notes, signatures;
11.7. Literature;
11.8. Other documents/sources.

17 Use the following table:

	1	2	3	4	5
Condition	Excellent	Good	Fair	Poor	Very poor
Vulnerability	Well managed	No threat	Some localised threats	Clear threats to whole site	Severe threats
Trend	Improving	Stable	Stable but with localised problems	Deteriorating or likely to deteriorate	Rapid deterioration
Occupancy	Full	Largely full	Partial	Fragmented	Vacant

The higher the total, the greater the threat: so a building that was in excellent condition, well managed, fully used and improvements made = 4; a building in fair condition, with some localised threats (such as dumping or litter), which is deteriorating, but is fully occupied = 11; a vacant site in poor condition that is deteriorating and threatened = 16.

II. CONTENTS OF THE INVENTORY OF MOVABLE CULTURAL HERITAGE ASSETS (OBJECTS/MATERIALS)[18]

Inventories of movable heritage assets should contain the following information:

1. Name and references
1.1. Name of the object/material to be recorded
(name of the cultural heritage asset by which it is known)
1.2. Name/Title of the collection of which the recorded object/material is (or should be) a part
(name/title or specific character which identifies the collection)
1.2.3. Total number of items in the collection of which the object/material in question is a part
1.2.4. Number of examples of the same type of objects/materials within the related collection
1.3. Name of the person in whose possession the object/material was/is
(for private collections);
1.4. Name of the institution/organisation responsible for collecting and recording data
(name, address)
1.5. Name of the person(s) who collects and provides the information for the inventory
(name, professional category and/or position)
1.6. Date(s) of compilation and/or provision of information for the inventory
1.7. Inventory number and/or unique reference number
(number or combination of characters which uniquely identifies each object/item within the collection)
1.8. Cross-references to related records of objects/materials
(in museum, gallery and/or private collection)
1.9. Cross-references to related collections
(museum, gallery and/or private collection)
1.10. Cross-references to related monument/sites
1.11. Cross-reference to related documentation

2. Statement of significance
(brief free-text description/explanation of the significance of the asset)

3. Category and type(s)
3.1. Category
(archaeological, ethnological or historical objects, objects of art, technical objects, archive material, library material, audiovisual material, phonographic archive material)
3.2. Type
(e.g.: figure, panel painting, instrument, means of transport, manuscript, cinematographic work, sound recording etc.)

4. Protection/legal status
4.1. Type of protection/legal status
(temporary protection, permanent protection, not protected)
4.2. Protection procedure
(legal decision, name of the authority making the decision and date of the legal act in force
4.3. Legal act on amendment or interruption of the protection status
(name, date, authority).

5. Location
5.1. Administrative location
5.1.1. Geo-political unit or region
5.1.2. Municipality, town/city/village
5.1.3. Address with all relevant references
(name/title, postal name, post code, street/road, number)

6. Dating
6.1. Cultural period and or Culture/Style
6.2. Century
6.3. Date range
6.4. Absolute date

7. Description
7.1. General description
7.2. Form
7.3. Material
7.4. Technique and technology
7.5. Dimensions/measurements
7.5.1. Width
7.5.2. Length
7.5.3. Height
7.5.4. Depth

18 The headings/sections 1, 3, 5 and 6 are mandatory

7.5.5. Diameter
7.5.6. Weight
7.6 Distinctive features
(in particular: topic/subject, genre, language, alphabet, inscription(s), signs/marks, signature, ornament/painting, etc.)

8. Person(s) and/or organisation(s) or workshop(s) associated with the production and history of the heritage
8.1. Author(s)/ Maker(s)
(painters, sculptors, blacksmith/smithy and other specific category of producers, artists, etc.)
8.2. Other participants and their role
(donor, supporter, occupation, etc.)

9. State/condition
9.1. General condition
9.2. Quality
(scale of damages)
9.3. Changes/action taken in the past
(restoration; reconstruction and/or any other protection activities)
9.4. Factors influencing the integrity of the object
(lack of maintenance, lack of conservation/restoration measures, inappropriate presentation, inappropriate conditions in the place where it is stored or presented, etc.).

10. Origin and ownership:
10.1. Origin of the object/material
(accidental archaeological finding, object taken from the immovable heritage for protection purposes, gift, donation, purchase, private collection, etc.)
10.2. Type of ownership
(public ownership, family or personal ownership)
10.3. Owner(s)
(names, address)
10.4. How the object was obtained
(discovered, purchased, seized; family/private treasure, etc.)

11. Availability
11.1. Exhibited
11.2. Stored
11.3. Distributed and/or transferred to other location

12. Supporting Documentation
12.1. Photographic documentation
12.2. Technical documentation
12.3. Legal documentation
12.4. Registration
12.5. Literature
12.6. Other documents/sources

III CONTENTS OF THE INVENTORY OF SPIRITUAL CULTURAL HERITAGE ASSETS (ELEMENTS) [19]

Inventories of spiritual cultural heritage assets should contain the following information:

1. Name(s) and references
1.1. Name of the element
(name/title of the element/item as used by community/group/individual of concerned
1.2. Name of the institution responsible for the records
1.3. Name(s) of the persons who provide the information for the inventory
1.4. Name(s) of the persons who update and/or record the information in the inventory
1.5. Inventory number/unique reference number
1.6. Cross-references to related records of associated elements/objects
1.7. Cross-references to related documentation and other related sources
1.8. Consent from and involvement of the community/group/individuals in information/data gathering
1.9. Resource person(s): name and status of affiliation
1.10. Date(s) and place(s) of gathering/collecting data/information
1.11. Date(s) of compilation, recording and entering of information into the inventory
1.12. Restrictions, if any, on use of inventoried data

2. Statement of significance
(brief free-text explanation of the significance of the element)

3. Type
3.1. Elements of folklore and traditional crafts

19 The headings/sections 1,3,5 and 6 are mandatory

(customs, manifestations, celebrations, rituals, beliefs, dances, music, songs, traditional crafts, traditional food)

3.2. Elements of oral tradition
(regional/local dialects, story-telling, remedies)

4. Protection/legal status

4.1. Type of protection/legal status
(protected or not protected)

4.2. Protection procedure
(legal decision, name of the authority making the decision and date of the legal act in force)

4.3. Legal act on amendment or interruption of the protection status
(name, date, authority).

5. Location:

5.1. Administrative location

5.1.1. Geo-political unit or region

5.1.2. Municipality, town/city/village

5.1.3. Physical location(s)
(address with all relevant references to the place of event or production and/or to the heritage producer, interpreter, etc.)

6. Identification/Relation

6.1. Community/municipality/ persons and institutions involved with the element
(practitioner(s): producer(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.)

6.2. Other participants (e.g. holders/custodians)

6.3. Relation with the associated tangible or intangible cultural heritage asset and/or environment
(place, building/object, site, region)

7. Description/characteristics of the element

7.1. Short description

7.2. Perceived origin

7.3. Rules/norms, skills, tools for making/producing/ performing

7.4. Manner of performing/making/producing

8. State/Viability

8.1. Current condition

8.2. Changes in the original/historical/traditional way of performing/ making/ producing/maintaining
(if applicable);

8.3. Threats to enactment/transmission;

8.4. Availability of associated tangible and intangible elements;

8.5. Safeguarding measures in place (if applicable)

9. Supporting Documentation

9.1. Descriptive documentation;

9.2. Photographic documentation;

9.3. Video documentation;

9.4. Phonographic documentation;

9.5. Literature;

9.6. Other documents/sources

NB:
The data relating to spiritual cultural heritage assets that have been included in an inventory should be based on the type of asset, identified as an existing element reasonably presumed to be representative of the cultural heritage of the population in Kosovo.

SELECTED SOURCES

Guidance on Inventory and Documentation of the Cultural Heritage, Council of Europe 2009

Practical Handbook for Inventory of Intangible Cultural Heritage of Indonesia, published by the Ministry of Culture and Tourism of the Republic of Indonesia and UNESCO Office, Jakarta 2009

Questions and Answers – UNESCO project publication (brochure) on implementation of the Convention on Safeguarding the Intangible Heritage, 2009

What is Intangible Heritage? UNESCO project publication (brochure), 2009

Identifying and Inventorying Intangible Cultural Heritage, UNESCO project publication (brochure), 2009

Intangible Heritage Domains, UNESCO publication, 2009

Implementing the Convention for the Safeguarding of Intangible Cultural Heritage, UNESCO project publication (brochure), 2008

What is Intangible heritage?, Heritage Foundation of Newfoundland and Labrador, 2008

Integrated Management Tools in South East Europe, Council of Europe 2008 (Directorate of Culture and Cultural and Natural Heritage Regional Co-operation Division)

Analysis and reform of cultural heritage policies in South East Europe, Council of Europe 2008 (Directorate of Culture and Cultural and Natural Heritage Regional Co-operation Division)

Law on the Protection of Cultural Heritage (the Former Yugoslav Republic of Macedonia), 2004

Cultural Qualities in Cultural Landscapes, ICOMOS UK, 2004

Criteria to Designate Properties as National Monuments, (September 2002), the Commission to Preserve National Monuments of B&H

European Landscape Convention, Council of Europe, Florence 2000;

Law on the Protection and Preservation of Cultural Property (OG, 69/99), Croatia

Thornes, R. and Bold, J., Documenting the Cultural Heritage, Los Angeles, 1998

Ristov, J., The terminology of monuments, The Institute for the Protection of Cultural Monuments, Skopje 1997

Thornes, R., Introduction to Object ID. Getty Information Institute, 1997

Proclamation of masterpieces of the oral and intangible heritage, UNESCO, 1997

Principles for the recording of monuments, groups of buildings and sites (ICOMOS, 1996)

Recommendation No. R (95) 9 on the integrated conservation of cultural landscape areas as part of landscape policies, Council of Europe (Adopted by the Committee of Ministers on 11 September 1995) and the Appendix to Recommendation No. R (95) 9

Recommendation No. R(95) on co-ordinating documentation methods and systems related to historic building and monuments of the architectural heritage, Council of Europe (Adopted by the Committee of Ministers on 1 January 1995) and the Appendix to Recommendation No. R (95) 3

International guidelines for museum object information (the CIDOC information categories), International Committee of ICOM, Paris 1995

Cultural Landscape Areas as Part of Landscape Policies, 1995, Council of Europe

Recommendation No.8 (95)9 of the Committee of Ministers to Member States on the Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies, 1995, Council of Europe

Architectural heritage: inventory and documentation methods in Europe, proceedings of the Nantes colloquy (1992), in Archaeological Heritage No. 28, Council of Europe, Strasbourg 1993

Convention for the Protection of the Archaeological Heritage of Europe, (revised), Valetta, 16 January 1992, Council of Europe (basic text and Explanatory Report) (European Treaty Series No.143)

International Charter for Archaeological Heritage Management (ICOMOS Charter), 1990

Charter for the Conservation of Historic Towns and Urban Areas (ICOMOS Charter), Washington, 1987

European Convention on Offences relating to Cultural Property, Delphi, 23 June 1985, Council of Europe

Convention for the Protection of the Architectural Heritage of Europe (basic text and Explanatory Report) Granada, 03.October 1985, Council of Europe (European Treaty Series No. 121)

Recommendation for the safeguarding and preservation of movable images, UNESCO, Belgrade, 27 October 1980

Operational Guidelines for the Implementation of the World Heritage Convention (first edition from 1977-78)

Recommendation concerning the safeguarding and contemporary role of historic areas, UNESCO, Nairobi, 26 November 1976

Recommendation concerning the international exchange of cultural property, UNESCO, Nairobi, 26 November 1976

European Charter of the Architectural Heritage, adopted by the Council of Europe in Amsterdam, 21-25 October 1975

Recommendation concerning the protection at national level of the cultural and natural heritage, UNESCO, Paris, 16 November 1972

Convention on the means of prohibiting illicit import, export and transfer of ownership of cultural property, UNESCO, Paris, 14 November 1970

Recommendation concerning the preservation of cultural property endangered by Public or Private Works, UNESCO, Paris, 19 November 1968

Preservation and rehabilitation of groups and areas of buildings of historical or artistic interest: protective Inventory of the European Cultural Heritage, Council of Europe 1968

Resolution (66) 19 on criteria and methods of cataloguing ancient buildings and historical or artistic sites, Council of Europe (Adopted by the Committee of Ministers on 29 March 1966)

Recommendation on international principles applicable to archaeological excavations, UNESCO, New Delhi, 5 December 1956

Guidelines for archeological research

BACKGROUND

I. CERTAIN EXPRESSIONS USED IN THE GUIDELINES

II. THE METHODOLOGY OF ARCHAEOLOGICAL RESEARCH

- *Reconnaissance and field mapping or survey*
- *Archaeological research by probing (excavating evaluation or trial trenches)*
- *Systematic archaeological excavation*
- *Specific types of archaeological research*
- *Underwater archaeological research*
- *Preventive archaeological research*
- *Revision of archaeological research*

III. ARCHAEOLOGICAL RESEARCH MANAGER (HOLDER OF ARCHAEOLOGICAL LICENCE)

IV. CONDITIONS FOR CONDUCTING ARCHAEOLOGICAL RESEARCH

- *Evidence of eligibility as archaeological research manager*
- *Project design* for archaeological research
- *Data on the area* of archaeological research
- *Objective of the archaeological research*
- *Expected results*
- *Type, scope, direction, methods and timing of research and protection measures*
- *Measures to protect the site/area and discoveries*
- *Organisation of research*
- *Budget for archaeological research*
- *Technical documentation*
- *Photo documentation*

V. DOCUMENTATION AND RECORDING OF ARCHAEOLOGICAL RESEARCH

- *Written/descriptive documentation*
- Field journal
- Stratigraphic description
- Field inventory
- Basic document and additional sheets
- Technical documentation
- Photo documentation
- Computer documentation

VI. ARCHAEOLOGICAL RESEARCH REPORT

VII. PUBLICATION OF THE RESULTS AND DOCUMENTATION

VIII. MONITORING OF THE ARCHAEOLOGICAL RESEARCH

SELECTED SOURCES

BACKGROUND

The Guidelines for Archaeological Research were prepared by the PCDK project team. They were discussed and developed with participation of the representatives of the Ministry of Culture, Youth and Sports and local experts. The Guidelines (draft) were reviewed by the Council of Europe expert, Mr. Adrian Olivier (United Kingdom).
The Guidelines are intended to serve as a tool for appropriate implementation of the CHL (art. 7) and the Regulation No.01/2008 on Procedures for Excavation Investigation. They are mostly concerned to the methodology of work and documentation to be provided before the works to be undertaken in situ as well as to the documentation developed during the research. The results of archaeological research accompained with the relevant documentation are crutial for decision to be made by the authorities regarding the planning strategy for continuation of the works, conservation/restoration works and presentation activities on the excavated structures and findings and for regulation of the relationship with the owners of the land that is under archaeological research.

Pishtinë/ Priština, April 2011

I. CERTAIN EXPRESSIONS USED IN THE GUIDELINES HAVE THE FOLLOWING MEANING:

1. *Archaeological fieldwork* is a complex process that includes some or all of the following phases of work: 1. Preliminary research including non-destructive assessment and/or field assessment and evaluation (remote sensing, trial trenching etc.) 2. Conduct of archaeological research on in situ deposits in the field – excavations, 3. Processing and analysis of the results of fieldwork i.e. excavated structures and findings, data and results of the research, 4. Interpretation of the results 5. Publication of the research results, 6. Consignment of the documentary and material (artefactual) archive of the research to a suitable long-term storage facility (i.e. archive store, museum).
2. *Archaeological excavation* is any intrusive research aimed at the discovery of structures or objects of an archaeological character, whether such research involves digging the ground or systematically excavating its surface or is carried on under water.
3. *Archaeological site/area* is the part of the land or underwater surface that contains any elements of an archaeological character.
4. *Archaeological discoveries/finds* include every element of the archaeological heritage which is the product of archaeological excavation or reconnaissance or any other type of archaeological research, regardless of whether it represent a surface or underwater discovery, excavation or discoveries made in some other way.
5. *Archaeological structures* are a group of interconnected features that testify to anthropological, economic and socio-cultural deposits in specific environments, i.e. remains of architectural, artistic and other human activities and traces of development of man and nature, as well as the relationship of man in shaping and using nature.
6. *Preliminary works* are preparatory works related to fulfilling the requirements for obtaining archaeological research permits, including: carrying out the prior inspection of the state of the site, documenting the current situation, devising a research plan/basic design, signing of contracts in cases specified by law, and providing other evidence which confirms fulfil-

ment of the prescribed conditions.

7. *Carrying out the research using destructive methods* (probing, excavation) or non destructive methods ("reco" is performing research work *in situ*, documenting the research and taking measures to protect the archaeological site/area and the discoveries).
8. *Archaeological research manager* is the legal entity or physical person appointed by the competent institution to manage the archaeological research.
9. *Archaeological research licence holder* is a physical person with written licence for archaeological research granted by the competent institution.
10. *Authorised investigator* is a physical person – scientist or archaeologist with selective professional qualification in the museum field or heritage protection activity.

II. THE METHODOLOGY OF ARCHAEOLOGICAL RESEARCH IS DEFINED AS:

1. Reconnaissance and field mapping or survey

1.1. Reconnaissance and field mapping or survey can be planned and carried out in certain areas that represent a geographical, administrative or otherwise determined space/area (region, district, municipal area, zone, location), in order to:

(i) discover new archaeological sites and structures, and confirm discoveries of the existence or non-existence of such structures in a particular area;
(ii) provide precise spatial identification of archaeological structures;
(iii) make accurate and full descriptions of visible parts of object(s) and their connection with anthropogenic changes in their immediate environment;
(iv) collect surface finds for further studies, treatment and protection;

1.2. Reconnaissance work should be non-destructive and limited to the collection only of movable, free-standing objects or their fragments on the surface of the earth, without any excavation, drawing or dismantling.

