
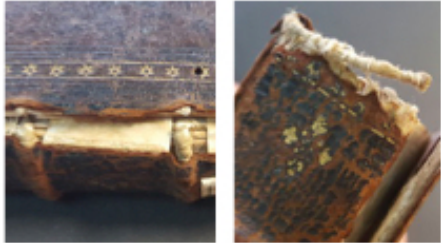





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1. Text block	Volume	Parchment	101 folios (98 numbered)	
		Paper	8 folios	
			Gilded and gauffered edges	
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	Endbands	Hemp core and Linen thread.	Single core with 4 anchors	
	Spine reinforcements	Manuscript parchment waste; manuscript and printed-paper waste.	Five Reinforcements between sewing supports paste under pastedowns.	
	Channelling	Groove at 45°	Semi-sigmatic	
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Content

Foreword	<u>4</u>
Reconciliation through reconstruction? The Role of OSCE for Cultural Heritage Protection in Kosovo	<u>6</u>
SAFECULT Erasmus+ project and the urgent need to have a European skills framework for disaster risk management in the field of written cultural heritage	<u>23</u>
The conservation of a Book of Hours in the use of Rouen - An interdisciplinary approach to understanding its multifaceted identity	<u>36</u>

Foreword

On February 24th of this year, I was the interim chief editor of «Conservation Update» as the majority of colleagues had dropped out, most of them due to the pandemic. Being in charge and having decided on issues dedicated to individual topics, I had the spontaneous idea to announce an issue for which we in particular welcomed papers, to demonstrate the **peaceful cross border co-operation in the course of conservation activities** of any kind **and the peace-fostering power of cultural heritage work**. As the April issue 1/2022 was already in the process of layout back then, it is the recent number 2 of this year, which holds papers which reached us answering this specific call.

The first paper is a report on the activities of a particular work programme of OSCE, the second paper presents a report on a dedicated EU project, and the third is a “classic” article about the interdisciplinary international work of conservators.

Having introduced you to the idea of this CU issue, allow me to say a word about the periodical in general.

"Conservation Update", the periodical of the European Research Centre for Book and Paper Conservation-Restoration, is now a peer-reviewed, open access periodical with DOIs for each article and the periodical itself, an ISSN number, two new chief editors (both conservators and working in different countries and with different background), an interdisciplinary international board of peers, and a team of native speakers proofreaders. We document every step of processing the papers in an external server where access can be given in case needed. "Conservation Update" is finalised by a professional designer who is also a conservator and does the layout, and a reliable webmaster, and its own webpage <https://conservationupdate.com/>

All this high end process is offered to the authors for zero costs. This is unique and only possible due to the joint effort of voluntary work by highly educated conservators and other professionals in the field of written and graphic heritage conservation. Still ahead is now to re-apply for ranking. The first attempt was turned down, and some changes were made based on suggestions meanwhile. We already received the e-mail from one of the ranking bodies, indicating they have us in line to get listed. As soon as this is done, the journal will “have it all”.

Another change which was made recently, which was actually initiated by the “Indonesian” issue, where we suddenly faced a number of articles falling into one umbrella topic, is that we will formulate topics for each and every issue of "Conservation Update". This is meant to make the individual papers even more attractive for the readers, but also for the authors, because their contributions gain a particular context. We will of course also still select extraordinarily interesting papers aside the main topic.

Finally this is the place to thank all previous colleagues, who nourished the "Conservation Update" to bring it to the recent state: the critical voices, the hard-working former chief editors and peers, the previous layouter, and of course also all the authors who entrusted their contributions to us.

From 1/2023 onwards we will run the periodical with a new team of two chief editors [Marta Soliva Sánchez](#) and [Manto Sotiropoulou](#), three proof readers coming from the UK: Katarina Kelsey, Mathilde Renauld (UK) and Charlotte Wilkinson (UK), and the relatively new layouter and new layout (who already did the last 2 issues: Anja Props) as well as countless peers, who are either from a core team of sort, or are found afresh depending on the particular topic.

For the upcoming issue the particular topic “Reused Islamic Bindings” was identified by the new team and I wish them and all of us all the best.

Patricia **Engel**,
Chief Editor

Reconciliation through reconstruction? The Role of OSCE for Cultural Heritage Protection in Kosovo

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ABSTRACT

The efficiency of international governmental organisations (IGOs) depends on 1) their mandates and 2) their financial means to perform their mandate. In Kosovo, the tasks of IGOs in the field of cultural heritage protection has shifted since 1999 within 15 years from being agencies with quasi-state related administrative responsibilities to providers of capacity building, expertise and of extra-budgetary funds. At the same time, the reconstruction of the damaged and destroyed assets of cultural property belonging to the different communities in Kosovo was placed in the wider frame of reconciliation of the divided societies. Twenty years after the conflict, which caused not only immense (material and immaterial) damages but also thousands of victims, the reconstruction of the destroyed and damaged heritage is nearly completed. However, did the reconciliation among the different (minority and majority) communities go in hand with the rebuilding of the heritage as designed by the “international community”? The description and analysis of the activities of the Organization for Security and Cooperation in Europe – Mission in Kosovo (OMIK) in the field of cultural heritage within the last twenty years should demonstrate, that reconstruction activities do not automatically guarantee the reconciliation of the society. The success of international stakeholders as contributors to reconciliation depends also on the positive reception of their help by public and individual stakeholders in the hosting country.