1.3. Other non-destructive methods of remote sensing (aerial archaeology, geophysical research, geo-radar research).

2. Archaeological research by probing (excavating evaluation or trial trenches)

This work should be planned and carried out to obtain information about the location, extent, nature and content of an area or site in order to:

(i) Identify potential archaeological structures, complexes and the sites;
(ii) Obtain data on the stratigraphy, date and nature of site and finds;
(iii) Determine the boundaries of an archaeological site and its protective zone

3. Systematic archaeological excavation

3.1. Systematic archaeological excavation can be planned and carried on a site previously identified by reconnaissance or evaluated by exploratory trenching with the aim of systematically and comprehensively recording and understanding the site through further research and study.

3.2. Permission can be granted for systematic archaeological excavation only if the following special conditions are met:

(i) The planned area of excavation has been geodetically recorded and mapped beforehand, and covered by a survey grid linked to any benchmarks from earlier evaluation work;
(ii) An area has been identified and defined that will be

left untouched as a potential opportunity for future work that may be necessary to revise and verify the results of the current project using techniques and methodology that may not yet exist.

4. Specific types of archaeological research

Specific types of archaeological research can be defined for the following themes and purposes in terms of different reasons, goals, conditions, limitations and other characteristics:

4.1.Underwater archaeological research

Underwater archaeological research can be planned and carried out on lake or river bottoms, with or without excavation, and in order to identify archaeological sites and collect data and materials for further study and protection of the underwater archaeological heritage.

4.2. Preventive archaeological research

4.2.1. Preventive archaeological research can be undertaken in response to proposed development schedules/plans which would threaten the archaeological resource:

i. as part of the planning process (in the framework of appropriate national planning policy guidance notes) and/or development plan policy;

ii. outside the planning process (e.g. agriculture, forestry and countryside management, works by public and statutory entrepreneurs);

iii. in connection with management plans and mitigation strategies by private, local, central or international bodies.

4.2.2. Preventive archaeological research is also conducted for:

(i) identifying, recording and understanding those elements of the archaeological heritage which will be abandoned and/or destroyed as a result of development especially (but not exclusively) related to the construction of dams, roads, reservoirs, railroads and other similar facilities;

(ii) detecting elements of ruined or damaged buildings or their precursors including earlier cultural layers inside or in the immediate vicinity of such buildings;

(iii) identifying elements of the archaeological heritage on sites scheduled for construction or on which different types of work are performed;

(iv) preserving elements of the archaeological heritage in threatened areas, sites or other facilities;

(v) preventing further damage or destruction of sites or parts of sites;

4.2.3. Preventive archaeological research can be planned and carried out if it is ordered as a measure of protection by a competent body, except in cases when it is mutually (by agreement) specified or as a regular programmed activity.

4.3. Revision of archaeological research

4.3.1. Revision of archaeological research can be planned and carried out on known archaeological sites that have already been the subject of research and where the results of this work are reasonably presumed incomplete, inaccurate or false.

4.3.2. Revision of the archaeological research is conducted to:

(i) test, refine and co-ordinate existing data about a site or area and to complete official records (inventory), archaeological maps or bases, records of archaeological sites and monuments, and any ongoing documentation;

(ii) determine the extent of protected areas;

(iii) check the level and scope of previous research, in terms of stratigraphic completeness and the size of the excavated area in relation to the whole site.

III. ARCHAEOLOGICAL RESEARCH MANAGER (HOLDER OF ARCHAEOLOGICAL LICENCE)

1. The archaeological research is managed by an authorised investigator, i.e. holding an archaeological research licence.
2. The archaeological research manager is responsible for all aspects of the archaeological research, i.e. he/she is responsible for all loss, damage or injury, to persons or property, in any way arising from the project/research.
3. The archaeological research manager shall ensure that archaeological discoveries made in the process are tested, studied and handled in a manner that meets established professional standards.
4. The archaeological research manager must be present on the archaeological area/site undergoing archaeological research for a sufficient time to direct day-to-day operations. If incapacitated, he/she is obliged to appoint his/her deputy from the professional team meeting the same requirements as the research manager.
5. If there is any change to the planned activities that have been authorised, the archaeological research manager should deliver a written explanation to the competent institution concerning the need for such changes. Justification of the required changes to the planned activities shall be given to the competent institution by the investigator in a written form.
6. Foreign scientific institutions and certain foreign scientists can be permitted to manage archaeological research only if the works are to be carried out in co-operation with legal entities and under conditions specified in the Guideline for licensing of archaeological research.

IV. CONDITIONS FOR CONDUCTING ARCHAEOLOGICAL RESEARCH

Written permission for archaeological research will be granted if the archaeological research manager submits:

1. Evidence that he/she is eligible as a manager of archaeological research
2. Project design of the archaeological research
3. Evidence regarding the provision of financial means for research (including the analysis and publication) and for preventive protection measures to be applied to the researched area/site and discoveries
4. Specification of the technical means to carry out the research
5. List of persons in the operational team and their duties in the structure of the team and basic data and evidence regarding their qualifications
6. Statement of the owner of the land to be researched/excavated regarding the unlimited performance of the works, and/or contract to arrange the mutual relations (if the area/ land to be researched is not state owned).

1. *Evidence of eligibility as archaeological research manager*

1.1. Written licence, or

1.2. Evidence of

(i) attainment of a high educational level, generally a Master's degree in archaeology, anthropology or a closely related subject;

(ii) extensive practical experience (two to three years) both under supervision and as supervisor in survey/ excavation, lab or curatorial work, report writing and documentation of the archaeological structures and discoveries as appropriate;

(iii) professional experience in an area of relevant specialisation (prehistory, historical period).

2. *Project design* for archaeological research will include:

2.1. Data on the archaeological area to be researched

2.2. Objective of the archaeological research

2.3. Expected results

2.4. Type, scope, direction, methodology and duration of research

2.5. Measures to protect site and discoveries

2.6. Organisation of research

2.7. Budget requested

2.8. Technical documentation

2.9. Photo documentation

2.1. Data on the area of archaeological research

2.1.1. For an area that will be subject to archaeological excavation:

2.1.1.1. name, location, co-ordinates, altitude, access and other similar information on site identification;

2.1.1.2. inventory and/or registration number of site, a preservation order (type, name, number and date), the extent of the total area and the protective zones, information on owners of protected areas;

2.1.1.3. a short description of the nature, chronological framework and main characteristics of the site in terms of meaning, value, function and other similar information for sites that have been previously identified using professional and scientific techniques. In cases of completely unexplored or previously unknown sites, this information will not be required;

2.1.1.4. map data: municipal boundaries, land parcel/s of the area, class and purpose of land owned by state or other entities (title or name, address);

2.1.1.5. preliminary research and site/area studies (particulars of who, what and how much has already been researched, results of that research, where movable archaeological finds and documentation of researches are located, bibliographies, etc.);

2.1.1.6. the competent institution for the protection of the site and for the preservation of archaeological finds (relevant museum).

2.1.2. For an area that will be subject to reconnaissance, field mapping and survey and other non-destructive methods:

(i) name, location, co-ordinates, area (in km²) and other similar data;

(ii) any existing archaeological site in the area being researched;

(iii) data from preliminary work on same area (if applicable).

2.2. Objective of the archaeological research

Under the terms of these Guidelines, the research objectives will be selected and set out according to the archaeological research methodology (specified in Chapter II of the Guidelines) in respect of the specific aspects or themes relating to defined research interests.

2.3. Expected results

Under the terms of these Guidelines, the expected results will be developed and set out on the basis of any previous preliminary assessment of the archaeological potential and character of the site or area that is being researched.

2.4. Type, scope, direction, methods and timing of research and protection measures

Under the terms of these Guidelines, the following key elements will be listed:

2.4.1. Specific type of archaeological research (see Chapter II);

2.4.2. Scope of research: determined by the aim and conditions for carrying out the research and expressed by a description and classification of the studies to be made;

2.4.3. Direction of research: determined by the aim and expected results, and expressed by a statement of the main direction it will take;

2.4.4. Method(s) of research: determined by the research methodology and the character of the site, including a detailed description of the work (e.g. hand-excavated open areas and/or trenches; machine-stripped and hand excavated open areas and/or trenches; boring and probing, using detectors);

2.4.5. Timetable setting out in descriptive or tabular form the dynamic plan of the whole research programme, with information on its total duration (calendar and working days), dates of planned commencement and completion of work, as well as dates and times for each separate phase of work.

2.5. Measures to protect the site/area and discoveries relate to the following:

2.5.1. Measures for the physical and technical security of the site/area;

2.5.2. Measures for the immediate protection of site/area and finds (prevention, conservation, anastylosis, etc.)

2.6. Organisation of research includes the following information:

2.6.1. For research managers:

(i) if a legal entity: name, address, principal business (code and name), registration, organisational units and work stations in the context of organised and systematised work carried out in the field of archaeology and the archaeological heritage, the responsible legal entity, the responsible contactor and any other essential data that the research manager considers should be included;

(ii) if a natural person: name, citizenship, address, identification number or passport number (for foreign researchers/explorers), written licence for archaeological research or evidence of the authorised investigator's status (for local researchers), references to research undertaken (as for a CV) and any other data that the archaeological research manager considers should be included;

2.6.2. For partners in the project where the research is to

be undertaken on the basis of a co-operation contract;

2.6.3. For working or operational teams (number, composition, tasks), and for works managers according to specialties and their tasks, if implementation does not involve more than one team;

2.6.4. Data on accommodation, food, work space and storage for movable objects.

2.7. Budget for archaeological research including:

(i) financial means provided (amount, sources and funding methods);

(ii) financial plan for research (purpose and extent of resource by types and positions as well as dynamics of the asset).

2.8 *Technical documentation including:*

2.8.1 Topographic maps (copied sections with site i.e. space undergoing research) to scale 1:50 000 (for reconnaissance or field mapping or survey); 1: 25 000 (for other types of research);

2.8.2. Excerpt from the administrative map (or the cadastral plan) or photogrammetric record/plan to scale 1: 2500;

2.8.3. Situation on the ground with contour lines to scale 1: 200 or other appropriate scale depending on the site, on which are indicated:

(i) areas that were previously researched;

(ii) areas that will be researched, and areas that a jeopardised (for protective archaeological researches);

(iii) areas that are left for further revision research (for systematic archaeological excavation).

2.9. Photo documentation includes the choice of characteristic images covering previous condition, or previous research and state of the site.

V. DOCUMENTATION AND RECORDING OF ARCHAEOLOGICAL RESEARCH

During the research process written, graphical and photographic/video documentation should be made of all work, using *pro forma* records and sheets appropriate to the work in question.

1. Written/descriptive documentation comprises:

1.1. Field journal

1.2. Stratigraphic description

1.3. Field inventory – Inventory of movable archaeological finds (artefacts and ecofacts)

1.4. Basic document and additional sheets

1.1. Field journal

1.1.1. The field journal consists of summary information on:

(i) the course of the research process;

(ii) the stratigraphy of the cultural layers identified;

(iii) the circumstances and conditions under which the detection and dismantling or excavation of any individual archaeological structure is performed, as well as the connections with neighbouring structures;

(iv) the connection and relationship with the other forms of documentation that are also employed in the course of the project;

(v) the organisation of the technical elements of research.

1.1.2. Information contained in the Field Journal must be accompanied by freehand sketches and drawings and relevant photographs.

1.1.3. The research manager should ensure that a field journal entry (or equivalent field recording documentation) is completed for every working day and/or

separately for each specific work process as defined by the recording system used.

1.1.4. In cases where the research is carried out simultaneously in several different sectors, parts or trenches, separate field journals (and/or other records defined by the recording system in use) should be made by the manager or a suitably qualified investigator for each of these units, co-ordinated by the research manager.

1.2 Stratigraphic description

1.2.1. Stratigraphic descriptions are made when research is performed on archaeological sites with multiple layers.

1.2.2. The stratigraphic description contains:

(i) the identification of individual layers or stratigraphic units;

(ii) the order of layers and stratigraphic units and their depositional sequence i.e. using coloured sections to determine the archaeological structure;

(iii) the borders of litho-stratigraphic units and cultural layers (when necessary);

(iv) sedimentary and pedological characteristics (when necessary);

(v) the character of the geological substrate and geomorphological character of the context (when necessary);

(vi) a preliminary interpretation of the sedimentation dynamics, synchronisation and chronology of the layers and units

1.3. Field inventory – Inventory of movable archaeological finds (artefacts and ecofacts)

The inventory of movable archaeological finds contains:

(i) the ordinal number of each find or, where appropriate, group of finds;

(ii) date of detection;

(iii) place of detection (vector, probe, quadrate, number of grave);

(iv) depth and level (compared to other main elements and/or compared to surface of field);

(v) designation of layer as in stratigraphic description;

(vi) type of finds with brief description;

(vii) other data and notes.

1.4. Basic document and additional sheets

1.4.1. The basic archaeological research document is produced using a form containing information on:

(i) archaeological site: name, municipality, location, identification number, cadastral data, topographic reference to the site; geographical coordinates fixed by GPS, conservation status (temporarily or permanently protected cultural heritage);

(ii) archaeological research: type, manager, year, authorised researcher and/or archaeological research licence holder, number and date of issued of licence, professional associates;

(iii) protection measures: type of protection, authorised conservator, professional associates, security measures, storage of movable finds and documents (relevant institution).

1.4.2. Additional sheets contain information selected by the archaeological research manager which is related to the specific findings and/or methodological approaches.

2. Technical documentation

2.1. Technical documentation includes the following items:

(i) plans and drawings of remains of buildings

visible above ground;

(ii) topographic sketches, excerpts from cadastral plans and parts of topographic and geographic maps;

(iii) situation of archaeological site/area;

(iv) detailed plan of archaeological site/area;

(v) pictures, plans, drawings and sections showing all phases of excavation and demolition;

(vi) sketches of stratigraphic layers;

(vii) journal of levelling operations.

2.2. Technical documentation is prepared using the following:

(i) updated topographic maps to scale 1: 25000 and updated geodetic maps to scale 1: 2500;

(ii) plans may be to scale 1:50, 1:100 or 1:200, and bases, sections and drawings to scale 1:10, 1:20, 1:25 or 1:50 or other relevant scales depending on the characteristics of the archaeological site and structures and the specific context;

(iii) details of specific archaeological structures, where finds may be drawn to scale 1:1, 1:2, 1:5 and 1:10.

2.3. Drawings are made with grade line, elevations, description of embedded material, recorded damage with description of deformation and type of occurrence, stage and pathology, coarse vegetation etc.

3. Photo documentation

3.1. Photo documentation on the process of archaeological research consists of black-white and coloured negatives, photographs and/or slides or digital photo entries.

3.2. Photo journal contains: number of film and exposure, recording date, data on recorded content and technical particulars where possible.

4. Computer documentation

The use of computers and other digital recording techniques (e.g. GIS, CAD, database systems etc.) on archaeological sites is now commonplace. Such techniques require particular skills, and where they are deployed as part of a project, the techniques and systems employed should be properly documented as an integral part of the project archive.

VI. ARCHAEOLOGICAL RESEARCH REPORT

1. The archaeological research report contains in particular:

1.1. Project design including the original aim of the research ;

1.2. Information on the research team;

1.3. Summary of the fieldwork carried out;

1.4. Description of the methodology employed, the period in which the work was carried out, scope, direction, organisation and terms of archaeological research;

1.5. Preliminary research results and findings;

1.6. Measures taken for the protection of site and discoveries;

1.7. Data on samples taken and delivered for further laboratory research;

1.8. Place where movable archaeological finds are deposited, with copy of handover documentation and place where the project archive record is kept;

1.9. Explanations about any modifications to the original project design and any conditions specified in the archaeological research permit.

1.10. Selection of documentary records:

(i) list of relevant sources discovered, quantity, variety at appropriate scales;

(ii) supporting illustrations – copy of technical docu-

mentation, photos, or photo shots, including copy of the form which illustrates the whole process of archaeological research;

1.11. Financial report contains in particular:

(i) overview of the expenses;

(ii) participation expenses of the staff;

(iii) expenses for technical resources and working tools;

(iv) fuel expenses;

(v) expenses for consumable material;

(vi) compensation to the owner (if applicable);

(vii) expenses for accommodation, transport and subsistence;

(viii) expenses for preservation and/or protection of the site and the discoveries.

1.12. Concluding discussion and suggestion:

(i) recommendations for updating the relevant historic contexts and planning goals and priorities, and the generation of new or revised information needs;

(ii) reference to related ongoing or proposed activities of treatment;

(iii) proposal for subsequent or post-excavation project design.

2. The archaeological research report should be made by the archaeological research licence holder/authorised investigator.

3. The report should be submitted to the competent institution within three months of completion of the work, in three printed copies and in electronic form with a volume and quality suitable for publication.

4. The preliminary documentation of the licensed archaeological research should be submitted to the competent institution within 1 year; the full documentation should be submitted within 2 years.

5. In the case of complex/systematic projects that can take several years, retention of documents and findings can be approved not later than one year after completion of the particular research campaign.

VII. PUBLICATION OF THE RESULTS AND DOCUMENTATION

1. The archaeological research licence holder has an exclusive right to be the first to publish the documentation and the findings within a period that should not exceed 4 (four) years following completion of the research. The archaeologists – members of the expert research team could be also permitted to publish the documentation and findings of the archaeological research if there is an agreement with the research manager.

2. For a period of 4 years following the research, the competent institution should undertake not to release the complete collection of finds, nor the relevant scientific documentation, for detailed study, without the written authority of the archaeological research manager.

3. In cases when research continues for more than 4 years, the research manager shall annually publish the results of research and expert study of finds.

VIII. MONITORING OF THE ARCHAEOLOGICAL RESEARCH

1. All work must be monitored by the competent institution, and if appropriate, by the central institute for conservation and restoration (if serious conservation activities are required during the archaeological process), the competent planning agency/organisation (if there is provision for research within the construction project/plan), as well as by the archaeological heritage inspector from the Cultural Heritage Department of the MCYS.

2. A monitoring officer should be suitably experienced and qualified, or have access to appropriate specialist advice.

3. All monitoring visits must be documented and agreed by each party.

4. All monitoring arrangements must be agreed at the outset of the basic design; the archaeological research manager must inform the monitoring officer (s) for the work with reasonable notice.

5. The archaeological heritage inspector(s) may choose to visit at any time the archaeological site/area undergoing research.

6. A summary overview of the monitoring process will be prepared by the archaeological heritage inspector and submitted to the Cultural Heritage Department of the MCYS. A copy of the report should be submitted to the archaeological research manager.

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Guidelines for licensing of archaeological research

BACKGROUND

I. EXPRESSIONS USED IN THE GUIDELINES
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BACKGROUND

The Guidelines for Licencing of Archaeological Research were prepared by the PCDK project team. They were discussed and developed with participation of the representatives of THE MCYS and local experts. The Guidelines (draft) were reviewed by the Council of Europe expert, Mr. Adrian Olivier (United Kingdom). The Guidelines are intended to serve as a basis for development of a legal instructions in order to ensure that the fieldwork meets the necessary standards for protection of the archaeological heritage, in accordance with the Kosovo Cultural Heritage Law (art. 7.21) and the Regulation on Procedures for excavation/ investigation (No. 01/2008, art. 1, 1.2. and 1.3.), where is specified that the legal entity or natural person responsible for undertaking archaeological research/excavation, supervision and documentation must be licensed.
To allow it to be effective, eligibility criteria and conditions should be established to ensure that those holding a licence attain a level of competence consistent with national and international standards.

Prishtinë/ Priština, April 2011

I. EXPRESSIONS USED IN THE GUIDELINES

Archaeological research licence – means a legal document, or a work permit for archaeological research ("Licensing Certificate"). It is granted to a legal entity or natural person having made a request to carry out archaeological research, subject to the requirements specified in these Guidelines.

Archaeological research licence holder – means a legal entity or natural person with a written licence for archaeological research granted by the Cultural Heritage Department within the MCYS.

Commission for examination the process for granting a licence for archaeological research – means an expert's body composed of 3 members who are scientists in the field and licensed archaeologists. The Commission is established by the Cultural Heritage Department of the MCYS.

Archaeological research – means a complex process that includes the following phases of work: preliminary research/ work; carrying out archaeological excavation or another type of archaeological research in accordance with the aim and the methodology of work; processing and analysis of excavated structures and findings, research data and results; interpretation of the results and publication of the research results.

II. CONDITIONS FOR GRANTING LICENCES TO A NATURAL PERSON OR LEGAL ENTITY

1. For internal licences

1.1. A scientific institution registered to carry out archaeological works

1.2. The public institution for protection in the museum field or other related cultural heritage activity

1.3. Another legal entity which has at least one archaeological research licence holder in its membership.

1.4. A scientist in the field of archaeology and/ or archaeologist with selective professional qualifications in the museum field or other related cultural heritage activity if he/she meets the following requirements:

i) High-level educational achievement, generally a Master's degree in archaeology, anthropology or a closely related subject;

ii) Extensive practical experience (two to three years)

both under supervision and as supervisor, in survey/ excavation, lab or curatorial work, report writing and documentation of the archaeological structures and findings as appropriate

iii) Professional experience in an area of relevant specialisation (prehistory, historic period, etc.)

2. For external licences (foreign):

2.1. Foreign scientific institutions and certain foreign scientists in the field of archaeology may be permitted hold a licence for archaeological research or a closely related subject only if the works will be carried out in co-operation with scientific or public legal entities already holding licences for archaeological research/excavation, supervision and documentation, and under conditions specified by a mutual concluded contract.

2.2. Exceptions may be made in special justified circumstances. In such cases, foreign i.e. international scientific institutions or individual experts in the field of archaeology or a closely related subject can be granted a licence for archaeological research which shall be carried out as an independent archaeological mission, if a regulated relationship is established, for example:

i) a special agreement has been made between the authorised institutions of Kosovo in the field and the foreign entity on their mutual relations regarding the work of the foreign, i.e. international archaeological mission

ii) a national coordinator has been appointed for the foreign i.e. international archaeological mission

iii) the agreement should not be contrary to the provisions of the CHL.

III. APPLICATION FOR AN ARCHAEOLOGICAL RESEARCH LICENCE

1. The application for granting an archaeological research licence to a natural person contains:
   - 1.1. Written request
   - 1.2. Curriculum Vitae with basic information:
     - 1.2.1. Name, father's name, surname, place of birth, address, occupation and two photos 3x4 cm
     - 1.2.2. A certificate issued by the Court and Prosecution where the activity is carried out
     - 1.2.3. The activities performed in the field of archaeology
     - 1.2.4. Notarised copy of diploma
     - 1.2.5. Certificates of qualifications and specialisations and special contributions, issued by competent bodies (notarised)
2. The application for granting an archaeological research licence to a legal entity contains:
   - 2.1. Written request
   - 2.2. Basic information concerning the legal representative of the entity:
     - 2.2.1. Name, father's name, surname, place of birth, address, occupation of the legal and technical manager of the entity
     - 2.2.2. The activity that the entity performs according to the categories and types specified in the professional licence of the technical manager of archaeological activities;
     - 2.2.3. The deed of incorporation, registration as an entity with the court, the legal and technical manager's certificate issued by the Court and Prosecution (notarised)
     - 2.2.4. Certificate of Registration, issued by the Tax Administration
     - 2.2.5. Declaration attesting that it will apply the principles of archaeological research, technical and security measures in the fieldwork and the cultural heritage laws and subordinate legislation
     - 2.2.6. Declaration of the project manager that he is not similarly employed by any other entity and has no working relations with the state (notarised)
     - 2.2.7. Professional licence of project manager (notarised)
     - 2.2.8. Work contract between the legal manager of the entity and the project manager (notarised)

2.2.9. Assurance that the working group for archaeological research includes an archaeologist licensed for archaeological research.

3. The request for granting a licence and the supporting documents are submitted to the Cultural Heritage Department of the MCYS.

IV. COMMISSION FOR REVIEW OF THE PROCESS FOR GRANTING AN ARCHAEOLOGICAL RESEARCH LICENCE

1. The request and the supporting documents of applicants for an archaeological research licence are submitted to the Commission for review of the process for granting an archaeological research licence (hereinafter "the Commission") by the Cultural Heritage Department.

2. The Commission examines the requests of interested persons and entities who have applied for archaeological research licences and informs the Cultural Heritage Department of its decision in writing within 30 days.

3. The Commission performs the activity in compliance with this Guideline, the laws and subordinate legislation and the Archaeological Research Guideline in force which specify the criteria relating to archaeology.

V. GRANT OF ARCHAEOLOGICAL RESEARCH LICENCE

1. Legal entities and natural persons whose requests for licence have been approved by the Commission will be awarded a Licensing Certificate by the Cultural Heritage Department.

2. The Licensing Certificate is made out in two original copies, one issued to the entity/natural person concerned and one archived by the Cultural Heritage Department

3. The licence is granted not later than 30 days after the date of the Commission's decision.

4. Any request or supporting document as well as the license, should be in Albanian and Serbian while requests in other languages should be translated.

5. The licence must not be transferred from one legal entity or natural person to another.

6. No licence issued by other national or local authority or foreign archaeological institutions is valid.

VI. VALIDITY OF LICENCE

1. The licence granted according to this guideline is valid for an indefinite period.
2. The licence granted may be suspended if the holder does not fulfil the criteria and conditions prescribed in the Law on Cultural Heritage and other subordinate legislation related to archaeological activities and the Guideline on Archaeological Research.

VII. SUSPENSION OF LICENCE

An archaeological research licence granted is suspended by the Cultural Heritage Department on the basis of an assessment of the working group of field experts, made by the Cultural Heritage Department, and the report of the Archaeological Heritage Inspector of the Cultural Heritage Department.

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International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter), ICOMOS (1964)

Guidelines on criteria and conditions for evaluation of cultural heritage assets

BACKGROUND

I. Criteria of Heritage Significance

1. Main criteria of heritage significance which the cultural heritage asset displays or which may emerge in the future
2. Criteria for ascribing a level of significance to the potential acquisition
3. Comparative criteria to broaden evaluation of cultural heritage assets

II. Principles of evaluation of cultural heritage assets

III. Operational conditions for evaluation of cultural heritage assets

IV. Evaluation process

V. Documentation

VI. Determination of boundaries of the asset and its protective zones

VII. Determination of the protection regime

VIII. Report on the evaluation process and nomination for asquisation of the permenently protected cultural heritage assets

BACKGROUND

The Guidelines on Criteria and Conditions for Evaluation of Cultural Heritage Assets were prepared by the PCDK project team. They were discussed and developed with participation of the representatives of the Ministry of Culture, Youth and Sports and local experts. The Guidelines (draft) were reviewed by the Council of Europe expert, Dr. Martin Cherry (United Kingdom).

The significance of the cultural heritage embraces all the diverse cultural values that people associated with it. Understanding and articulating the values and significance of the heritage are curtail for statutory designation and regulation for development of protection and management policies. The assessment of heritage significance is a systematic and comprehensive process for which statutory designation criteria are requested.

In that context and in accordance with the Cultural Heritage Law (Law No. 02/L-88, Article 4) and in addition to general criteria for the evaluation of cultural heritage for acquisition of legal status - permanently protected cultural heritage, laid down in Regulation No. 05/2008, Article 4, these guidelines specify criteria of heritage significance, the principles and operational conditions for the evaluation process and supporting documentation, as well as the format of the report on the evaluation process.

As technical tools for the process of evaluation and assessment of the significance of the related heritage the Guidelines integrate the criteria given in the mentioned Regulation and the relevant international practices, bearing in mind that the criteria proposed might be developed according to the specific circumstances met by the main responsible entity for protection and safeguarding of heritage. The provided assessment will also help foster an understanding and respect for the past, enrich the present, and be of value to the coming generations.

Prishtinë/ Priština, March 2011

I. Criteria of Heritage Significance

1. Main criteria of heritage significance which the cultural heritage asset displays or which may emerge in the future:

   a) *Historic and aesthetic significance* – the asset is historically significant for its association with people, events, places or themes as reflected in: archaeology, architecture (building, monument, sites), cultural and designed landscapes, industrial or agricultural heritage, collections or individual objects, places associated with historically significant events or people. Historically significant assets range from those associated with famous people and important events to those illustrating the daily life of ordinary people. The aesthetic significance of the asset is related to its craftsmanship, style, technical excellence, beauty, demonstration of skill, or quality of design and execution.

   b) *Scientific or research significance* – assets with major potential value for further scientific examination or study; buildings, sites, artefacts and collections if they have a certified provenance and are recorded in a well documented context and if they represent aspects of history that are not well reflected in other sources.

c) *Social and spiritual significance*: assets with spiritual significance for particular groups of people and objects that are considered sacred within certain belief systems; assets that command a community's strong affection and contribute to that community's identity and social cohesion.

2. Criteria for ascribing a level of significance to the potential acquisition

a)Designation: if the cultural heritage asset is already designated as being of international or national importance (the reasons for designation will be confirmed and the information leading to designation cited).
b) Exemplar : example of an important class or type within the Kosovo context or a particularly distinctive or characteristic part of Kosovo's cultural heritage. The basis on which the assessment of its significance is made will be provided (citing studies or surveys which allow a good understanding of how the asset ranks alongside others).
c) Association: identification with a major person, significant event or important strand of Kosovo culture (or with wider internationally important figures or events)

3. Comparative criteria to broaden evaluation of cultural heritage assets[1]

Criteria of cultural significance fall into three categories:

A. *Intrinsic significance* (those characteristics or components that are intrinsic to the asset):
   - *Authenticity* – high degree of original/ early fabric surviving free from damaging alternations or added layers. Authenticity is also in terms of original materials and substance, traditions and techniques, location and settings, function or use, spirit and feelings.
   - *Extent/Completeness* – level/degree of surviving components of the original or primary phases of the asset and its surrounding/environment; or the use of authentic techniques or tools of production and/or performance traditions.
   - *Integrity* – sufficient integrity to convey, represent or contain the values and qualities for which it is deemed significant. "Sufficient" integrity should be judged by examining the degree of overall change in the structure's appearance, bearing in mind the number of detrimental changes: e.g. rebuilt foundations, reallocated chimneys; modern porch; changes to the original windows; degradation of surroundings;

1 The following criteria will be used to evaluate the significance of a heritage asset and to help determine whether or not it meets the standards for legal protection as a national monument. Only rarely will a monument satisfy all the criteria; many will satisfy most of the criteria and will be strong candidates for designation; some will satisfy only a few criteria but these will be exceptionally compelling (e.g., a rare fragment of medieval carved stone in situ in an otherwise degraded site or a very altered and dilapidated industrial building that contains the only surviving example of a specific piece of machinery).

modern "input" in interpretation of folklore, performance, or in the process of handcraft production, etc.

- *Time frame /Dating* – both of its origin and the principal phases.
- *Continuity of use/demonstration* –evidence of continuity of use may increase the value of the site, object or the process, especially if there is potential for its continued use following acquisition as a demonstration site, object or process and/or cultural expression.
- *Corpus of evidence/study* – expressed through in-depth research and knowledge of place or process to increase the asset's value by revealing its full significance in such a way as to increase its educational and interpretation potential/value.
  Long periods of continuous monitoring, inventorying, study or survey can also lend scientific value to the place or to the process/performance/expression, which may well enhance understanding on a local, national or international scale.

B. *Contextual significance* (those characteristics that relate to the asset's place both within its physical landscape and within the body of existing knowledge)

- *Rarity* – a rare survivor of its type within a particular period or period, and/or a rare example in terms of completeness and quality of its survival.
- *Representativeness /Uniqueness* –either a good example that is representative of its type or an asset of outstanding intrinsic merit (such as a masterpiece of workmanship or course, a work of a prominent artist/architect in a certain area/ region or within a specified period of time.
- *Diversity* – ranges from different forms of individual, community and ethnic expression to regional variety (such as forms of building plan, decorative traditions and use of material)
- *Physical context* – relationship of an asset to other assets (sites or monuments) in the immediate vicinity and also to the wider landscape and setting in general. Individual components within complex building or archaeological sites may not be easily intelligible if assessed and designated in isolation (for instance, a water mill without its associated mill ponds and water courses). Assets with important functional connections may be dispersed (an iron smelting works and its mine workings or a medieval castle and its hunting park, for example). There will be occasions where a designated asset relates strongly to non-designated features (such as a 'landmark' building with townscape value). An asset whose setting has been totally degraded may be less eligible for designation than one where the setting is intact.
- *Threat/fragility* – if the place, object or expression/process is of a type that is already rare and likely to become rarer (perhaps to the point of disappearance), its value will increase, especially if it is vulnerable to degradation

without sympathetic management, intervention/ protection.

C. *Associative significance* (that is the asset's association with people and events and changing perceptions of the assets over time)

- *Historic interest and association* – if the place or asset is related to/associated with important events in the history and tradition of the community, ethnic groups, or the nation as a whole
- *Aesthetic attributes* – Some assets are highly prised by local people and consideration may be given to their significance as part of the cherished local scene in addition to, or sometimes even in the absence of, stylistic and art history quality as assessed against accepted conventions.

a) *Place in the national consciousness* – some assets are significant in the national consciousness or to people who use or have used them, or descendants of such people.

II. Principles of evaluation of cultural heritage assets

Evaluation is carried out in accordance with:

1. Scientific knowledge and experience in the field to which the cultural asset belongs;
2. Available data and documentation on the asset (inventory, survey, study);
3. Results of additional research specifically undertaken on the asset and on its connection/relation with other categories of asset, or persons, communities and regions.

III. Operational conditions for evaluation of cultural heritage assets

▪ *Evaluation of an immovable cultural heritage asset is carried out:*

1. Together with those movable assets which are an integral part of the immovable cultural property, i.e. assets that are permanently connected/ attached to the building or related to its use/function.
2. If a collection, or individual objects, do not form an integral part of the immovable property they should be assessed independently of that property.
3. Separately from the protective zones, but in their context.

▪ *Evaluation of movable cultural heritage assets* usually takes place within the collections to which they belong or which are formed in a particular museum, gallery or on the sites to which they relate.

▪ *Evaluation of spiritual (intangible) cultural heritage asset*s usually takes place on individual assets (elements). Intangible assets that include two or more individual assets of the same form and constituting a unique unit that can be identified as an independent element as a subject of protection, is evaluated as a collective spiritual asset, or as an entity of spiritual/intangible cultural heritage.

IV. Evaluation process

Evaluation of cultural heritage assets is a process of:

1. Collecting, arranging and providing available data and documentation (using inventory, survey, assessment, study, report).
2. Assessment of condition.
3. Reviewing and updating the information given in the inventory of cultural heritage assets or any other information available from scientific research (particularly regarding intangible cultural heritage assets).
4. Providing supporting documentation in accordance with the provisions of these guidelines (Chapter V).
5. Providing additional research in the field with defined purpose that is specific to the asset in question.
6. Comparative analysis of the values, characteristics and significance of the asset
7. Defining or redefining the boundaries of the cultural heritage asset and its protective zones.
8. Defining or redefining the protection regime.
9. Report on the evaluated asset.