Introduction

UNESCO ¹ and (in the European context) the *Council of Europe* (CoE) enjoy high popularity as international (governmental) organizations (IGO) designed not only to save cultural heritage, but also to “create” new heritage: Both organizations run programs to “enrich” heritage with labels. While UNESCO with its “World Heritage” became the world-leading agency in providing globally recognized cultural heritage-labels ², the CoE launched – inspired by the successful example of World Heritage – its *European Cultural Routes*, followed by the *European Heritage Label*, which was initiated by the *European Union* (EU). However, the “labeling” of heritage should not be the final aim itself (e.g. in order to promote tourism), as all these organisations underline their endeavors through the protection of cultural heritage to contribute to a better society, which is characterized by cultural diversity, mutual respect and tolerance. Apart from the labelling of heritage, there are more tasks undertaken by IGOs: Capacity building, (e.g. enhancing the capabilities of institutions and individuals in the implementation of tasks through providing missing expertise), standard setting (e.g. the drafting of international legal instruments and non-binding guidelines), the implementation of restoration and rehabilitation projects are – e.g. UNESCO’s – most visible activities in the field of cultural heritage. As mentioned, these activities follow the ultimate aim to contribute to a peaceful and prosperous future of humankind.

¹ *United Nations Educational, Scientific and Cultural Organization*

² *Beside the World Heritage List, UNESCO created also the “List of World Heritage in Danger”, the “List of Intangible Cultural Heritage and the Register of good safeguarding practices”, the “List of Intangible Cultural Heritage in Need of Urgent Safeguarding” and the “Memory of the World”.*



Fig. 1: Three well-known labels of three international organizations with high visibility. The notion of UNESCO is strongly linked with its World Heritage Convention. This successful example of labelling cultural heritage was taken over (not only) by the CoE and the EU. (Sources: internet)

The aspect of “branding” of cultural heritage as a contribution to a “better society”, however, is not linked with all international organisations active in the field of heritage protection. E.g. the *Organization for Security and Cooperation in Europe* (OSCE) is active in both fields concerning the protection of cultural heritage as well as for building of an open, democratic and pluralistic society. However, with regard to its activities in the field of cultural heritage protection, it cannot compete with the well-established cultural heritage players on global and European level, as UNESCO, *Council of Europe* and the *European Union*. OSCE does neither issue any specific labels (which will attract all kind of heritage-tourism-related activities), nor it compiles lists of remarkable heritage, nor it is engaged in the restoration of monuments. What kind of tasks do remain for OSCE in the cultural heritage field in order to contribute to reconciliation and finally to a “better society”?

1) CSCE's and OSCE's (early) links to culture and cultural heritage

The importance of cultural heritage as a global, “all-inclusive” task for an IGO can be demonstrated e.g. through UNESCO's work. OSCE's principal tasks follow UNESCO's goals for a peaceful Europe by respecting human rights, rule of law and democracy; however, culture and cultural heritage are not in OSCE's foreground. OSCE goes back to the early 1970ies to the *Conference on Security and Cooperation in Europe* (CSCE). During a state conference in Helsinki on 1 August 1975, 35 participating states signed the *Final Act*³. This political agreement (the *Final Act* does not constitute an international treaty with legally binding obligations) aimed at enhancing the cooperation between East and West at the northern hemisphere, which was – until the collapse of the communist regimes – characterized by the Cold War and arms race.

Although of minor importance, the term “cultural heritage” is mentioned twice in the *Final Act* (which constitutes a document of 59 pages) in different contexts: In the chapter on the promotion of tourism,⁴ the signatories declared vaguely, that they “will endeavor, where possible, to ensure that the development of tourism does not injure cultural heritage.”⁵ In the fields of cultural cooperation and “exchange and the dissemination of cultural property”⁶, cultural heritage should serve to bring the East and West closer to each other –

a demand which was quite utopian during the Cold War in the 1970 and 1980ies:⁷ The states should “further development of interest in the cultural heritage of the other participating States, conscious of the merits and the value of each culture.”⁸ One has to take into consideration that during the Cold War, Europe was divided by the *Iron Curtain*, which restricted cultural exchange to a minimum.

Despite this rather vague mandate in the field of cultural heritage, CSCE (and its successor in 1995, the *Organization for Security and Cooperation in Europe*, OSCE), took steps towards capacity building by organizing conferences. Only after 1999, with the creation of OSCE's “Mission in Kosovo” (OMIK), OSCE included the protection of cultural heritage on field level in its daily agenda; while on headquarters level – OSCE's Secretariat is based in Vienna – initiatives against smuggling and illicit traffic of cultural property were elaborated. However, unlike UNESCO and CoE, OSCE neither developed any legal instrument, nor it created any marketing-related label.

During the first year of CSCE, culture and cultural heritage served as means for policy of détente between East and West.⁹ A series of conferences underlined this endeavor. The wide field of cultural cooperation and cultural policies stood e.g. in the focus of the Mediterranean countries. Following the *Meeting of Experts within the Framework of the Mediterranean Chapter of the Final Act* in Valletta

⁷ Kleinwächter 1993

⁸ *Final Act 1975*, p. 51: “Exchanges and Dissemination: To contribute to the improvement of facilities for exchanges and the dissemination of cultural property, by appropriate means, in particular by: [...] encouraging, in the way they deem appropriate, within their cultural policies, the further development of interest in the cultural heritage of the other participating States, conscious of the merits and the value of each culture; [...]”

⁹ More detailed see Lindemann 1986

³ *Final Act 1975*, <https://www.osce.org/files/f/documents/5/c/39501.pdf>

⁴ *Final Act 1975*, p. 32

⁵ *Final Act 1975*, p. 35: “The participating states will endeavor, where possible, to ensure that the development of tourism does not injure the environment and the artistic, historic and cultural heritage in their respective countries.”

⁶ *Final Act 1975*, p. 50

in 1979, economic, scientific and cultural cooperation in the Mediterranean was discussed in a seminar in Venice in 1984.¹⁰ On that occasion, the participating countries focused on the cooperation for the conservation, protection, safeguarding and enhancement of the cultural heritage in the fields of archaeology, architecture, arts and crafts. The then reference to the *investigation of underwater archaeological remains* constitutes an early mention of this category of heritage.¹¹ Further points of cooperation were e.g. the training of professional staff and cultural personnel.

The *Cultural Forum of the CSCE* in 1985, held in Budapest, was the first CSCE meeting in a Warsaw Pact state and examined the cultural provisions of the *Final Act*. Furthermore, “leading personalities in the field of art and culture discussed the problems of cultural creation, as well as dissemination and cooperation, including the promotion of exchanges.”¹² Although the divided Europe set restrictions (which surely influenced this event), the Forum offered new opportunities of exchange between East and West.¹³

A couple of years later, in 1990, during another *CSCE Meeting on the Mediterranean*,¹⁴ the preservation and protection of cultural heritage and of historical centres were again on the agenda. As the protection of cultural heritage was “of great importance for the balanced development of the Mediterranean countries”,¹⁵ the discussions and conclusions emphasized an enhanced cooperation among the states in the Mediterranean, including the

strengthening of the role of museums and the common fight against illegal traffic of cultural property. The reference to the importance of underwater cultural heritage (as already done in 1984) underlines the importance of this field of heritage, which remained – on international level – largely non-protected until 2001.¹⁶

*The Cracow Symposium on the Cultural Heritage of the CSCE Participating States*¹⁷ represents a further step to enhance the cooperation among the Participating States in the fields of culture, arts and cultural heritage. One has to note that in 1991 Europe was not only divided into (at least two) blocs, but inter-state cooperation and exchange of expertise in the field of culture were rare – contrary to the present situation, where the *European Union* facilitates international cooperation – also with non EU-member countries – through INTERREG projects in the field of culture, tourism and infrastructural development. The *Cracow Symposium* offered through different working groups the opportunity for a broad exchange of views. The final document¹⁸ of the conference contains recommendations in the field of human rights and their relation to arts and culture, cultural heritage and its restoration. Many demands, like the preservation of historic city-centres, effective protection of heritage during disasters, adequate learning- and training opportunities as well as regular exchange among experts, remain valid until today. The important role of NGOs in the frame of awareness raising and the importance of contemporary art as future

¹⁰ Venice, 16 October 1984

¹¹ <https://www.osce.org/files/f/documents/f/9/16225.pdf>

¹² CSCE 1985, details about the preparation of that meeting, see CSCE 1984b

¹³ Pabsch 1986

¹⁴ Palma de Mallorca, 24 September – 19 October 1990

¹⁵ CSCE 1990

¹⁶ In 2001 the UNESCO “Convention on the Protection of the Underwater Cultural Heritage” was adopted. It entered into force in 2009, http://portal.unesco.org/en/ev.php-URL_ID=13520&URL_DO=DO_TOPIC&URL_SECTION=201.html#ENTRY (accessed 28 June 2022)

¹⁷ Cracow, Poland, 28 May – 7 June 1991

¹⁸ CSCE 1991, see also Sailer 1991, and Bulletin 1991

heritage were a highlight. The Symposium served not only as an opportunity for an exchange of views between East and West, but also to formulate demands to the respective governments – demands which are still of actual importance during the last 40 years.

Consequently, the early activities of the CSCE in the late 1970ies and 1980ies provided a platform of exchange between eastern and western countries – at a time when the Cold War and the Iron Curtain prevented a free and broad flow of information between the two blocs. While nowadays UNESCO, CoE and especially EU provide dense and regular opportunities of cooperation in Europe and beyond, the impact of early *trans-bloc* activities enabled by CSCE should not be underestimated.

2) OSCE's present involvement in Cultural Heritage

In 1995, CSCE was transformed into the *Organization for Security and Cooperation in Europe* (OSCE) with its headquarters (the “Secretariat”) in Vienna. Only in the last fifteen years, the Organization showed activities in two fields of cultural heritage: the fight against illicit traffic (administered by OSCE's Secretariat) and its reconciliation activities undertaken by the *OSCE Mission in Kosovo* (OMIK).

2a) Illicit traffic and smuggling of cultural property

During the last ten years OSCE's participating States and its *OSCE Partners for Co-operation* witnessed an increase in the looting of archaeological sites and illicit cross border smuggling of stolen art works, of archaeological materials and antiquities. Close connections of these criminal activities exist to organized crime and to money laundering. Following the recommendations arising from the 2014

annual meeting of the *OSCE Border Security and Management National Focal Points (NFP) Network*, OSCE identified the fight against illicit traffic as a common task through its *Border Security and Management Unit* (BSMU) at its Secretariat. Since 2016, OSCE organizes workshops on “Combating illicit cross-border trafficking in cultural property in the OSCE area” in Italy,¹⁹ Cyprus,²⁰ Montenegro²¹ and in Central Asia.²² In Bosnia and Herzegovina, OSCE published a brochure.²³

In 2021, BSMU proposed a project for combatting illicit traffic by applying a broad approach: It covers an academic course to protect movable cultural property against looting and smuggling. This training course shall be provided by the Danube University Krems/Austria.