V. Documentation

Documentation supporting the evaluation process is related to the category of the related cultural heritage asset.

1. Documentation of *immovable cultural heritage assets* includes:

   a) Photo documentation (colour, black and white and/or digital), particularly:
      - Aerial survey (particularly for archaeological reserves and/or cultural landscape).
      - Panoramic views outside the perimeter of the asset and protective zone(s); at least five for an archaeological reserve, architectural conservation area and cultural landscape.
      - General view, silhouette and dominant features within the urban or rural context (group of buildings)/landscape): at least five for the asset and within its boundaries (perimeter) and at least three each for protective zones.
      - Facades and other exterior features (fountain, stairs, alleys, retaining walls, access ramps, fences, portals, open space, etc.): at least two photos of the facade for each asset, of the group of buildings and street view, and for each feature within the asset' boundaries (perimeter) and one photo for all of the features within each protective zone.
      - Interior of the asset (floors, walls, ceilings, staircases, recesses (niches), fireplaces, galleries, pillars, painted, sculptural, carved decorations etc.): at least one overall photo and one of the characteristic details.

- Immovable parts/elements that are integrated (or attached) to the asset in the context of its function (iconostasis, canopy, icons, furniture, service tools), at least one photo of those objects and characteristic details.

b) Technical documentation, especially:
- Map reference of geographic position and access to certain asset, with designation of the municipal centre and residential area in which the asset is located, or nearest residential area and access roads to the asset, on the geographical map of Kosovo, same as on topographic map of the relevant region, area or municipality to scale 1:50 000 and 1:100 000 (for archaeological reserves and cultural landscape covering a large urban or rural area).
- Map reference within the protected area, including boundaries (perimeter) of the asset and its protected zones, to scale 1:5 000–1:25 000 (for all types of immovable assets).
- Location of the protected area, with all objects and other contents/features within the boundaries of the asset and of each of its protected zone, to scale 1:100–1:1 000 (for all types of immovable assets).
- Architectural design of the foundation. ground flour, cross/longitudinal sections; facades, building structure and characteristic details, to scale 1:10–1:100 (especially for a cultural asset of great value and significance).
- Drawings of original inscriptions and/or painted decoration (to scale 1:1) if they are important for the significance of the asset.

c) Legal and other public documentation, especially:
- Proof of ownership (familiar heritage, decision on succession, agreement)
- Proof of occupation (assignment for use, leasing act, rental contract)
- Property register
- Extract from cadastral plan/land unit
- Cadastral operate (for archaeological reserves and cultural landscape that include several cadastral parcels within the boundaries of protective zones)
- Extract from the urban plan
- Assent of the right-holders on interpretation, making, transport and/or maintenance of an intangible cultural asset.

d) Other types of documentation, especially:
- Digitalised information/data-base (especially when it concerns a cultural asset of great significance).

2. Documentation of a *movable asset* includes:

a) Photo documentation (colour, black

and white and digital), especially:

- Related collection (overall).
- Each object or component of the collection.

b) Technical documentation, especially:

- Drawings of original inscriptions and/or painted decoration (to scale 1:1) if they are important for the significance of the asset.
- Drawing of the state of the object when found and of its current state.

c) Other forms of documentation, especially:

- Video documentation
- Music sheets
- Other records

3. Documentation of *spiritual (intangible) assets* includes:

- Descriptive records
- Melographic records
- Choreographic records
- Audiovisual records
- Other types of records

VI. Determination of boundaries of the asset and its protective zones

Boundaries (perimeter) of immovable cultural assets are determined according to the type and location of the asset, particularly in relation to:

1. Building land whose boundaries are established by the relevant urban plan
2. Open space when urban plan does not exist.
3. Configuration of terrain (e.g. landscape and archaeological reserve located on an inaccessible (wild) area).
4. Natural boundaries, roads, lakes, rivers etc.
5. Interaction with its historical setting/ environment.

Protective zones, their number, surface and boundaries are defined in connection with the characteristics of the historical environment, asset's extent/completeness, impact, accessibility and other forms of connection with the asset or the environment.[2]

VII. Determination of the protection regime

The level of protection regime is chosen according to the category and value of the cultural asset that is the object of protection. There are three levels of protection regime:

1 The *first level* of protection regime refers to assets that are not amenable to significant change and involves the safeguarding, preservation, maintenance, cultivation and use of the property in its original condition and function, The protective measures include conservation and restoration of the original state, anastylosis (for archaeological objects), recomposition (for filmed documentation of the intangible asset), prevention and other similar operations in the vicinity of the asset.

2 The *second level* of protection refers to

2 Protective zones, their number, surface and boundaries should be proposed/ determined by a mixed team composed of experts from the Ministry of Culture, Youth and Sport and the Ministry of Environment and Spatial Planning, according to the provisions on protectiive zones and/or protected areas made in the Cultural Heritage Law and the Spatial Planning Law.

assets that may be amenable to some carefully managed change. Any changes will respect the original state of the asset but may offer an opportunity for:
-adaptation of the interior for modern use, works on revitalisation, arrangement or construction of new objects on vacant sites, under certain conditions;
- interventions on exposed parts of the collection or objects in the function which includes the presentation and transmission from the original (degraded) carrier to a new one, and a better and more permanent carrier from technical and technological standpoints (for cinematographic and phonographic assets), under certain conditions;
- interventions related to the records of transfer of the intangible (spiritual) cultural property to a new carrier or to a new medium, as well as stage-performance or reproduction of assets, under certain conditions.

3 The *third level* of protection is related to the protected zones and requires an adjustment of the architectural expression and limitation in terms of the dimensions and height of structures/buildings.
All levels of the protection regime allow for prohibitions and other preventive and corrective measures.
Some cultural assets, especially architectural/historical and cultural areas as a whole, may be subject to a combined regime of protection.

VIII. Report on the evaluation process and nomination for asquisation of the permanently protected cultural heritage assets

In order to ensure that the full cultural significance of designated assets, with all the multiple values ascribed to them, remain fully understood in the future, it is important that the process of assessment (and the methodology adopted) is clearly set out.

A report on the evaluation process for each asset should provide all relevant information for its nomination for acquisition of the permanently protected cultural heritage under the CHL.

The Report contains information relating to the category of cultural heritage asset:

- Title/name of the asset.
- Classification (monument, group of buildings, architectural conservation area, archaeological site, cultural landscape; type of movable object and type of intangible/spiritual element).
- Date of occurrence and existence
- Location
- Map reference
- Name and address of the owner, occupant or institution/organisation responsible for presentation and/or storage (for movable cultural heritage asset), i.e. the name and address of the person who preserved the tradition or the documentation of the intangible heritage asset(element)
- List of cadastral information: cadastral municipality/agency, land unit/parcel(s)
- Spatial or urban referencing system
- Description of the proposed/defined

perimeter of the asset and its protected zones
- Author/Maker of the cultural heritage asset
- Persons and organisations associated with the asset
- Measurements (for movable cultural heritage asset)
- Material and technique used (for movable cultural heritage asset)
- List of objects in the related collection (title, number, short description)
- List of buildings or other facilities within the boundaries (perimeter) of the related asset (for group of buildings, architectural conservation area, archaeological site, cultural landscape)
- Characteristic photos, drawings or audiovisual record (for intangible cultural heritage asset/element)
- Historical summary and description of the asset with explanation/ recommendation for acquisition of a permanently protected cultural heritage asset
- Proposed protection regime

Proposed nomination accompained with the Report should be reviewed by competen body (reviewed board).

The reviewed nominations, with certifying recommendations are submitted to the Minister of Culture, Youth and Sports, to make listing decision for the permanently protected asset.

SELECTED SOURCES

Principles of Selection for Listing Buildings (Department for Culture, Media and Sport – English Heritage), March 2010

Scheduled Monuments, Identifying, protecting, conserving and investigating nationally important archaeological sites under the Ancient Monuments and Archaeological Areas Act 1979 (Department for Culture, Media and Sport – English Heritage), March 2010

Intangible Heritage Domains, UNESCO publication, 2009

Identifying and Inventorying Intangible Cultural Heritage, UNESCO project publication, 2009

Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environments (English Heritage), 2008

Implementing the Convention for the Safeguarding of Intangible Cultural Heritage, UNESCO project publication, 2008

Heritage Property Evaluation (A Guide to Listing, Researching and Evaluating Cultural Heritage Property in Ontario Communities), 2006

Operational Guidelines for the Implementation of the World Heritage Convention (WHC. 05/2,) 1 February 2005

Cultural Qualities in Cultural Landscapes, ICOMOS UK, 2004;

Investigating Heritage Significance (Draft Guideline), NSW Heritage Office, 2004

Criteria to Designate Properties as National Monuments, the Commission to Preserve National Monuments of B&H, September 2002

Charter on the Built Vernacular Heritage, ICOMOS, 1999

Historic gardens (Florence Charter), 1981

Nara document on Authenticity (1994)

Recommendation concerning the safeguarding and contemporary role of historic areas, UNESCO, Nairobi, 26 November 1976

Recommendation concerning the safeguarding and contemporary role of historic areas, UNESCO, Nairobi, 26 November 1976

Recommendation concerning the protection at national level of the cultural and natural heritage, UNESCO, Paris, 16 November 1972

Resolution (66) 19 on criteria and methods of cataloguing ancient buildings and historical or artistic sites, Council of Europe (Adopted by the Committee of Ministers on 29 March 1966)

International Charter for the Conservation and Restoration of Monuments and Sites (“Venice Chapter”), Venice, May 1964

Guidelines on design of conservation basis for cultural heritage within the planning process

BACKGROUND

Intorduction
Kosovo legislative framework
Conservation analysis for conduct of the planning process

GENERAL CONDITIONS FOR DESIGN OF CONSERVATION BASIS

SELECTION OF EXPRESSIONS USED IN THE GUIDELINES

CONSERVATION BASIS

I. CONTENTS OF THE BASIS

A. Desk-based overview

- Legal and programmatic arguments for the basis;
- Identification of the area covered by the basis;
- Current plans within the covered area;
- Data of cultural heritage assets in the covered area;
- Assessment of state/condition of the heritage;
- Protection measures.

B. Graphic overview – mapping scale; current situation

C. Overview of documentation – maps, photos, historical and legislative situation

II. METHODOLOGY FOR DEVELOPING THE BASIS

1. General conditions
2. The process
   - Formation of a working team
   - Design of operational programme
3. Research
4. Data processing and analysis carried out
   - General provisions
   - Specifications of the analysis carried out
   - Boundaries of the area covered
   - Protection status of the assets within the area covered
   - Conditions for assessment of cultural heritage:

- Assessment of current condition
- Causes of deterioration/destruction of assets, or other elements relevant to the current state
- Survey of evaluation of the heritage in its spatial/environmental context
- Protection regime
  - General guidelines for protection;
  - Extent of the protective zone(s);
  - Class of protection.

SELECTED SOURCES

BACKGROUND

The Guidelines on Design of Conservation Basis for Cultural Heritage within the Planning Process were prepared by the PCDK project team. They were developed with participation of the representatives of the Ministry of Culture, Youth and Sports and local experts. The Guidelines (draft) were reviewed by the Council of Europe expert, Mr. David Johnson (United Kingdom).
The Guidelines are intended to serve as a technical tool of relevant institutions within the MCYS for better understanding of their role in planning process according to the existing legislation and international standards and practices.

Prishtinë/ Priština, May 2012

Introduction

Heritage conservation has changed from being a limited activity focused on single monuments to protecting wider contexts. Since the idea of Integrated Conservation (IC) was promoted in the Amsterdam Declaration on the European Architectural Heritage (1975) and the integrated approach was emphasised in the Granada Convention (1985), the Valletta Convention (1992) and the Florence Convention (2000), various other international documents/instruments have been produced with reference to the principles and development of guidelines for planning and heritage management concerning urban heritage values.

"Integrated conservation (IC) is part of the general process of planning and management of cites and territories in a multi-referential perspective (economic, political, social, cultural, environmental and spatial). It centres on (but does not limit itself to) the physical and spatial aspects of consolidated areas that are socially recognised as of cultural value and seeks to maintain the integrity, authenticity and continuity of cultural value for present and future generations. It emphasises the conservation of the physical and spatial aspects within the development/ transformation process of the city, while seeking sustainable development by transforming the cultural values of the city into assets that add value to all dimensions of the development process." (Zancheti, S.M., Kulikauskas P., Sa Carneiro A. R., Lapa, T.A., 2004. Bridging the disciplines and co-operative action: interfaces in integrated urban conservation. Cites & Time 1 (1))

The main objectives of the IC approach include:

- Promoting an interdisciplinary approach in physical and normative initiatives in planning of heritage conservation in sites, towns, historical centres, villages or suburbanised areas;
- Promoting the use of models for institutional, operational and public participation that can facilitate communication among experts of different disciplines related to the heritage;
- Creating understanding of some research-based principles for interdisciplinary communication by means of practical tools

Conservation policies, programmes and plans at central or local level, based on decisions according to the mandate in the legislation, are not so "easily" approved and more difficult to manage afterwards. Owners of heritage do not necessarily share the values and aims of the public administration. Political bodies are alert to the interests of the voters, and are often persuaded to accept projects detrimental to heritage values. The institutions and their experts in the heritage and planning fields are not always conversant with the integrated approach to heritage in development policies and processes.
Considering the complexity of the activities for appropriate heritage conservation, and recognising its value and potential for sustainable development of society as the Faro Convention (2005) emphasises, there is a need for all built environment professionals and officials to be aware of the relevant issues such as conservation, urban planning, land use, etc. They have to build co-ordination in the development of instruments to avoid subsequent conflicts and legal actions and to develop sectoral policies that contribute to the same objectives according to the principles of economic development, social balance and protection of the environment including the heritage.

Kosovo legislative framework

The key principles and priorities to be developed in Kosovo initially according to the European standards on integrated conservation policy were described in the documents: A Cultural Strategy for Kosovo (published in 2003 by the MCYS), Kosovo Standards Implementation Plan (UNMIK, 2004) and Integrated Conservation Strategy for Cultural Heritage in Kosovo (draft proposal of the Independent International Committee, 2005). The recent document – Integrated Conservation in Kosovo – Policy Planning Guidance Paper (2009) conceived as a "guiding tool" to stimulate sectoral and multi-sectoral studies on IC was evolved in a Strategy for Integrated Conservation, 2011.

In the meantime, three basic legal documents with provisions on consideration of the heritage in planning process have been developed: Cultural Heritage Law (in force since 2006), Law on Special Protective Zones (in force since 2008) and Law on Spatial Planning (in force since 2003, and the Amending Law on Spatial Planning, i.e. Law No.03/L-106 Amending Law on Spatial Planning No.2002/14).

The Cultural Heritage Law (CHL) links heritage conservation and spatial planning by referring to protective zones, protected areas and special areas, concepts defined by the Spatial Planning Law (SPL). In this context, the provisions of the CHL in articles 6.3. 6.4. and 6.5 (for the architectural heritage), 7.11. (for the Archaeological Reserves), 7.16 and 7.19 (for the archaeological heritage, i.e. its protective zones and protected areas), present a clear structure for the involvement of entities competent for heritage in the planning process. No other regulation or instruction has yet been developed concerning the elements, conditions and measures to be elaborated by heritage professionals in terms of an integrative approach to the heritage in planning.

The Special Protective Zones Law (SPZL), limited to the specific rules on protection of Serb community heritage in Kosovo, defers to the SPL on issues regarding the planning process.

The Spatial Planning Law (SPL) gives general consideration to the heritage, defining protected area and protection zone (art. 2), promoting harmonisation with ongoing European spatial development principles and plans (art. 3, f), assigning responsibility to the Ministry of Environment and Spatial Planning (MESP) for co-ordinating harmonisation at the central and local level with international norms and standards (art. 5.3, referring to the implementation of spatial planning schemes), and to promote the potential and protection of the "environmental and natural, cultural and archaeological heritage" (art. 11.3, b and art. 21). Very clear procedure for identification and determination of special areas that may include "...national parks and other areas of unique natural, economic, agricultural, cultural or historic value" is laid down in art. 12 referring to spatial planning schemes for special areas. Further, six "administrative instructions" derived from the SPL provide instructions for stipulated basic elements, conditions and measures relating to the heritage to be considered by the central and/or local government responsible for implementing different levels of spatial planning schemes.[1] Finally, the amendments to the SPL (Law No. 03/L-106) in article 3, section (a) and article 16 (24.3) are intended to "fill the gaps" regarding consideration of the cultural heritage in the planning system.

It may be observed that the legal acts in force relate to the present progress of spatial planning in the integrative approach to environmental quantity and quality, including heritage as one of the key factors in sustainable development of society. Considering this situation, it is relevant and necessary for heritage officers to have a defined active role in the environmental assessment process, primarily because they hold the leading position in the process of recognition of the heritage as a national value to be protected and used in the contemporary life of the communities.

1 Administrative instruction No 29/2003 for implementation of the Spatial Planning Law concerning the basic elements of the contents of the Kosovo Spatial Planning Scheme (art. 2, under 5.8); Administrative instruction No 29/2003 for implementation of the Spatial Planning Law concerning the basic elements of the content of special plans for Special Area, art. 2.2 and art. 4, under 5.1, under item six; Administrative instruction No 33/2003 for implementation of the Spatial Planning Law concerning the basic elements of the contents of the Municipal Development Plan, art. 2 under 5.2.6; Administrative instruction No 34/2003 for implementation of the Spatial Planning Law concerning the basic elements of the contents of the Urban Development Plan, art. 2, under 5.2.8; Administrative instruction No 40/2005 on the implementation of spatial planning with regard to the conditions, urban planning permission and building licence, art. 4.2 B paragraph nine; Administrative Instruction No. 41/2005 for implementation of the Law on Spatial Planning on the basic elements of the content of Urban Regulatory Plans, art. 2 para. 2.3 under m.

Conservation analysis for conduct of the planning process

There are various solutions for developing co-operation between the competent authorities on heritage and planning. Awareness of practical heritage impact assessments could be heightened through agreement (by legal procedures) on the following: environmental expert groups to include heritage officials in specific phases of the planning of development schemes. One of the first essential phases in this process where the heritage officials should have the main role is designing a study on identification and evaluation of heritage and recommendations for its protection and use in balance with the needs of the development plans.

The Guidelines on Design of Conservation Basis for Cultural Heritage within the Planning Process ("the basis") aims to highlight the qualities and potential of heritage in the forthcoming development of an area, through flexible, systematic and transparent analysis that can be a powerful tool for achieving well-balanced management and development strategies and plans. These analyses provide support for planning work and are derived from fundamental questions that influence the relationships and balance between the forces of continuity and change in the area studied.

Additional analysis of development requirements, potential and opportunities, i.e. consideration of attractiveness, revitalisation, capacity and utility of cultural heritage as a factor of sustainable development, particularly in terms of policies on cultural tourism, shelter and office space, fostering tradition and old crafts, education, etc. are also required.
In this regard, impact assessment and consideration of possible negative impact on the cultural heritage in the process of planning and management, especially if the effects are manifested as pressure of urbanisation, abandonment, dislocation, changes in structure and appearance of the assets or any other effects which jeopardise the integrity of the heritage, is also necessary to be provided. The legal basis for development of such integrative approach to the heritage in planning are the Law No. 03/015 on Environmental Impact Assessment (2010) that is in accordance with the Law No.03/L-214 on Environmental Strategic Assessment (2009).

GENERAL CONDITIONS FOR DESIGN OF CONSERVATION BASIS

Legal procedure

- The basis should be prepared in accordance with the type of plan, with the priority and financial resource specified in annual and multi-year programmes, passed by the Minister of Culture, and in accordance with the development plans and programmes of the Ministry of Environment and Spatial Planning and/or the programmes of the authorities of the municipalities responsible for the related type of plan.

- The basis should be prepared by the institutions competent for the protection of immovable cultural heritage, except in certain justified cases where the competent institution within the MCYS specifies a different legal entity or mixed team of experts in different fields;

- The basis should be approved by the competent institution within the MCYS;

- Only the approved basis may be used for the preparation of a draft spatial and/or urban plan;

- A legal procedure should be developed for implementation of the basis in the development planning schemes, having regard to the opinion obtained from the Ministry of Environment and Spatial Planning.

Structure of the analysis to be carried out

- Preparatory works:

- set up the process and programme of analysis linked with relevant programme(s), relevant development plan or decision-making process;

- formation of an expert team on the basis of interdisciplinary co-ordination and co-operation

- financial resources allocated;

Descriptive phase:

- demonstrate the historical character of the area of analysis (collect information about the site's origin and development/changes;
- heritage categories and types recognised;
- infrastructural capacities;
- systematisation of the historical information – overview of the area's contents and relationship;

• Interpretation phase:

- demonstrate the historical value of the area (historical legibility of the historical periods, layers and stories, important for the people and society;
- evaluation of the condition, integrity and authenticity of the area to assist in determining to what extent the physical phenomena effectively represent and express the historical significance

• Evaluation phase:

- assess the qualities and values of the cultural heritage;
- investigate alternative ways of preserving or developing an area's cultural heritage through assessment of its potential and vulnerability.

• Enabling phase:

- define the scale of intervention;
- propose protection measures, and
- make recommendations for maintaining and developing the cultural heritage of the area;

• Summary phase:

- sum up the most important points and issues that need to be subsumed in the planning process.

SELECTION OF EXPRESSIONS IN THE GUIDELINES

Integrated conservation means a set of measures aimed at ensuring the continued existence and enrichment of heritage, as well as its maintenance, restoration, regeneration, use and revitalisation.

Conservation means legal, administrative, organisational, functional and other measures available to the state, regions and municipalities intended for the maintenance and enrichment of the heritage. Certain protection measures, other than legal and administrative, shall also be implemented by other protection entities.

Immovable cultural heritage assets means built heritage represented by an historic town, market or village centre, a part of it or another historic built-up area. In the context of the Kosovo legislation it is concerning the categories of cultural heritage defined by the Cultural Heritage Law.

Protected area means the extent of the protected monument (immovable cultural asset) and its surrounding (protective zone(s)).

Research means those works undertaken with respect to the heritage regarding the requirements for its protection, more specifically aimed at examining its parts and obtaining data on its significance, physical condition and the existence of any threat(s) to its preservation.

Preliminary research means research on the heritage and environment which is to be carried out in order to: 1. Provide information necessary for evaluation of the heritage prior to development in a particular area or 2. Specify protection measures.

Evaluative survey of the heritage in its spatial context means updating the heritage register with information on the actual physical condition of the heritage and its evaluation in a given area, made available to the planning authorities by a recommended expert survey.

Protection regime means those rules which, having regard to the social significance of the monument and on the basis of its evaluation, restrict the ownership rights and other entitlements, and determine measures for implementing protection.

Maintenance means works which enable the physical preservation of the heritage against destructive forces and its sustainability through appropriate use. The aim of maintenance is conservation of heritage.

CONSERVATION BASIS

Conservation basis ("the basis"), as the documentation base for treatment of immovable cultural heritage assets in spatial and urban planning, depending on the type of related plan, may be:

- Basis for the covered area by the Kosovo Spatial Planning Scheme with reference to the Spatial Development Plan for Spatial Areas;
- Basis for the covered area by the Municipal Development Plan
- Basis for the covered area by the Urban Development Plan
- Basis for the covered area by the Urban Regulatory Plan

I. CONTENTS OF THE BASIS

The conservation basis, regardless of type of related plan, contains:

A. Desk-based overview;

B. Graphic overview – mapping scale; current situation;

C. Overview of documents, maps, photos, historical and legislative situation

Overviews are mutually harmonised and complement each other.

A. DESK-BASED OVERVIEW

The desk-based overview contains the following chapters:

1. Legal and programmatic arguments for the basis;
2. Identification of the covered area by the basis;
3. Current plans concerning the area covered;
4. Data index of cultural heritage assets in the covered area;
5. Assessment of state/condition of the heritage;
6. Protection measures.

1. Chapter on *legal and programmatic arguments for the basis* contains:

a) General information on regulation and provisions (legislation) related to the basis design, the related plan and the integrated conservation policies;
b) Basic elements of the national strategy for integrated conservation and other related strategic documents in force;
c) Basic information on other programmes envisaged for the basis design and the plan to which they relate.

2. Chapter on *identification of covered area by the plan according to the basis*, contains:

a) Description of the boundaries of the covered area;
b) Total surface of the covered area;
c) Other relevant data for identification of the covered area, in particular references to: municipalities, cadastral municipalities and settlements or parts belonging to the covered area, depending on the type of basis.

3. Chapter on *current plans in force to the covered area* contains:

a) Data on type, name, decision-making authority, time of decision, entry into force, period of validity and other similar data on the existing spatial and urban plans, including amendments or other changes to the:
- plan of like status;
- plan or plans of higher status;
- plan or plans of lower status.

b) General overview of planning decisions related to the cultural heritage, separately for each plan, sequenced according to the type or the status of the plan;
c) An assessment of the implementation of planned solutions and their impact on cultural heritage, with special emphasis on possible arguable solutions in the plans ranking equally with or lower in status to the plan to be developed.

4. Chapter on *data index* contains:

With reference to the *status* of cultural heritage assets, the following data index are prescribed:

- Data index of permanently protected immovable cultural assets;
- Data index of temporarily protected immovable cultural assets;
- Data index of unprotected immovable cultural assets that should be under temporary or permanent protection.

With reference to the *type* of plan, the following data index are prescribed:

- Data index of heritage included in the basis for the covered area by the *Spatial Plans (Spatial Plans for Special Areas)*:
  - summarised data according to type of asset – number, location, chronological/historical origin, surface, condition, function and other relevant information;
- Data index of heritage included in the basis for the covered area by the *Urban Development Plan*:
  - overviews with general data on the assets and their protective zones, i.e. name, location, date of construction, value and meaning, boundaries, surface, state/condition, function and other information;
- Data index of heritage included in the basis for the covered area by the Urban Regulatory Plan:
  - detailed data on each individual asset, particularly: name, location, address, cadastral parcel, description of content/features, boundaries of the asset and its protective zones, surface of the asset and its protected zones or total surface of

the protected site/nucleus, author/workshop, date of building/construction, historically determined building style(s), constructions and material used, structural, painting or other conservation-related interventions, former or present function/use, condition or level of preservation, type of ownership and other similar data that contribute to better identification and understanding of the features of the assets.

5. Chapter on *assessment of the state* contains:

With reference to the *type* of plan, the following analysis of the cultural environment:

- Analysis of spatial development under the related *spatial plan*:
  - overview of the historical development of the area, with emphasis on genesis and development of settlements and other important monumental complexes, cultural landscapes and monuments, their treatment in different periods of time, connection with neighbouring and other conurbations and their impact on development of and changes in environment and cultural heritage, like other data of relevance for spatial planning and management that determine position, role and meaning of cultural heritage in the past and the present;

- Analysis of urban development under the related *urban development plan*:
  - overview of the historical development of the town and its environment with emphasis on urban models and their transformation over time, morphological organisation of the town at various stages of its development, relationship with neighbouring and other conurbations and their impact on the development of the town/city, identification of urban space and its dimensions including fortifications, main accesses, infrastructure and urban amenities, key uniformities or trends in the historical development of the town and other aspects that contribute to proper, complete understanding of the historical dimension of the development of the city and its surrounding;

detailed overview of the historical development of the town/city or village as a

- Analysis of urban development under the related *urban regulatory plan*:
  - whole and of its surroundings, urban development of the historic centre, historical phases of construction of significant buildings in town/city or village and its surroundings, relationship with various centres of influence in the immediate or wider environment, and other aspects that contribute to the proper, complete understanding of the historical development of the covered area;

With reference to the *type* of plan, the following analysis of the current state of the heritage:

- For all types of basis: overview of factual and legal status of cultural heritage, level of preservation or extent of damage, the causes of deterioration, previous conservation interventions, capacity for effective use, access roads and condition of other infrastructure in protected areas, entities responsible for protection and management of cultural heritage, as well as other data relevant to the respective plan;

- For the *urban development planning* basis, in addition to the above-mentioned overviews, the following: chronological, cultural, aesthetic, architectural, typological, morphological, functional and other analysis of the town, perceptions of it, relations with landscape or surroundings, correlation of historical core and new settlements;

- For the basis pertaining to the *urban regulatory plan and/or urban plan for villages and outlying settlements*, in addition to overviews (see the two preceding paragraphs) the following: detailed analysis of all relevant spatial planning aspects especially historical – artistic analysis, analysis of structural features of the historical core (analysis of the typology of the urban matrix, certain buildings, construction parcels, courts and open spaces, analysis of silhouettes, dynamics, dominants and colours, analysis of composition), architectural - technical analysis (number of floors and roof type, construction system, construction material, urban blocks and open spaces and characteristic elements of façade), functional analysis (former and present function of

protected buildings, complexes and empty spaces), socio-economic, demographic, legal ownership and other detailed analysis of cultural heritage, including its protective zones, open public and private spaces and parks of the covered area by the plan.

6. Chapter on *protection measures* contains:

- Evaluation – which includes consideration of the need to establish protection of unprotected immovable cultural heritage assets and their future protection status, i.e. whether is necessary to obtain status as:

- Permanently protected cultural heritage assets;
- Temporarily protected cultural heritage assets; or
- Reserved archaeological zone.

- Review and assessment of protected cultural heritage assets which includes consideration of the need to redefine the values, meaning, boundaries or cultural heritage protection regime, whether in terms of expansion i.e. enhancing protection, or in terms of reduction i.e. decreasing or terminating protection.

- Protection regime – includes standards of allowable interventions i.e. action that can be undertaken on protected assets and its immediate surroundings (protective zones), expressed by:

  - First level of protection
  - Second level of protection
  - Third level of protection.

- Special protection measures related to conservation/ restoration, legal, administrative and other preventive and corrective measures, such as: archaeological supervision, protective archaeological research, conservation research, data collection and recording, design of special studies, elaborations, programmes and urban projects, preventive protection measures in case of armed conflict and natural disasters, protection measures in consequence of pollution, measures to improve environmental quality in protected areas, restoration, rescue, custody, mortgages, expropriation and other measures in accordance with the law.

B. GRAPHIC OVERVIEW

The graphic overview of the basis contains cartographic and other graphic overviews of condition/state, depiction and projection of the protection described in the textual overview, relating particularly to:

- Data index;
- Analysis and assessments;
- Protection measures.

The graphic overview of the basis contains:

- For the basis to be incorporated in the Kosovo Spatial Planning Scheme (with reference to the Spatial Plans for Special Areas): cartographic overview to scale 1:100 000;

- For the basis to be incorporated in Municipal Development Plans: cartographic overview to scale 1:50 000 or 1:25 000;

- For the basis to be incorporated in Urban Development Plans: graphic overview on geodesic basis to scale 1:10 000 (for bigger towns), and 1:5 000 or 1:2 500–1:1 000 (for other towns);

- For the basis to be incorporated in Urban Regulatory Plans: graphic overview on geodesic basis to scale 1:2 500 or 1:1 000–1:500, and architectural records (base, silhouettes, façade and similar) to scale 1:200–1:100;

- For the basis to be incorporated in urban plans outside settlements: cartographic overview to scale 1:25 000 or 1: 10 000 and graphic overview to scale 1:2 500–1:500.

C. OVERVIEW OF DOCUMENTS

The overview of documents contains descriptive, technical and photographic documentation.

- *Descriptive documentation* contains the following: registration form of the entity responsible for designing the basis, record of the decision by the appointed manager of the team of experts on the design basis, excerpts from substantive regulation/legislation, programmes and plans in force, conditions for spatial planning prescribed by competent authorities, archive, bibliography, list of

sources, studies, programmes and projects on cultural heritage located in the related area covered, as well as other documentation of relevance for planning.

- *Technical documentation* contains the following: old maps, geodesic basis, architectural records, sketches, engravings and other similar documentation on cultural heritage assets located in the relevant area.
- *Photographic documentation* contains the following: old photos and records of current state in colour, black-white or digital technique, including satellite and aerial survey records – panoramas, perspective, silhouettes, dominants, exterior and characteristic details of building(s) located in the relevant area.

Each documentation unit contains appropriate numerical or other designation and legend.

Technical requirement

Bases are laid out in one or more volumes, depending on the scope of the material processed and the method of processing.
Bases are produced and verified in five identical copies and in electronic form.

II. METHODOLOGY FOR DEVELOPING THE BASIS

1. General conditions

1.1. Development of the basis should be in accordance with the Programme(s) for development of the conservation basis.

1.2. Development of the basis for spatial and urban planning is to be carried out on request and in accordance with stipulated planning requirements.

1.3. Conditions for planning of related space are provided by the planners for whose needs the basis is developed.

2. The Process

2.1. Formation of a working team

2.1.1. Development of the basis begins with the entity responsible for development of the basis forming a mixed team of experts.

2.1.2. The team of experts works in accordance with the order establishing it and with the operational program for development of the relevant basis.

2.2. Design of operational programme

An operational programme determines the type, scope and schedule of implementation of activities, particularly regarding:

- Collection of existing documentation and data index;
- Carrying out necessary research;
- Creating new documentation.

3. Research

3.1. In the development of the basis, data index for the listed assets and national registry of cultural heritage data are used, as well as available documentation and records on evaluation and assessment of assets already evaluated and under permanent protection, status of protected heritage, nominations for grant of status as permanently protected cultural heritage assets, archaeological and conservation research, management and use of protected assets and other appropriate existing documentation in the field of cultural heritage protection.

3.2. In the developing of the basis, other relevant data and documentation could be used, especially those related to spatial and urban planning – cadastral plan, statistics, environmental protection, tourism, transport, mineral resource exploitation, land use, protection and rescue in case of armed conflicts and natural disasters, as well as from other fields that have points in common with the strategy for integrated conservation of cultural heritage.

Collection of data and records is an initial, preparatory phase of the work.

3.3. Specific terms of research

3.3.1. In developing the basis, results of the analysis of the previous researches are normally used.

3.3.2. An exception is possible only when there are justified reasons. In these cases, in developing the basis it is possible to perform new research especially in relation to the process of evaluating new or temporarily protected assets in the context of carrying out historical, bibliographical, archival,

statistical and other necessary research.

3.3.3. Archaeological and other field research can be performed only if available data and other documentation are insufficient or there are other justified reasons for it.

4. Processing of data and analysis carried out

4.1. General provisions

4.1.1. For desk-based overview:
During the processing and presentation of data in a desk-based overview of the tables, graphs and charts constituting the basis, schemes and other forms of processed data overview are normally used.
A desk-based overview of the basis can be illustrated by selection of appropriate photos, sketches and drawings related to respective thematic units.
Each type of illustrative material has a separate numbering and explanation, i.e. name or legend different to those contained in the chapter on overview of documents.

4.1.2. For graphic overview:
The graphic overview uses updated topographic maps and the geodesic basis provided by the planner for whose needs the bases are developed.
If the graphic overview cannot be made on a single sheet to an appropriate scale, then a sheet indicating the numerical parts related to the overview should be added before the graphic overview next to the graphic part.

4.1.2.1. Graphic processing is performed by signs and symbols for graphic presentation of the basis according to:

- Basic signs and symbols in the graphic appendix of urban plans as prescribed by spatial planning regulations, and
- Special signs and symbols of graphic presentation of cultural heritage prescribed by cultural heritage regulations.