2b) Cultural Heritage Protection as Task of the OSCE Mission in Kosovo

With regards to cultural property, beside OSCE's activities on Secretariat's level, the Organization is also active in the field: Among its 14 field missions and offices in South-Eastern Europe, Eastern Europe, the South Caucasus and Central Asia²⁴ is also the OSCE's *Mission in Kosovo* (OMIK). It was established in 1999 based on *UN Security Council Resolution 1244*. In that Resolution, also the tasks were allocated among the different international stakeholders. In this context, OMIK's mandate was installed as pillar III of the *United Nations Mission in Kosovo* (UNMIK²⁵), being responsible for democratization and institution build-

¹⁹ OSCE 2017

²⁰ OSCE 2017a

²¹ OSCE 2018

²² OSCE, OSCE 2018a, OSCE 2018b, OSCE 2019

²³ OSCE Brochure

²⁴ <https://www.osce.org/where-we-are> (accessed 12 July 2022)

²⁵ <https://unmik.unmissions.org/> (accessed 12 July 2022)

ing. Since then, OMIK is involved in reconciliation-activities.

Cultural Heritage in Kosovo

Cultural heritage and its protection in Kosovo play an important role in the daily discourse in Kosovo. For many centuries, Kosovo has been at the crossroads of cultural exchange of the Mediterranean world. For some 600 years, it was considerably shaped by the European Islamic tradition. Among the heritage, which remained from the centuries-long Ottoman rule (which ended in 1912), are e.g. some 560 mosques²⁶, furthermore, there were some hundred monasteries and churches of the SOC – not all of them remained. On the one hand, there are many tangible remains with heritage values, on the other hand the question of “ownership” and interpretation of the history is still a heavily debated issue: Kosovo Albanians and the minority Serbian ethnicity (including the *Serbian Orthodox Church*) hold contrary views, which are also twenty years after the conflict neither mitigated nor solved. Moreover, the heritage of minority groups like of Roma’s, Ashkali’s and Egyptians is still widely unknown and lacks any promotion. Consequently, questions referring to the identification, interpretation, protection and promotion of cultural heritage are intrinsically linked to political positions. While for Serbia the area in question constitutes the “holy land”, the Albanian majority community interprets the Serbian orthodox churches and monasteries as the continuation of a built tradition at former Illyrian places. As a result, all activities in the field of rehabilitation and resettlement in a post-conflict area – undertaken either by local- or by international actors

in Kosovo – have to follow a political agenda. Consequently, questions regarding the restoration and reconstruction of built cultural heritage are never merely technical, as they have to be seen in a political context. In this regard, the *Serbian Orthodox Church* (SOC) as owner of the churches and monasteries on the one hand enjoys privileges granted by law.²⁷ Although the *Law on Special Protective Zones*²⁸ should prevent uncontrolled economic development and unpermitted constructions around the churches and monasteries, the factual implementation of the Law is hampered by the missing opportunity of communication between SOC and the other stakeholders (Ministry of Culture, Ministry of Spatial Planning, municipalities and international community).

Cultural heritage from the different ethnicities in Kosovo suffered from severe intentional destruction – however, at different times of the conflict in 1998/99: Under Serbian rule, heritage of the Albanian community was systematically targeted and destroyed (e.g. 40 % of the some 560 mosques, *tekkes* and *kullas*).²⁹ After the withdrawal of the Serbian troops in June 1999 during the NATO-led *Operation Allied Force*³⁰ (and in many cases before the arrival of KFOR troops), some 80 sites of Serbian religious heritage (churches, monasteries and cemeteries) were destroyed or

²⁷ Articles 7A and 8, Law no. 02/L-31 on Freedom of Religion in Kosovo (Official Gazette of the Provisional Institutions of Self-Government in Kosovo / Pristina: Year II / no. 11 / 01 April 2007), amended by Law no. 04/L-115 Law on Amending and Supplementing the Laws related to the Ending of International Supervision of Independence of Kosovo.

²⁸ Law no. 03/L-039 on Special Protective Zones, 4 June 2008, <https://gzk.rksgov.net/ActDetail.aspx?ActID=2529> (accessed 22 June 2022)

²⁹ Riedlmayer, 2014, *unpag.*

³⁰ The operation lasted from 24 March until 10 June 1999.

²⁶ Riedlmayer 2014

damaged by Kosovo-Albanian forces or by local extremists.³¹ The publication by UNESCO of a leaflet on basic principles of the [1954 Hague] Convention for Kosovo in 2000 came too late in order to exert any mitigating effect.³² Later, in March 2004, during a region-wide uproar, again some 35 places of Serbian heritage were targeted and destroyed.

International Assistance for the Safeguarding of Cultural Heritage in Kosovo

After the conflict in 1999, the situation of the cultural heritage in Kosovo was one of the issues the international community had to deal with.³³ Under the lead of the *United Nations Mission in Kosovo* (UNMIK) – among many other tasks – the rehabilitation of the damaged and destroyed heritage was initiated. As a first step, the identification of the damaged and lost heritage was undertaken.³⁴ Reports also covered the situation of museums,³⁵ archives and libraries.³⁶ Emphasis was made on the assessment of the state of conservation of secular and religious buildings. While the inventories were jointly undertaken by the *Council of Europe* and UNESCO, which identified also

³¹ Figures according to Riedlmayer 2014, *unpag.* Overview in SOC 1999. It seems that the robust construction of some monasteries and churches – especially which were built in the era after 1989 – could withstand attacks through “light” weapons.

³² ICRC 2001

³³ E.g. Council of Europe, Recommendation 1511 (2001) of the Parliamentary Assembly on the cultural situation in Kosovo, <https://pace.coe.int/en/files/16895> (accessed 12 June 2022)

³⁴ E.g. Herscher-Riedlmayer 2000

³⁵ E.g. Riedlmayer 2000

³⁶ E.g. Riedlmayer 1999, UNESCO 2000; at Harvard University was in summer 2000 an exhibition “Burned Books and Blasted Shrines: Cultural Heritage Under Fire in Kosovo” by A. Herscher and A. Riedlmayer, <https://www.archnet.org/publications/5471> (accessed 12 July 2022)



Fig. 2: The bell tower of the Church of Holy Virgin Hodegetria (village of Mushtisht/Mušutište, municipality of Suharekë/Suva Reka) could withstand the attacks by the aggressors in June/July 1999, whose weapons were too “light” to destroy fully the site. Its reinforced concrete construction dates back only to 1989. The 1989 reconstructed monastery could serve its function only for some ten years. The site still lies in ruin, as the Serbian community, which inhabited the place, has meanwhile left and the function of the church has ceased. (photos: author, 5 May 2022)

the necessary conservation measures³⁷), the Reconstruction Implementation Commission

³⁷ UNESCO 2004, UNESCO 2005. Note, that the targeted religious communities, namely the SOC in 1999 and the Islamic Community in 2000 published their reports already years before.

for *Orthodox Religious Sites in Kosovo* coordinated the rehabilitation work.³⁸ For the reconstruction of some 75 monuments (48 of the Serbian Orthodox Church, 14 of the Islamic Community and 13 vernacular sites) a required amount of 40 Million Euro was identified.³⁹ UNESCO raised some 10 million US\$ for the rehabilitation fund.⁴⁰

Based on the Resolution no. 1244⁴¹ of the UN-Security Council, in 2001 UNMIK undertook steps towards institution-building and started to shift governmental responsibilities from the UN-administration to the *Provisional Institutions of Self-Government* (PISG), in whose framework the *Ministry of Culture, Youth and Sports* (MCYS) was created. In 2004, upon request of *Serbia and Montenegro*, (which was the state party to the World Heritage Convention at that time) the *World Heritage Committee* included the Monastery of Decani in the western part of Kosovo in the *World Heritage List of UNESCO*.⁴² In 2006, the site was – under the name *Medieval Monuments in Kosovo* – extended by three additional parts⁴³ and also included in the “List of World Heritage in Danger”.⁴⁴ In the same year, the “Law on Cultural Heritage” was adopted by the Assembly of Kosovo.⁴⁵ This legal act was drafted by specialists, who were tasked

38 RIC 2005, Focus 2006, p. 4

39 UN 2005

40 UNESCO 2005a

41 <https://peacemaker.un.org/kosovo-resolution1244> (accessed 1 July 2022)

42 Decision 28COM 14B.47, <https://whc.unesco.org/en/decisions/130> (accessed 22 June 2022)

43 Patriarchate of Peć Monastery, Gračanica Monastery and the Church of the Virgin of Ljeviša; Decision 30COM 8B.53, <https://whc.unesco.org/en/decisions/1013> (accessed 22 June 2022)

44 Decision 30COM 8B.54, <https://whc.unesco.org/en/decisions/1029> (accessed 22 June 2022)

45 Law No. 02/L-88 on Cultural Heritage, 1 July 2008, <https://gzk.rksgov.net/ActDetail.aspx?ActID=2533> (accessed 22 June 2022)



Fig. 3: UNESCO and the Council of Europe issued in 2004 and 2005 the reports of their fact-finding missions in 2003. (graphic: archive of the author)

by the *Council of Europe*. Despite several attempts to amend the Law, in 2022 it remains unchanged as no political consent for its revision could be achieved. In 2007, the “Ahtisaari Plan”⁴⁶ – a proposal elaborated by the former President of Finland, Martti Ahtisaari, for the future status of Kosovo – contains in its Annex 5 regulations concerning religious and cultural heritage. While the draft was not officially endorsed neither by Kosovo nor by Serbia, many of its regulations were integrated into Kosovo’s legislation. E.g., the provisions concerning the religious heritage of the SOC served as basis for the later “Law on Special Protective Zones”, which was adopted in 2008.⁴⁷ The Law on SPZ can be understood as

46 Ahtisaari 2007

47 Law No. 03/L-039 on Special Protective Zones, 4 June 2008, Art. 2, Law on SPZ (accessed 22 June 2022)

a contribution to reconciliation, as it should protect monasteries and churches of the SOZ from damages of “its historical, cultural, architectural or archaeological context, natural environment or aesthetic visual setting.”⁴⁸

Although the “OSCE Mission in Kosovo” (OMIK) was established already after the end of the NATO operation on the 1st July 1999,⁴⁹ in its first years it was not directly involved in issues of cultural heritage. Its mandate from the 1st July 1999 referred to issues of human rights, rule of law, democratization, and institution building. The author, who served in 2005-06 and in 2019-22 for OMIK, was tasked in 2006 to assist the MCYS to advice on issues to promote human rights, cultural diversity and also on cultural heritage. At that time, OMIK – together with UNMIK and the PISG – could launch – mainly directed at pupils and students – some initiatives to raise the notion of cultural heritage and its protection. It also monitored the development at places of the SOC, which were guarded then by KFOR. In 2008, OMIK initiated the surveillance of the archaeological site of Ulpiana, which was then victim of vandalism.⁵⁰