4.2. Specification of the analysis carried out

4.2.1. Boundaries of the covered area Boundaries of the covered area in the basis, with the exception of the basis for the Kosovo Spatial Planning Scheme, are listed as follows:

4.2.1.1. In the *desk-based overview of the basis*: in a descriptive way, following the cardinal points, direction of extension, official regulations/decrees and measures or other indicators of identification, if the boundary description was not given in relevant act .

4.2.1.2. In the *graphic overview of the basis*: with specific signs and symbols.

4.2.1.3. If the description of the area covered is determined by law, by a plan with higher status, by order of a planner or otherwise, a desk-based overview of the basis should cite the corresponding act;

4.2.1.4. If the description of the boundaries of the protected asset and its protective zones is given in the protection order, a desk-based overview of the basis should cite the corresponding order.

4.2.1.5. There should be special signs and symbols in textual as well as in graphic overviews describing the boundaries of unprotected assets that should be protected and as such are foreseen in the basis, including a description of their potential protective zones. This provision is applied in cases where the boundaries of permanently protected assets and/or boundaries of its protective zones are not specified in the protection order, or the description in the relevant act is ambiguous and incomplete.

4.2.2. Protection status of the assets within the covered area

4.2.2.1. Data related to the cultural heritage assets located in the covered area in a desk-based overview of the basis are processed and presented according to the type of asset, i.e. on the principle of classification (category/subcategory/groups/subgroups/types of cultural heritage) in accordance with the definitions of the Cultural Heritage Law and the Guidelines for Inventory of Immovable Cultural Heritage Assets.

4.2.2.2. For classified assets, the appropriate type of graphic overview should be made, in

particular:

- Graphic overview of permanently protected assets according to type/category;
- Graphic overview of temporarily protected assets according to type/category;
- Graphic overview of unprotected assets according to type/category.

4.2.2.3. An exception is allowed where there is more than one archaeological site of a different type in the area covered, for which a special graphic appendix can be compiled, in particular:

- Graphic overview of permanently protected archaeological sites;
- Graphic overview of temporarily protected or unprotected archaeological sites.

4.2.3. Conditions for assessment of cultural heritage

Analyses related to assessment of the cultural heritage of the covered area by the plan, regardless of type of basis, are founded on interdisciplinary, multidisciplinary and comparative studies.

4.2.3.1. The results of analyses in a *desk-based overview* of the basis are descriptive and correspond in extent to the type of basis/plan.

4.2.3.2. For the results of analyses, the appropriate type and number of graphic attachments should be made, in particular:

- Graphic overview of the phases of historical development;
- Graphic overview of the current state;
- Graphic overview of the needs, potentials and possibilities;
- Individual graphic overview according to type of analysis.

In graphic processing of an analysis, priority is given to a *graphic overview* concerning:

- The function of assets (original, changed at a certain period of time, current and potential new function);
- Causes of deterioration/damage/destruction of assets;
- Standard of preservation/presentation of assets;
- Identification of open spaces and green areas (existing and future);
- Areas designated for building construction and landscaping.

4.2.4. *Assessment of current condition*

4.2.4.1. As an element in analysing the current condition of the assets, the four following standards are classified:

Good;
Medium;
Poor;
Ruins.

4.2.4.2. Levels of preservation are processed in:

- The desk-based overview of the basis: descriptive, as far as compatible with the type of basis, as well as with the type, content and status of assets;

- Graphic overview of the basis: through one or more synthesised and/or individual graphic overviews according to type of asset or protection status.

4.2.5. Causes of deterioration/destruction of assets, or other elements relevant to the current state

4.2.5.1. Causes of deterioration or damage and destruction of assets, as an element for analysing the current state, are classified in the four groups below:

Group A – deterioration caused by natural phenomena, particularly earthquakes, landslides, floods and the like;

Group B - deterioration caused by the building's structure, especially construction material used, construction system, infrastructure and similar;

Group C – deterioration caused by historical, economic and social development, especially emigration, migration, population depletion and similar events;

Group D – deterioration caused by destructive human activities, wars and other armed conflicts, fires, pollution, uncontrolled and illegal construction and similar mishaps.

4.2.5.2. If there are two or more groups of these causes, each group should be processed and documented.

4.2.6. Survey of evaluation of the heritage in its spatial/environmental context

During the evaluation process, the value of assets in the covered area, and of its environment, is assessed.

4.2.6.1. The value of the assets is determined in accordance with the criteria given in the Regulation No.5/2008 on Registration, Documentation, Assessment and Reselection of Cultural Heritage for Protection and the Guidelines on Conditions and Criteria for Evaluation of Cultural Heritage Assets;

4.2.6.2. Environmental values constitute the cultural, historical,

natural, socio-economic and utility value of the covered area.

4.2.6.3. In the basis for urban plans, especially in the basis for the urban regulatory plans, architectural, infrastructural and functional values of the urban structure pertaining to the specific asset are also considered.

4.2.6.4. In these cases, an assessment should be made for the extent to which existing buildings, urban infrastructure and open spaces contribute to the historical appearance of the core/group of buildings/site, or whether the urban structure:

- Contributes to historical setting;
- Is neutral in relation to historical setting;
- Is compatible with the historical setting.

4.2.6.5. The process of *evaluation* is determined through the exploration of assets, available data and documentation and in relation to the purpose and legal effects of protection.

4.2.6.6. Evaluation may be performed on all or on part of immovable assets listed in the official data base or on assets without any legal protection status but recognised as valuable features of the covered area that should be protected by law.

4.2.6.7. The scope of evaluation matches the possibility of carrying out appropriate procedures in establishing protection in the first year of implementation of the plan.

4.2.7. Protection regime

4.2.7.1. Protection regime is determined for temporarily and permanently protected assets.

4.2.7.2. Protection regime is determined according to type and category or status of assets, as well as according to the community's needs and opportunities.

4.2.7.3. Protection regime is determined for the whole protected area (protected assets and protective zones), regardless of the dimensions of the asset and its protective zones.

4.2.7.4. The protection regime for permanently protected assets is determined through elaboration of the protection regime established by the act of protection.

4.2.7.5. The protection regime for temporarily protected assets or unprotected assets is determined according to the Guideline on Condition and Criteria for Evaluation of Cultural Heritage Assets.

4.2.7.6. The protection regime is elaborated to specify the following:

(i) General guidelines for protection;
(ii) Extent of the protective zone(s);
(iii) Class of protection.

(i) *General guidelines* for protection are laid down in the planning basis with reference to the activities aimed at:

- improving quantity and quality of cultural heritage in the covered area;
- providing an evolutive framework for protection of the cultural heritage;
- striking a balance between development opportunities dispersed in different parts of the area covered, so as to respect and maintain the integrity of the cultural heritage;
- identifying priority locations where integrated conservation principles can be applied;
- defining protection of archaeological sites in case of infrastructural and similar investments;
- creating a management plan for the protected assets and their protective zones in the covered area.

(ii) *Extent of protected area* and *class of protection* are specified in the urban planning basis.

Within a given protected area (protected assets and the protective zone(s)) in the covered area by the plan, it is possible to define further protective zones, in particular:

- Zone of strict protection or special protection, determined for a protection area containing one or more monuments, memorial complexes or cultural landscape or zone protected as an archaeological site.
- Zone under a limited/ guaranteed protection regime defined as part of a protected area (protective zones of the protected assets) containing one or more monuments, memorial complexes or cultural landscape or asset under temporary protection.
- Zone without protection that is part of a protected area within the area covered, exempt from protection regime because of major violation of the integrity of the protected area.

In protective zones, a third class protection regime is applied.

(iii) Class of protection regime:

- Protection regime of the *first class* involves minimum interventions on damaged assets; it is primarily confined to minor repairs and maintenance of buildings and open spaces.

Note:
In reserved archaeological zones, only maintenance can be performed.
The assessment of legally protected assets at this level of protection primarily involves retaining the existing function and/or introducing a new function that is adjusted to the possibilities of the covered area by the plan.

- Protection regime of the *second class* involves preservation of original appearance of the assets, and interventions that are not in conflict with goals of protection and original features of the assets. Existing urban structure is adapted to current needs and new functions while preserving the architectural features of the assets. Interventions usually relate to adaptation of interior, while the exterior or the façades are preserved in their original appearance.
  Vacant spaces can be used for construction of new buildings in another architectural style consisted with the character of the area covered.
- Protection regime of the *third class* involves restrictions with regard to the size/surface and storey height of the buildings located in the *protective zones of the assets*, as well as adapting new architectural styles to the heritage.

In one protected area, different levels of protection can be applied.

Graphic processing of the protection regime involves development of synthesised and special graphic overviews, harmonised with the analysis of evaluation and/or review and assessment of the assets in the area covered.

Special measures of protection are processed only in desk-based overview of the basis.

Type and number of measures, as well as the scope of their processing, are determined in accordance with the type of basis and the type of measures.

SELECTED SOURCES

Guidance on the Development of Legislation and Administration System in the Field of Cultural Heritage, CoE publication (2011, second edition)

Integrated management tools in South-East Europe, CoE publication (2008)

Guidance on heritage assessment, CoE publication (2005)

Guidance on urban rehabilitation, CoE publication (2005)

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Sources of help and advice:
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Feliden, B.M., Jokilehto, J., Management Guidelines for World Cultural Heritage Sites, ICCROM 1998

Landmarks of a New Generation: User's Manuel, The Getty Conservation Institute, 1997

Ward, Ph., The Nature of Conservation, Getty Conservation Institute, 1989

Jokilehto Jukka, A History of Architectural Conservation (with other sources), ICCROM, 1986

Guidelines on cultural heritage conservation and restoration activities

– conservation project design –

BACKGROUND

I. TYPES OF PROJECTS

- According to type of intervention:

1. *Project for undertaking of preventive measures/ interventions*
2. *Project for carrying out conservation works*
3. *Project for carrying out works on structure of the asset*
4. *Project for carrying out works on adaptation*
5. *Project for carrying out restoration works*
6. *Project for carrying out reconstruction works*
7. *Project for conducting other protective measures and interventions*

- According to the category or type of asset:
  1. *Project for conservation of immovable cultural heritage asset*
  2. *Project for conservation of movable cultural heritage asset*

- *According to the complexity of the measures and interventions:*
  1. *Conceptual project (preliminary design)*
  2. *Main project (basic project)*
  3. *Executive project*
  4. *Annex of the executive project*
  5. *Project for use and maintenance of the asset*

II. METHODOLOGY AND CONDITIONS FOR PROJECT DESIGN

A. *CARRYING OUT RESEARCH WORKS*

- *Conservation research programme*
- *Realisation of research work*
- *Documentation of the research process and results*

B. *CONSERVATION PROJECT DESIGN PROGRAMME*

C. *CONSERVATION PROJECT DESIGN – FORMAT AND CONTAINS*

- *Front page of conservation project*
- *Supporting documents for conservation project design*
- *Executive Summary*
- *Results of research works*
- *Conservation Project Design Programme*
- *Description of the project proposals/solutions*
- *Quantities and project estimate.*

III. REVIEW OF THE CONSERVATION PROJECT DESIGN

- *Commission for review of conservation project design*
- *Responsibility of the Commission*
- *Report of the Commission*

IV. SPECIFIC STANDARDS AND NORMS OF PROTECTIVE MEASURES

- *Basic principles*
- *Protective measures and interventions on immovable cultural heritage assets*
- *Protective measures and interventions on paintings and other types of applications and/or decoration*
- *Protective measures and interventions on archive material*
- *Protective measures and interventions on old books and other library materials*

SELECTED SOURCES

BACKGROUND

The Guidelines on Cultural Heritage Conservation and Restoration Activities – Conservation Project Design – were prepared by the PCDK project team. They were discussed and developed with participation of the representatives of the Ministry of Culture, Youth and Sports and local experts. The Guidelines (draft) were reviewed by the Council of Europe expert, Mr. David Johnson (United Kingdom) and Ms. Donatella Giantomassi, international expert on conservation of wall paintings (Italy).

Considering that detailed and targeted investigation is required wherever the condition of related cultural heritage asset is found vulnerable or there is identified need of intervention for contiunation of its existence in the new circumstances without losing the essential elements that contributes to its significance, there is a need of statutory process to meet the requirements. Regardless the intervention is going to be provided by specialised (public /private) companies or by the protection of cultural heritage institutions staffed with professional conservators, there is a need of established regulation for the conservation project design.

In that context the Guidelines stipulate the type and content of conservation projects (including permissible variations), conditions for carrying out conservation planning and conducting professional supervision of conservation projects, as well as the specific standards and regulations for conservation planning, and regulate the specific issues related to conservation planning methodology.

The Guidelines follow the context of the Regulation No.03/2008 on Conservation and Restauration Activities to Cultural Heritage, resulted from the Cultural Heritage Law (Articles: 2.10, 2.11, 4.16, 6.7 and 9.13). Furthermore, they should be consulted in the procedure for accomplishment professional standards of physical and juridical persons and companies for providing conservation measures and interventions on cultural heritage assets that should be established by the MCYS.

Prishtinë/ Priština, May 2012

I. TYPES OF PROJECTS

According to the type of intervention to be undertaken, conservation projects can be:

1. *Projects involving preventive measures/interventions*

A project for preventive measures/interventions targets items of cultural heritage which are at risk and assets under temporary protection, as well as archaeological reserves, where interim protection measures are needed to preserve the asset until the conditions are in place for taking other appropriate measures for long-term protection.

2. *Projects for conservation works*

A project for carrying out conservation works targets the conservation of immovable cultural heritage or integral parts thereof, where necessary, or where protection is anticipated for the relevant asset to be preserved in its original form and condition, i.e. the state in which it was found, without adding elements that had been destroyed or missing.

3. *Projects for works on the structure of the asset*

Projects for carrying out structural works on the asset target the immovable cultural heritage or integral parts thereof, in the event of damage to structural elements of the asset, or where it is necessary to remedy such damage and stabilise the asset, without jeopardising its main characteristics.

4. *Projects for works on adaptation*

Projects for works on adaptation/alteration target the immovable cultural heritage or integral parts thereof, where necessary, or where changes to building interiors are anticipated in order to restore its original function, or to change or activate certain functions of the asset as a whole or in part, without changing the structural elements of the building or impairing the artistic or other values or features of the asset.

5. Projects for restoration works

Projects for restoration works target immovable or movable assets where a partially damaged asset requires proper renewal by adding missing parts in terms of form and appearance, including anastylosis, recomposition, rebuilding, enlarging, or other restoration intervention, or removal of inappropriately added parts and elements.

6. Projects for reconstruction works

Projects for reconstruction works target immovable or movable assets, where the renewal of the asset is necessary or anticipated, following extensive or complete destruction, as well as in the case of complete or partial dislocation, rebuilding, and other similar reconstruction actions.

7. Projects for other protective measures and interventions

Projects for other protective measures and interventions target immovable or movable cultural heritage or the constituent parts thereof, in cases where protective intervention is undertaken as an independent measure, especially in the case of: anastylosis, recomposition, dismantling, stratification of painted layers, or extraction or removal of frescoes, mosaic, sculpture or other types of decorations, or installation of protective buildings or structures etc.

According to the *category or type* of assets for which measures/interventions are proposed, projects may target:

Conservation and restoration of immovable cultural heritage assets, i.e. project design for stabilisation of the structure (statics), conservation of the architecture, or conservation of the decoration (decoration inside and outside surfaces), i.e. frescos, sculptures, wooden features, mosaics, graffiti, ancient floorings, graves, etc.

Conservation and restoration of movable cultural heritage assets, i.e. project design for conservation of icons, mosaics, paintings, icons, carved wooden features on sculptures, objects made of metal, ceramic, glass, bones, leather, textile, parchment or paper, images, etc.

Depending on the *complexity of the measures and interventions* to be undertaken, the project is developed in several phases/stages, including:

1. Conceptual project (Preliminary design)

Conceptual projects specifically target:

1.1. Immovable cultural heritage, where the following are necessary:

- dislocation;
- full (complete) or partial reconstruction;
- adaptation, involving large-scale interventions;
- restoration of large scale of interventions, including recomposition, anastylosis, adding elements that are missing or removing accompanying and other inappropriate features (buildings or parts of buildings), accessories etc.;
- stratifying layers of paint, removing floor mosaics, detaching frescoes, removing or separating ornaments or other elements applied, and similar actions;
- landscaping and other types of arrangement of the place and/or its surrounding, which include terrain modification or other larger interventions on the protected area;
- building structures for temporary or permanent protection and other types of structure;
- conducting works on the protected asset or parts thereof that represent a separate building, painting or functional unit, if the works are performed as a separate project phase;
- in other cases, as required by the conditions of conservation or location.

1.2. Movable cultural heritage, in cases where:
- what was originally an integral part of the immovable asset must be permanently removed (for protective reasons) and safeguarded as a movable cultural heritage, i.e. where it is to become a movable asset in the legal sense;
- restoration and reconstruction are required.

Conceptual projects include graphic and other documents to be used as a basis for creating artistic, functional and technical solutions for the requisite interventions.

Conceptual projects may permit of various (possible) solutions.

2. Main project (Basic design)

The *main (basic) project* is designed for all types of immovable and movable cultural heritage, regardless of their category and the type of protective intervention proposed.

Such projects specify the type and extent/scope of the intervention, the manner and dynamic plan of their implementation.

The projects concern the relevant category or type of assets (eg projects targeting architecture, statics, wall paintings, icons, mosaics, items using oil painting or other artistic techniques, stone sculptures, wood-carved items or objects, and objects made of metal, ceramic, glass, bones, leather, textiles, parchment, paper, etc).