In 2013, OMIK became member of the *Implementation and Monitoring Council (IMC)*. This body was created in 2011 as foreseen in the *Law on Special Protective Zones*. This Law has its origin in the above-mentioned “Ahtisaari Plan”. Annex 5 of the Plan enlists churches and monasteries of the SOC. For their protection, some 45 “special protective zones” (SPZ) were created. Since then, OMIK

48 Art. 2, *Law on SPZ*

49 OSCE Permanent Council, decision no. 305, 1 July 1999, <https://www.osce.org/files/f/documents/e/0/28795.pdf>. OMIK succeeded the “transitional OSCE Task Force for Kosovo” which was established by OSCE’s- Permanent Council on 8 June 1999. (PC. DEC/296)

50 OSCE 2008



Fig. 4: Part of the promotion campaign 2006: In June 2006, the magazine “Focus Kosovo” of UNMIK was dedicated to cultural heritage (archive: author)

established a focus within its cultural heritage agenda on the monitoring of the SPZ sites and providing advice regarding their protection and development. Keeping regular contact with the responsible persons and religious institutions from the SPZ sites constitutes an important task of OMIK, especially, as the meeting schedule of the IMC has been interrupted since 2021 due to political reasons. The monitoring-does not look like “clandestine observation-activities”: Staff from the five regional offices of OMIK in the bigger cities of Kosovo keep regular contact with the local stakeholders (like representatives of municipalities and heritage institutions, private persons, religious communities and owners of monuments). Thanks to their visits, not only the good relations with the population, but also the visibility of OMIK outside of its headquarters in Pristina can be enhanced.

Keeping contact with members of the SOC also promotes the inter-faith dialogue, which includes a regular exchange with members of the different religious communities. The importance of this dialogue can be underlined through the fact that these communities are also bearers of cultural heritage. The dialogue among the religious leaders constitutes a contribution to post-conflict reconciliation.

The monitoring contributed within OMIK to the creation of an institutional memory on cultural heritage. OMIK's knowledge and its concern for the protection of cultural heritage of all communities (regardless of majority or minority) resulted in the drafting of two reports on the situation of cultural property in Kosovo. OMIK's first report *Challenges in the Protection of Immovable Tangible Cultural Heritage in Kosovo*⁵¹ was launched in 2014 and analyzed the development since 2010. The report identified a series of gaps and deficits (e.g. improving the compilation of an inventory of cultural goods, the need for training of staff (including Kosovo Police), the demand to condemn incidents which were directed against the heritage of minorities, a better coordination of the institutions and clearer definition of their tasks including a better staffing and technical equipment).⁵² Some demands, like the better integration of monument protection in spatial planning or a closer cooperation with the SOC remain valid until now. Some of the recommendations were taken into consideration by the executive bodies and were incorporated e.g. 2016 in the *National Strategy on Cultural Heritage*.

OMIK's close involvement in protection measures (especially vis-à-vis the premises of the SOC) and its huge quantity of information

⁵¹ OSCE 2014

⁵² OSCE 2014, p.29-30



Fig. 5: OMIK's first report on cultural heritage was published in 2014. Its recommendations were reflected in the Government's *National Strategy on Cultural Heritage 2017-2027*, which was adopted by the Government in 2016. (Photo: Screenshot from OMIK website)



Fig. 6: The "National Strategy for Cultural Heritage 2017-2027" took some recommendations of OMIK's Cultural Heritage Report 2014 into consideration. The Strategy endorses an open, broad approach for the identification and protection of Kosovo's heritage based on international best practices. (Photo: Screenshot from MCYS website)

obtained through many years allowed the Organization to develop activities which reflected the needs in the Mission area. The activities were addressed to civil servants and heritage experts, but also to students and schoolchildren. This included workshops on restoration techniques, courses on the drafting of cultural heritage management plans, and excursions of schoolchildren of the Serbian minority community to heritage sites. OMIK provided advice through external experts to amend the existing legislation (e.g. Law on Cultural Heritage), restoration techniques for specific monuments, and regarding the drafting of site-specific conservation-, development and management plans. OMIK also organized study trips to heritage sites (e.g. to Kotor/Montenegro and Istanbul) in order to obtain best-practice information. UNESCO World Heritage sites proved to be exemplary examples to demonstrate globally recognized working standards and techniques. However, all these activities were not only of technical nature, but served to enhance the dialogue among the communities, among gender and generations.

Since 2020 OMIK could increase the number of its cultural heritage-related publications. The “Guidebook on Standards for Drafting Cultural Heritage Management Plans”⁵³ represents the outcome of a long-standing training, which involved heritage experts and representatives from heritage institutions. Following these Guidelines, the drafting of management plans for the Great Hammam in Prishtinë/Pristina and the Old Bazaar in Pejë/Peć was initiated and supported by OMIK. These drafting exercises could also benefit from the experiences obtained during

the drafting of the cultural heritage management plan for the historic centre of Prizren.



Fig. 7: *The Guidebook on the drafting of cultural heritage management plans represents the outcome of an intensive training activity led by Prof. Amra Hadzimuhamedovic, International University of Sarajevo. (Photo: Screenshot from OSCE’s website)*

In 2020, the report on the workshop for the drafting of the development plan for the small village of Letnicë/Letnica could also be published.⁵⁴ This drafting exercise took place in 2018 and 2019 in the format of a summer school for students. The drafting was combined with a practice-oriented workshop on conservation techniques: an old mill served as training-object.

While the first thematic Report on cultural heritage covered the years 2010-2014, the second edition “Protection of Cultural Heritage in Kosovo”⁵⁵ reported about the period 2015-2020. Some progress could be witnessed, like the “National Strategy for Cultural Heritage 2017-2027” of the Government. The Strategy took over some recommendations from the Report from 2014, like the comprehensive management approach. Also, the institutions, which are responsible for the execution of heritage-related tasks (and

⁵³ OSCE 2020a

⁵⁴ OSCE 2020b

⁵⁵ OSCE 2022

which were so far only vaguely referenced in the laws) could finally be defined through secondary legislation. While the Report identified that the logistical and institutional provisions are already well established, there is a need to enhance the notion of cultural heritage among the communities and to increase its potential to promote heritage for reconciliation. Moreover, the Report listed a series of deficits relating to the identification, protection and promotion of cultural heritage.⁵⁶ Although many sites were already pre-selected for future protection, the final selection is delayed. In order to increase the awareness about the incidents at religious and cultural heritage sites, the Report demanded to enhance the condemnations of such incidents by the public authorities. Moreover, while the close relation between monuments protection and spatial planning is already to a certain extent established, the corresponding laws should be better synchronized in order to fully benefit from the synergies among the laws. The need to amend the Law on Cultural Heritage (despite its relatively young age from 2006⁵⁷) was re-iterated. Further activities should be undertaken to promote the importance of cultural heritage.⁵⁸

Conclusions

“Reconciliation through reconstruction” constitutes a wide and far-reaching endeavor. Cultural heritage encompasses broad aspects of spiritual, historical and technical values and is positioned in a highly political context. The role of IGOs in reconciliation-procedures in a post-conflict situation is determined thro-

⁵⁶ OSCE 2022, p. 87-89

⁵⁷ Compare: the Austrian Monuments Protection Act dates back to 1923!

⁵⁸ OSCE 2022, p. 87-89



Fig. 8: The Report covers not only the drafting exercise, but also the workshop on conservation techniques, which could be directly applied by the participants at a disused mill. (Photo: Screenshot from OSCE’s website)



Fig. 9: The second edition of OMIK’s thematic report on cultural heritage “Protection of Cultural Heritage in Kosovo” covered the reporting period 2014-2020. It served not only to assess the development after the publication of the first Report, which analyzed the time between 2010 and 2014; but it took the achievements obtained through the “National Strategy for Cultural Heritage 2017-2027” into consideration.. (Photo: Screenshot from OSCE’s website)

ugh two important aspects: 1) the mandate of the IGOs and 2) the financial means, which the IGOs can provide. Both aspects define the range of activities they can perform.

In the case of Kosovo, two stages of international activities have to be distinguished: During the period June 1999 – ca 2006/08 the international organizations under the lead of UNMIK acted on the basis of the UN Security Council Resolution no. 1244 and performed a series of tasks, which are typical for the administration of a territory. Furthermore, the first years were characterized by the assessment of the damages, establishing the methods of reconstruction of cultural properties and by identifying funds for the reconstruction works.

With the creation of the *Provisional Institutions of Self-Government* (PISG), which included the installation of Ministries around 2006 and finally the unilateral declaration of independence of Kosovo on the 17th February 2008, the responsibilities shifted to the institutions of Kosovo. As a result, new tasks for the international community emerged: instead of executive tasks, the support through capacity building, monitoring and the providing of expert's advise was initiated to enhance the democratic structures and the rule of law. This approach clearly addressed the need for further reconciliation among the different stakeholders of the society. The aim was a mitigating effect between majority and minority population by highlighting the importance of cultural heritage. For these tasks, the international community is mostly represented by IGOs. OMIK's approach was therefore not only to provide technical advice but to involve parts of the population in the discourse about heritage, its meaning and its protection. Of course, the promotion of heritage remains

a task with a selected audience, e.g. with pupils, students and with (governmental) experts. However, these stakeholders will serve as promoters of the ideas to protect heritage and to use its mitigating effects. These efforts will be undertaken to strengthen the role of cultural heritage as a mean for reconciliation of society in Kosovo.

While the work of IGOs will contribute to the visibility of state's, local and private institutions, and will result in fostering the recognition of OMIK as "cultural organization", we must not forget that the protection of cultural heritage constitutes the final aim of all these efforts.

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SAFECULT¹ Erasmus+ project and the urgent need to have a European skills framework for disaster risk management in the field of written cultural heritage

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ABSTRACT

Europe's cultural heritage is among the world's most diverse and rich, and attracts millions of visitors every year. It is an essential component of our individual and collective memory and identity, contributing to the cohesion of the people in the European Union and playing a fundamental role in European integration by creating ties across generations and tightening the EU identity and citizenship. Due to a diversified set of threats, most of the European written heritage is facing major risks, which range from environmental degradation and climate change-related threats to natural and man-made hazards.

The adequate protection of written heritage against these threats, which could act alone, simultaneously or in succession, requires specific and interdisciplinary skills. Such skills could only be achieved through training, which requires designing a proper curriculum, training materials and tools, and implementing transnational training programmes for professionals in the sector. The

¹ <https://safecult.eu/> - <https://www.linkedin.com/feed/> - <https://www.facebook.com/Safecultproject/>

SAFECULT project aims at developing the European skills framework for training conservators, archivists, and librarians in disaster risk management of written heritage. During the project, a survey on “the status of emergency planning and disaster risk management adoption in European public and private cultural organisations in the partner's countries” was conducted. This article will describe its main objectives and goals.