2.1. The main (basic) project should contain:

2.1.1. *A technical assessment of the current situation*:
- Analysis of the current condition and/or description of damage;
- Analysis of the technique and technology implemented;
- Physical/ chemical analysis of the materials used.

2.1.2. *Technical documentation on the current situation*
Technical documentation of the current situation should be effected on the appropriate scale, marking the places, types and extent of damage, as well as the location from which samples were taken for analysis or where tests were conducted, and must include a location plan, a floor plan, sections, details and other drawings and graphics, to the extent required by the type of asset and the extent of the protective intervention proposed.

2.1.3. *Photo documentation:*
Photo documentation of the current situation should use the appropriate techniques and range in order to secure accurate visual information on the current condition, location, type and extent of damage, as well as on the location where the tests are to be conducted.

2.1.4. *Interventions to be undertaken* include:
Elaboration of the intervention proposed in accordance with the instructions laid down in Chapters II and Chapter III of these guidelines, as well as:

2.1.4.1. Technical documentation:

For immovable cultural heritage:
- location plan on a scale of 1 : 100, and for larger assets, a scale of 1 : 1 000, with the site (position) of the asset in location and its fifth facade (roof), and plotted adjusted objects, approaches, cardinal directions, landscaping etc;
- floor plan on a scale of 1 : 100, with the requisite number of elevations, including upper floor and/or attic plans, where necessary;
- sections (transverse and longitudinal) on a scale of 1: 100, with altitudes and floor plan designation;
- facade on a scale of 1 : 100;
- details on a scale of between 1: 1 and 1 : 20, as appropriate;
- interior, with a special display of painted, carved, sculptural and other content, on a scale of between 1: 1 and 1: 25, as appropriate;
- joinery scheme on an appropriate scale,

where there are several types of doors and windows.

For movable cultural heritage:

- Drawings, diagrams, and other depictions of painted surfaces, reliefs, sculptures and stone, wood, metal, ceramic, glass, textile, and other elements, or parts or objects, signs, decorations and similar content, on a scale of between 1: 1 and 1: 50;
- identifying sections of the item structure by labelling components or layers.

Exemptions are possible from the content of technical documentation for the intervention on immovable cultural heritage:

- where there is no need for executive projects, technical documentation for the documentation on very important immovable cultural assets should be confined to drawings of the floor plan, sections and facade(s) on a scale of 1 : 25;
- in the case of small objects, the technical documentation on very important immovable cultural heritage is confined to drawings of the floor plan, sections and facades on a scale of 1 : 25.

2.1.5. Dynamic plan

The dynamics of implementation/dynamic plan of projects for preventive intervention should include schematic or other types of presentation of the positions of the work to be conducted during the project phases and the deadlines for completion of each phase, expressed in working days.

3. Executive project

Executive projects target the immovable cultural heritage in cases of complex buildings or a complex type of protective intervention embracing displacement, stratifying paint layers or other modes of separation, partial or complete reconstruction, and also in other cases, where necessary.

Executive projects devise a *technical solution* as set out in the main (basic) project.

Executive projects should comprise:

1. for interventions on the structure/construction:
   - detailed drawings providing technical documentation for the solution(s) in terms of the construction/structure, on a scale of 1 : 50 in accordance with technical regulations;
   - other details of the construction and finishing (craft/trade) works.
1. for interventions on paintings or other artistic features:
   - a detailed plan for each phase;
   - a detailed description of the work;
   - drawings with precise measurements of all the layers or parts on a scale of 1: 1 to 1: 50.

4. Annex to the executive project

An *annex to the executive project* is required for immovable cultural heritage items where the implementation of the conservation project has to deviate from the main (basic) project or the executive project.

This annex is drawn up as the works proceed, and contains text (description) and a graphic presentation of the actual situation of the intervention implemented or the additional action to be taken.

5. Project for use and maintenance of the asset

The *project for the use and maintenance of the asset* targets immovable and movable cultural heritage in cases of complex and other specific interventions which include a specific mode of protection, maintenance and use of the asset after implementation of the protective measures.

This project should lay down the optimum conditions, i.e. specific technical-technological, functional and other conditions, for the maintenance and use of the asset in question.

A use and maintenance project should include:

1. The type, method and timeframe for periodic

assessments of constructive elements and other characteristic components or features of the asset in question;
2. Deadlines for requisite replacement of certain elements, parts, installation, and other items;
3. Periodic monitoring and analysis of climatic and microclimatic influence on the condition of the asset in question;
4. Conditions for storage, handling, packaging, transport, transfer, presentation and related activities;
5. Specific methods of providing access to the protected asset.

II. METHODOLOGY AND CONDITIONS FOR CONSERVATION PROJECT DESIGN

Conservation project design as a complete process embraces the following phases of work:

A. Research work;
B. Development of an Conservation Project Design Programme;
C. Project design;
D. Review/control of project design.

A. RESEARCH WORK

Any type of conservation research, as a complete process, should include the following phases:
1. Preliminary (preparatory) activities geared to meeting conditions for approval to carry out conservation research;
2. Carrying out conservation research;
3. Interpretation of the results.

- *Research programme*

Conservation research is carried out in accordance with a research programme.

The research programme can cover one or more protected assets, depending on the type and organisation of the research.

The programme should include:
1. data on the person responsible for and the organisation of the research in question;
2. subject, type and scope of the research;
3. aim and expected results of the research;
4. research schedule;
5. budget;
6. technical means;
7. documentation.

Research for the purposes of the project design can consist of one or more types of research, depending on the category/type of asset and/or the type and extent of protective intervention to be undertaken.

The types of research are:
1. Archival – bibliographic research;
2. Archaeological research;
3. Conservation research;
4. Geomechanical research;
5. Other field, laboratory and cabinet research.

The type of research and research methods and/or organisation shall be set out in the conservation research programme.

Special conditions:
a) If the research work consists of or includes in situ *archaeological and/or conservation-restoration research*:
   1. An integral part of the conservation research programme is an archaeological research plan, i.e. a conservation endeavour, no matter how this is organised;
   2. This can be implemented by:
      - a research team established for this specific kind of research, without changing the composition and status of personnel in the team;
      - (a) member(s) of the project team acting as research manager(s), with or without the involvement of other participants in the research project;
      - one or more other research teams, not

including the managers or members of the project team.

b) If the research work consists of or includes *conducting geomechanical and/or other specific fields or laboratory research*, the work is usually assigned to different researchers.

c) If the research work consists of or includes *the use of the results of prior archaeological, conservation and/or other research projects*, these research projects are listed in the research report(s) as well as in the Conservation Project Design Programme.

d) If the Conservation research programme involves and/or includes *many types of research or uses the results of previous research projects*, the results of the latter will be summarised in a report. Individual reports on the relevant research projects will form an integral part of these summary reports.

- *Implement the research programme will ensure*:
  - Collection, sorting and processing of available data and documentation relevant to the research project in question;
  - Technical assessment of the condition of the asset(s) covered by the research programme;
  - Carrying out the necessary laboratory analysis and tests;
  - Documenting the research process;
  - Preparation of reports on the conservation research project.

- *Documentation of the research programme and results*

The research process is documented in accordance with the requirements in relation to category/type of assets, aims as well as type and scope of conservation research.

Documentation involves providing or formulating descriptive, technical, photographic and other relevant documents.

Documentation usually refers to:

1. Damage to assets, with a detailed presentation, i.e. pinpointing the location, type and extent of the damage;
2. Identification of the assets and the materials from which they are made, and in particular their composition, features and other characteristics (specialities);
3. Measurements, soundings, tests, analyses and research work;
4. Any research results obtained.

B. CONSERVATION PROJECT DESIGN PROGRAMME

The Conservation Project Design Programme ("the Programme") is based on the results of the research work, in accordance with the Operational Plan.

The Programme includes the type and extent of the protective intervention or architectural, artistic-technical, technical-technological and/or other relevant conditions and requirements for the development of the conservation project.
The Program defines: type, volume and work executives, implementation dynamic, the amount of financial means and other issues related to conservation design, in accordance with these rules.

C. CONSERVATION PROJECT DESIGN – format and contents

Every conservation-restoration project, regardless of type, contains general and specific parts.

The general part of the project includes:

1. The front page;
2. Contents of the project;
3. Supporting documents for project design;
4. Executive Summary
5. Results of research works;
6. Conservation Project Design Programme
7. Description of the project proposals/solutions
8. Quantities and project estimate.

The specific part of the conservation project includes contents determined in relation to the level of design (conceptual, main, executive project(s)).

The front page of the conservation project contains:

1. Name of person or title and address of legal entity responsible for the project or location where the project is certified;
2. Archive number and date of project or certification of project;
3. Name of project:
   - by type (of the proposed intervention), and
   - full name and location of asset related to the project.
2. Place and date of the project design.
3. Name of the owner/occupant of the cultural heritage asset

Content of project includes full names/titles of the contents of the project designed.

Supporting documents for project design include:

1. the entry in the register of legal entities or persons, with a code and a description of the activities involved in the project;
2. the instrument defining the participants in formulating the project (the project team) and their position or status;
3. the decision on the authority responsible for the project design in respect of the relevant category/ type of cultural heritage;
4. statement of the owner or occupant of the heritage
5. documents on meeting the other legal requirements for project design.

Executive Summary contains elaboration of the purpose for project design and project solutions, i.e. summary of information given in the paragraph "The description of the project proposals/solutions" as well as the requested budget for implementation of the project.

Results of research works may be contained in one or more reports or research papers.

The Conservation Project Design Programme stipulates the type and scope of protective intervention or architectural, artistic-technical, technical-technological and/or other relevant conditions and requirements for the development of conservation projects.

The description of the project proposals/solutions comprises:

1. Data on the identification of the relevant asset and its protection status;
2. Data on the latest and any other protective interventions vis-à-vis the asset in question;
3. The gaols and main features of the proposed protective interventions, and the expected results;
4. Summary of the phases of selected sub-projects which are an integral part of the main (basic) project;
5. Other relevant data.

Quantities and project estimates comprises:

1. Quantities: the state of works systematised in phases and the order of implementation, with detailed descriptions of the work, the type thereof and the quantities required;
2. Estimate: prices for the positions (units) and the total cost, including taxes and other public expenses.

Special requirements:

If, during the implementation of the projects, updates are needed owing to changes in the state of the asset or additional research, or for any other reasons, it is necessary to add an *annex to the conservation project.*

If the annex appoints a different team or person, the written approval of the project manager should be attached.

Conservation-restoration projects are *produced on* paper or other appropriate material for drawing or writing, and in electronic form.

Conservation projects must be organised in such a way that the relevant sheets are easy to use and conserve.

The project must be submitted in the form of a standard sheet size of A0, A1, A2, A3 and A4, and their prescribed format A4, placing the frames, seal and label on each sheet with a picture and an appropriate envelope for the entire contents.

Project team

During the design of the project, one or more teams should be set up for any given protected asset.

The project team must:

1. prepare the Conservation Research Programme;
2. perform and/or organise the research work;
3. prepare the Conservation Project Design Programme;
4. design the project;
5. ensure the timely initiation of proceedings for professional supervision of the project and act on the comments resulting from such supervision;
6. perform preparatory and other work relating to conservation design vis-à-vis the asset in question.

III. REVIEW OF PROJECT DESIGN

The project design should be reviewed by a *Commission* set up for the purpose.

The members of the Commission should be persons with relevant specialist knowledge and at least the same professional status as the persons managing the project design.

The Commission is responsible for the following tasks:

1. checking that the project design is complete and properly organised;
2. assessing:
   - the relevance of the interpretation of the research results and the corresponding proposals, as well as their incorporation into the Programme;
   - the viability of the Programme as regards the goals and basic principles governing the protection of cultural heritage, as well as the standards and regulations on conservation project design;
   - compliance of the project solutions with the Programme instructions;
   - the quality of project solutions and the degree of development and elaboration;
   - the relevance of proposed timeframe and project estimates;
3. identifying any objections to the project and instructing the project manager on how to deal with these objections.

The Report of the Commission on the supervision of the project design includes:

1. information on the Commission (establishment, members, responsibility);
2. data on the project supervised;
3. conclusion and opinion on the project in question.

If the supervision exercise pinpointed weaknesses or if comments are made on the project design, a corrected/updated project must be submitted to the Commission.

In this case it is necessary to determine whether the person responsible for the project has complied with the commission's comments, and a special report should be submitted.

The supervision report must be signed by the members of the Commission.

IV. SPECIFIC STANDARDS AND NORMS OF PROTECTIVE MEASURES

Basic principles

In the case of project designs covering an immovable cultural heritage asset or the constituent parts thereof, special attention shall be paid to the proper selection and determination of the type, scope and methods of protective intervention.

The type and scope of protective interventions conducted under conservation project designs are based:

1. on previous research, study and documentation of the relevant asset and its immediate surroundings;
2. on consideration of positive and negative influence, as well as daily and annual variations

of environmental factors;
3. on respect for traditional forms, materials, techniques and original structural systems.

Where traditional techniques prove inapplicable, the conservation project may provide for specific application of modern techniques for protective intervention, provided they are scientifically proven and tested in practice.

Protective measures and interventions on immovable cultural heritage assets

Where the original constructive system does not meet static stability requirements, the project may provide additional and/or new construction elements, avoiding large-scale interventions, particularly with regard to the demolition of walls, rupture floors and similar.

Protective measures which necessitate restoration and/or reconstruction interventions in order to preserve the asset and/or to reveal its specific aesthetic and historical values can be used only if they are based on substantiated knowledge with respect to the materials used and if genuine arguments are advanced.
Where they are based on assumptions, such interventions in the project must be kept to a minimum, reflecting best practice at the time and involving the preparation of recognised and substantial project documentation.

If the subject of the project design is a monument or another type of protected immovable asset or a part thereof, comprising valuable features dating from several different historical periods or with various cultural layers, the protective interventions laid down in the project must comply with all recognised contributions, except in exceptional cases where the anticipated restoration is geared to emphasising the unity of style, or to meeting specific requirements of a functional character.

In the case of adaptation of a monument or a part thereof, with a view to revitalising and reactivating the original function or providing a new function, the protective intervention laid down in the conservation-restoration project should be kept to a minimum, in compliance with the typological and construction specifications.

Protective interventions which necessitate the complete or partial dislocation of specific protected immovable cultural assets can be laid down in the project only if this is the only way of saving/preserving the asset, if it concerns a strategic issue of national and/or international interest, or in cases of major degradation of the asset resulting from construction or other investment activities or natural and other disasters.

The immediate environs of the protected asset are also covered by the project. There must be no distortion of spatio-environmental relations, colours, proportions, dimensions or other features of the asset's surroundings.

Protective measures and interventions on paintings and other types of applications and/or decoration

Protective interventions that require stratification of painted, sculptural or other type of decorative feature of the asset may be laid down in the project only if this is the only means of ensuring their protection or rescue.

Where wall paintings must be removed, the project design must prioritise methods protecting the original appearance of painted surfaces.

If the project provides for cleaning paintings on polychrome surfaces, especially on paintings and sculptures, it must block the penetration of the pigment and patina and other (possible) old paint layers should always be respected. Patina may only be altered or removed if analysis show that it has already been irrevocably changed by modification of the surface material.

To avoid the risk of degradation of original pigments and paint layers, appropriate descriptions of the materials laid down in the project for certain types of intervention on polychrome surfaces (painted, carved, sculptural) should be attached.

The consolidation of stucco, frescos, graffiti art and other similar expressions may be provided for in the project:

1. after the complete effectiveness of roof covering and drainage systems has been proved, where water infiltration has caused decay or peeling;
2. after special inspection or analysis has been carried out where damage has arisen from other causes.

The project design should avoids making copies for reasons of protection of the patina and the colour of the original stone and bronze sculptures. In these cases, print-making methods can be used, on a scale of 1: 1, except where the original has previously been prepared under the conservation intervention for taking negatives.

Projects may not provide for the return of the restored part to the original position unless it has been appropriately repaired.

The use of fixative and other reagents for conservation of wooden sculptures and wood-carving features, can be included in the project only if their use is subordinated to efforts to preserve the original appearance of the wooden feature.

Protective measures and interventions on archive material

In the case of project designs relating to archive materials:

1. Restoration should strive to preserve document authenticity, both in terms of shape, structure and substrate and with regard to any other original elements;
2. Restoration must be reversible;
3. Reintegration of the missing parts must be visible;
4. Reintegration of deleted graphic intermediaries is prohibited;
5. All additions that have radically changed the original state of the document over time should be removed;
6. In cases of written finds, fragments or testimonies relating to the history of the document, the removed items should be conserved;
7. The use of mechanical devices for the restoring paper documents is permissible only after careful assessment of the state of the substrate and of the graphic interventions;
8. Products and materials intended for use (adhesives, fixatives, solutions, liquids, paper, leather, etc) should meet durability, stability and reversibility requirements and be tested in practice.

Protective measures and interventions on old books and other library materials

In the case of project designs relating to old books and other forms of library materials:

1. Where the material is extremely important on account of its structure, age, or artistic value, priority must be given to small protective interventions or to interventions on unstitched books;
2. If unstitching is necessary, its implementation must be carefully planned, including prior verification of the original numbering;
3. The original cover may be completely or partially replaced, depending on its condition and functionality;
4. Priority precautions must be taken at the washing stage, in order to preserve fragments of material, as well as to gauge testing solubility of ink and colour.
5. Drawings and miniatures, etc, which were deliberately removed in the past, as part of the historic book itself, should not be restored.

SELECTED SOURCES

Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environments (English Heritage), 2008

Integrated management tools in South-East Europe, the CoE publication (2008)

Guidance on heritage assessment, the CoE publication (2005)

Guidance on urban rehabilitation, the CoE publication (2005)

ICOMOS – Recommendations for the analysis, conservation and structural restoration of architectural heritage (2003);

ICOMOS Charter – Principles for the analysis, conservation and structural restoration of architectural heritage (2003)

ICOMOS Indonesia, Charter for Heritage Conservation (2003)

ICOMOS Charter on the Built Vernacular Architecture., Mexico 1999

ICOMOS - Guidelines for Education and Training the Conservation of Monuments, Ensembles and Sites (1993)

ICOMOS Appleton Charter for the Protection and Enhancement of the Built Environment (Canada, 1983)

ICOMOS - Washington Charter (charter for the Conservation of Historic Towns and Urban Areas), Washington, 1997

ICOMOS - Venice Charter (charter for the Conservation and restoration of Monuments and Sites), Venice, 1994

ICOMOS - New Zealand Charter (charter for the Conservation of Places of Cultural Heritage Value), New Zealand, 1993

ICOMOS - Appellation Chapter (chapter for the Protection and Enhancement of the Built Environment), Canada, 1983

ICOMOS - Burra Charter (charter for the Conservation of Places of Cultural Significance), Australia, 1979
Resolution (72) 20 on interim measures for the protection of the cultural heritage of monuments and sites (Adopted by the Committee of Ministers, 1972, CoE Strasbourg)

Conservation and Collections Care, Spectrum: The UK Museum Documentation Standard Conservation Guidelines: Conservation Principles/General Information (published by the Irish Department of the Environment

Sources to help and advice
Planning Reconstruction (Chapter from “Safer Homes Stronger Communities: A Handbook for Reconstructing after Natural Disaster” published by the World Bank, January 2010)

Recording, Documentation, and Information Management for Conservation of Heritage Places, The Getty Conservation Institute, Los Angeles 2007

European Confederation Of Conservator-Restorer Organisations (ECCO): ECCO Professional Guidelines, Brussels, ECCO, 2002

Values and Heritage Conservation, Research report, The Getty Conservation Institute, Los Angeles 2000;

Feliden, B.M., Jokilehto, J., Management Guidelines for World Cultural Heritage Sites, ICCROM 1998

Landmarks of a New Generation: User’s Manuel, The Getty Conservation Institute, 1997

Ward, Ph., The Nature of Conservation, Getty Conservation Institute, 1989

Jokilehto Jukka, A History of Architectural Conservation (with other sources), ICCROM, 1986

Guidelines on preservation of movable cultural heritage

BACKGROUND

I. THE ENVIRONMENT

Main factors influencing the museum objects

1. Moisture – Relative humidity (RH) factor (temperature and circulation of air)
2. Effects of light system
3. Micro-organisms /Insect Pests
4. Atmospheric pollution / presence of dust

II. STORAGE AND DISPLAY OF COLLECTIONS

III. TRANSPORTATION

Some basic principles for record keeping and documentation

SELECTED SOURCES

BACKGROUND

The proposed Guidelines on Preservation of Movable Cultural Heritage are prepared by the PCDK project team. Preliminary review of the working document of the Guidelines was made by the CoE expert, Mr. John Bold (United Kingdom). The Guidelines intended to be used as a tool for providing conditions and conservation standards for public (museum) collections, particularly for the measures of safeguarding and presentation of objects, items, artefacts as nearly as possible in an unchanging state. The Guidelines attempt to compress an extremely broad context of the subject in question. Further extension and modification of the methods shown is highly recommended.

The Guidelines conforms to the current Kosovo legislation in the field of cultural heritage protection. It particularly follows the Cultural Heritage Law No. 02/L-88/2006 (art. 4.16, 9.12, 9.13 and 9.15) and Regulation No.06/2008 on Security Measures for Movable Cultural Heritage (art. 2.3).

Preservation of museum objects is a shared role between the curator and the conservator. Thus, mutual understanding and respect for each other's role and responsibilities to the collection are important. While the curator is skilled in the management and use of the museum collection, the conservator is skilled in the theoretical and practical aspects of preventive conservation and performing examination and conservation treatments of museum objects.

Most conservators are specialised in specific types of materials (paintings, furniture, paper, textiles, metals, ceramics, glass and stone, photographs, archaeological or ethnolographic objects). But, considering that prevention is always better then cure, as responsible museum's staff the skilled, i.e. licensed conservators should be involved in investigation and development of appropriate conditions for presentation, storage and transportation of movable cultural assets. [1]

- *Conservation Assessment*

An assessment for the various factors that may affect the preservation and care of the museum collections is one of the first steps to be undertaken in the museum management strategy. Such an assessment should be focused on the museum environment in the broadest sense, taking into account both physical and organisational aspects of a museum.

The Guidelines are concentrated on the physical environment as a set of conditions in which collections are housed, exhibited, use and transported. The analysis that results from the assessment should serve as the basis for a conservation plan for the collection that take into account the requirements of both the collection as well as its building.

Prishtinë/ Priština, May 2012

I. THE ENVIRONMENT

Main factors influencing the museum objects

1. Moisture – Relative humidity (RH)[2] factor (temperature and circulation of air)
2. Effects of light system
3. Micro-organisms /Insect Pests
4. Atmospheric pollution / presence of dust

1. RH and Temperature

<u>The RH and temperature are essential components of the museum environment. The RH and the temperature should be kept as constant as possible.</u>

1 The legal basis for licensing conservators for conservation and restoration activities on tangible cultural heritage assets was given in the Cultural Heritage Law (4.16). According to that there is a need for development of a sub-legal act on this matter.

2 Relative humidity (RH) is the amount of water vapour contained in the air at a particular temperature compared with the total amount of water vapour the air can contain at the temperature.

As the RH is a measure of the amount of water-vapour contained in the air at a particular temperature the capacity of the air to hold water-vapour varies according to the air temperature, the changes in air temperature often lead to quite significant alterations to the relative humidity. This closely linked connection of temperature and relative humidity could be described as the following: as temperature rises, the relative humidity drops, as the temperature drops, the relative humidity rises.

Identification of the source of the problem and measures for prevention

Extensive or erratic changes in RH can fatigue the structure, causing cracks, flaking, splitting, etc. Various materials respond differently over a range of humidity levels. The desirable relative humidity levels are quoted as being from 30%-60%, depending on the category of collection objects [3], as well as on the levels of condensation in different climate zones;[4] Some objects may require very precise levels of RH control. Specific levels can be maintained by specially designed humidity cases independent of localized variations in the air-conditioning system.

The temperature for safeguarding the collections in museums should be kept constant in the range 18-22°C.

Extremes and locations of relative humidity and temperature which damage (change) collections may be caused by:

Regional climate - particularly significant for the objects displayed outside.

The climate within the buildings: because the buildings are not fully sealed, the outside conditions have influence inside the building

Localised climate within the buildings: although the buildings are not fully sealed from the outside water conditions, they act as barriers if the air-conditioning and heating systems provide optimal/effective climate conditions

Microclimate: within the buildings there are localised climates and microclimates where conditions vary from the conditions of the other part of the building. If it is arranged to put the object in special cases, boxes, frames, they can develop their own microclimate

Visitors: Visitors are important to museums. But, they could have an effect on the local climate depending on: how many visitors there are (individually or in groups); how long they stay; their ages, etc.

Measures to be considered:

Modifying the conditions in the building:

Air-conditioning. In consideration of installing air conditioner(s) attention should be put on the following:

- Installing a system which not only regulates the temperature but is capable of controlling the humidity as well;
- To operate continuously: Although it may be tempting to turn it on or turn it off as a cyclic process, the variations could cause more damage to the collection than no air-conditioning at all.
- To be well maintained otherwise there could be fluctuations in the environment.

Heating. Raising the temperature affects relative humidity. It should be remembered that:

- heating a building in an already dry environment will lower the relative humidity
- heating a building when there is an additional source of water will evaporate more of the water
- in order to raise the temperature without lowering the humidity, additional water is needed. Additional water

3 A table (insert) on relative humidity levels according to the different materials: 1. Archaeological objects of stone and other inert materials: 60%-40%; 2. Arms, armor, metals: 40%-20%; 3. Ethnographic bark, cloth, basketry, masks:60%-40%; 4. Ceramic, tiles, stone: 60%-20%; 5. Coins various: 40%-20%; 6. Costumes, textiles, rugs, tapestries:50%-30%; 7. Furniture:60%-40%; 8. Glass:50%-40%; 9. Paintings on canvas or wood: 55%-40%; 10. Paper:50%-40%. (table used from the article of Nathan Stolow, Procedures and Conservation Standards for Museum Collections in transit and on Exhibition, UNESCO 1981, p.14).

4 This is particularly of value in galleries which suffer from condensation in the winter-time. Thus, in northern temperate climate the RH can be programmed from 40%-60% over a twelve-month period, thereby minimizing condensation on the inside of exterior building walls. In drier climates (as Kosovo territory climate is) the programming may be from 30%-50% RH.

sources could be mechanical devices (humidifiers) or dishes of water left to evaporate

The building construction and its maintenance – the building as a "buffer zone":

General conditions:

- A building made of thick stone walls or cavity- brick walls with high ceilings provides good insulation against climatic changes;
- A well-maintained building provides the maximum possible seal against fluctuations in the outside environment;
- A building in which gutters are kept clean, cracks in the walls and ceilings are repaired and the roof is well constructed and maintained improves the stability of the temperature and humidity.

2. *Effects of light system*

The light sources (sun, light bulbs and fluorescent tubes) give out forms of radiation. The most significant of these are ultra violet (UV) and infrared radiation. Light and UV radiation produce photochemical reactions on the materials that potentially could be the most damaging forms of energy presented in the museums/galleries. Although the infrared radiation is less energetic than the visible light and UV radiation it can cause the objects to expand, leading to mechanical changes but also it can cause chemical changes to progress more rapidly. These factors can produce more damage on the organic materials among which the most sensitive are textile, drawings, prints, books, furniture.

Measures to be considered:

It is important to remember that once started the photochemical reaction can continue even after the exposure to light or UV radiation has stopped.

In order to minimise damage, lighting levels should be kept low. In considering the appropriate levels of lighting one of the main factor to be taken into account is the assessment of how sensitive the materials are to damage by light and UV radiation.

General conditions to be provided to reduce the rate of deterioration are:

- by exposing objects to light only when necessary;
- by making sure that the light is not too bright and/ or too close to an object, and
- by eliminating UV radiation (using UV absorbing filters)

If the collection includes items that are likely to be damaged by light it is suggested[5]:

- to group the items in one area with appropriately low light levels,
- do not keep such items on permanent display,
- rotate items in the exhibition, so their annual exposure to light is kept low, and
- cases, vitrines, cabinets, etc. should be well removed from light sources to prevent build-up of hot local environments.

3. *Micro-organisms /Insect Pests*

There are numerous species of insects and moulds that can severely damage many types of organic materials in the collections[6] if they are not controlled. Controlling them is very difficult if there is no ability to recognise the signs of insect and mould activity and/or the type of chemicals to be used, but the priority is given to the preventive measures to the environment .

Measures to be considered:

Control of the environmental conditions

The activity of micro-organisms which give rise to mould growth and mildew formation depends on the RH. Because it is impossible to eliminate the micro-organisms, i.e. to stop fungal

5 An outline of guidelines of general principles regarding the lighting levels, UV levels and length of exposure to light for materials of different sensitivities are given in: Recollections, Caring for Collections Across Australia, Damage and Decay, 1998, 11,12

6 On different types of insects and their activity to the materials in: Recollections, op.cit. 46-51.

spores on the objects, with controlling the relative humidity we can make the environment unfavourable for their development and minimise the consequences of their activity. In general, if the RH is maintained at a low level, i.e. below 65% – spores can not germinate. But, it is also important to be considered that if the RH is too low (lower than 45%) some materials could be damaged.

There are situations, particularly in buildings without air-conditioning, when it can be difficult to control the temperature and the RH. In these cases the following should be considered:

- To move the items presented near the damp walls or are in contact with cold surfaces where the local RH may be high enough to permit mould growth
- Make sure that there is an adequate ventilation
- Store the materials sensitive to or supportive of mould growth in acid-free wrappers or boxes or at least cover with dust covers
- Keep objects on open display clean
- Regularly inspect the environment and objects

Control of insect pests

The intention is to use low-toxic or non-toxic methods. Some of these methods of insect control are:

- Use of low temperature
- Fumigation using controlled atmospheres: fumigation with freezing and exposing the material for varying lengths of time to an atmosphere which lacks oxygen
- Use of sticky traps that incorporate "pheromone" (chemicals produced by the insects that cause a certain behavioural or physiological response)
- Providing biological and chemical control by carefully selecting and applying pesticides .

4. Atmospheric pollution / presence of dust

Three main factors of damaging pollutions that can affect the materials are:

- The external environment that can produce dust and atmospheric pollution (pollutants such as – sulphur dioxide, salt-laden winds and carbonaceous material)
- The environment inside the museum – the exhibition space and/or storage place that can produce dust and pollution through workshop, conservation activities, etc. (pollutants such as – acetic acid or formaldehyde off gassing from display cases, the dust from the workshops, the dust from the cement or concrete of the new building, etc.)
- Materials that are used to store or to display objects which can contain harmful chemicals.

Damaging pollutants are usually referred to as being:

a) particulate or aerosols: solid particle suspended in the air, or

b) pollutant gases: sulphur dioxide, nitrogen oxides carbon dioxide and ozone resulted from the off gassing of chemically active materials in the museum, or from pollution in the external environment.

Measures to be considered:

Most of the options for controlling pollution require expert advice and financial means, but there are some measures which offer protection with little cost and effort:

- Use display cases and layers of storage to provide a protective local environment for the objects;
- Frame and glaze artifacts which are on display
- Provide archival-quality boxes for fragile or susceptible objects
- Cover large objects which will not fit in to storage cases or store in boxes with appropriate internal covering when they are not on display.

II. STORAGE AND DISPLAY OF COLLECTIONS[7]

Environmental conditions:

Appropriate conditions for storage and display of collections in environment are when:

- temperature is constant and moderate: in the rank 18°-22°C
- relative humidity is constant and in the rank of 45%-55%
- light is kept to the minimum of the necessary activity.

Places/sites for display and storage

- Location: the most appropriate space is the central area of the building buffered from the external environment influence. If there is a risk of flooding the basement should be avoided
- The area should not contain water, drain or steam pipes
- The area should have reasonable ventilation

Storage system

- layers of storage by wrapping objects in tissue paper and/or putting them in boxes to avoid fluctuations of temperature and RH, dust, pollution and insects and the damaging effects of light
- providing easy access;
- taking care not to stack too many storage boxes on top of each other because this can make access difficult and cause damage to the objects packed, as well as a safety risk to the conservator or curator.

Fire control

The fire-fighting systems that utilize Halon (a fluoro-hydracarbon gas) at the moment is more effective for quenching fires the moment that heat or smoke detectors are activated. It is also less dangerous system (less toxic and with higher concentrations that can be breathed before causing intoxication), than the usually provided system of carbon-dioxide gas.

III. TRANSPORTATION

It is well known that the risk of damaging the collections and/or individual objects increases when they are moved over long distances. They could be subject to damage from: vibration, particularly from vibration and impact during loading and loading from trucks and airplanes, fluctuations and extremes of RH and temperature, light and UV radiation and pollution. Therefore, if there is a need to transport objects they should be protected from the above mentioned factors.

Preparation for travel – information to be provided:

Before an object travels, it is important to determine whether it is fit to withstand the rigours of the journey. It should be considered that some of the objects are too fragile to travel. In any event, once there is a decision that the object(s) can travel, there should be complete information on:

- Where it is going and when
- Whether it is to be accompanied there and back by a curator
- Who will take the responsibility for it while it is there
- What the environmental conditions are like at the destination(s)
- How it is being carried (important for the packing system)
- Insurance and other financial means.

Ways of protection:

There are number of ways of protecting objects for travel. The choice can be determined by:

7 The instructions presented here are general, i.e. they are related to mixed collections of different types of objects. Any specific or more sensitive type of objects/material should be treated under special conditions.

- the number of items being carried,
- the nature (sensitivity) of the materials, weight, shape and size
- how they are being carried and the mode of transport
- the nature of the safeguarding measures prescribed by the owner and/or responsible entity.

The safest way to transport an object is in a properly built and suitably padded crate.

Most crates consist of: an outside shell of timber forming a box; a waterproof lining which can be plastic sheeting, tar-paper or a waterproof insulation layer, a lid which is well sealed (the seal is usually of foam or rubber gasket. The interior of the crate will vary depending on the nature of the items to be transported, but always should contain foam padding to absorb vibration.

General packing instructions:

It is important to include unpacking and repacking instructions and an inventory in each crate. It is also important to label individual packages within crates. Appropriate labels should be attached to indicate that for particular listed objects the items are fragile and there is a need of special and careful handling of the crate.

Whatever system of preparation or pre-packing are used, they should be well described and included in the carrying documentation.

Some basic principles for record keeping and documentation in the museums

Providing adequate care for long-term preservation of collections also requires museum policy for the procedures how the objects/artifacts are accessioned, deaccesioned, catalogued, loaned and cared for. The documentation of the object itself provided through the inventory process (see the Guidelines on Inventory of Cultural Heritage Assets, part: Inventory of movable cultural heritage assets) is the basic information to be developed through periodic inventories to ensure that the objects are still in appropriate condition. These inventories should provide:

- Details of any damage to the objects,
- Results of periodic condition reports (that help to determine deterioration rates, if any)
- Details of any conservation treatments on the objects
- The exact location of the objects .

The established digital system of data-base is still the best practice in keeping tracks of all the museum records. Keeping the printed records in using acide-free paper and store them in acide-free folders is also recommended. At least one paper copy and digital copy should be kept in a fire proof place in the museum's premises, while the another copy should be secured off-site.

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