1. Introduction

Europe's cultural heritage is one of the most diverse, with a rich patrimony that attracts millions of visitors every year. This heritage is an important component of individual and collective memory and identity: in both its tangible and intangible forms, it contributes to the cohesion of the European Union and plays a fundamental role in European integration by creating ties across generations and tightening the EU identity and citizenship. The vast wealth of manuscripts and early printed books of Europe, which preserves the “memory of Europe” has a dual status: libraries, archives and ecclesiastical collections constitute material cultural properties, but are simultaneously carriers of intangible heritage, such as ideas and, by extension, history and identity. Furthermore, written heritage can also unveil information on how and where people produced the materials, the manufacturing processes and techniques used, how the copyists wrote and illuminators decorated them, what kind of writing/decorating instruments and materials they used, how the socio-cultural and economic context evolved during their use, etc. It is therefore vital that this infinite and irreplaceable source of information be protected and preserved. Unfortunately, most of the European written heritage is facing var-

ious risks, from environmental degradation and climate change to natural and man-made hazards, from the strains of global tourism to economic crisis and budget cuts, from negligence or inappropriate conservation actions to the mere passage of time itself.

The proper protection of written heritage against complex threats requires specific skills enhanced by a wide range of cross disciplinary collaboration. Training and educating the professionals in the written heritage sector is a critical issue for developing the necessary skills and abilities to deal with disaster situations. In the current random and fragmented context of teaching and training offered, the SAFECULT project specifically addresses the development of key competences and complex skills required in disaster prevention, mitigation, first aid, and recovery of written heritage.

In fact, although a lot of knowledge is available on the mechanisms of physical damage due to the stress induced in organic components of cultural objects (parchment, leather, wood, textiles or paper materials) this knowledge only serves the practice of cultural heritage protection in a limited way when their climate-induced dimensional change is restrained by a rigid construction, or by assembling components responding differently to climate variations. There are numerous institutional, national, or international guidelines and standards containing recommendations for protecting and preserving cultural heritage in general, which could be a starting point for developing customised strategies for the protection of written objects, as each object with its individual original structure and conservation history has specific needs in terms of environmental parameters, air quality, and treatment. The development of such

customised strategies requires considerable engagement for monitoring and modelling the response of heritage objects to environmental conditions. Such highly specialised competence is not available for the majority of institutions managing written heritage, which creates a barrier in exploiting the available basic knowledge in conservation practice.

Therefore, the fundamental aim of the SAFECULT project is to construct a framework for the skills required for disaster risk management dedicated to European libraries, archives and museums, and build the capacity to deploy preventive and interventive measures to mitigate natural hazards risks and cope with their impact on heritage. The expected impact is to enhance the skills of heritage sector workers dealing with written heritage and develop the capacity to cope with disaster prevention and emergency response.

This article will illustrate part of the project's first result, "Study the cases of disaster risk management approaches and the practices adopted for the first response to an emergency affecting written cultural heritage". In particular, one of the three activities conducted will be described: the Survey on the status of emergency planning and disaster risk management in European public and private cultural organisations in partner countries, with the aim to provide current state of prevention and management of the Cultural Institutions in which our written cultural heritage is conserved

2. Project background

Recently, both war conflicts and climate change have posed a significant risk to cultural heritage of Europe, calling for a proper strategy for disaster management. This motivated the increased interest of involved specialists and

institutions which generated a number of studies, reports and guidelines (e.g.: "Managing Disaster Risk for World Heritage" UNESCO, ICCROM, ICOMOS, IUCN, 2010; "Managing World Cultural Heritage" UNESCO, ICCROM, ICOMOS, IUCN, 2013; "A Guide to Risk Management of Cultural Heritage" ICCROM 2016; "Management guidelines for world cultural heritages sites" ICCROM, ICOMOS, UNESCO), educational programs (ICCROM) and boosted collaboration within inter-regional and European projects (e.g. PROTHEGO, Protection of European Cultural Heritage from Geo-Hazards, JPI 2017; STORM, Safeguarding Cultural Heritage through Technical and Organisational Resources Management, H2020 2017; RESCULT, Increasing Resilience of Cultural heritage, H2020 2017; PROTECHt2save, Risk Assessment and sustainable protection of Cultural Heritage in Changing Environment, Interreg Central 2017; CHEERS, Cultural HERitagE, Risks and Securing activities, Interreg Alpine 2018). Training cultural heritage staff and conservators to deal with first aid in an emergency situation, as well as raising the awareness of policy makers and governments about the need for national taskforces and guidelines for their cross-border collaboration and coordination are key issues of any initiative in the field.

Managers of libraries, archives, museums often have limited resources and are obliged to decide how to use them to better protect the patrimony. For instance, choosing between options such as increasing security against theft and vandalism, improving maintenance to reduce water leaks, installing air conditioning in collection storage areas, hiring specialised pest management services, installing fire alarm and fire suppression systems, implementing disaster preparedness and response

plans, building new storage facilities, buying “conservation quality” packaging materials, intensifying conservation and restoration treatments, etc.

Thus, it is necessary to support the development of a common and harmonised approach framework to risk and disaster management, especially for written cultural heritage; this is the main objective of the SAFECULT project made up by a consortium

of 4 European Countries (Slovakia, Italy, Romania, UK) and 8 organisations: Slovak University of Bratislava - SK (leading partner), Datapower Srl – IT, I-CON – RO, National Central Library of Florence – IT, CHIEF ETS – IT, National Academy Library – RO, Slovak National Archives, SK, Birkbeck College – UK.

The methods we have used so far to protect our cultural heritage, merely based on preservation, are no longer adequate to

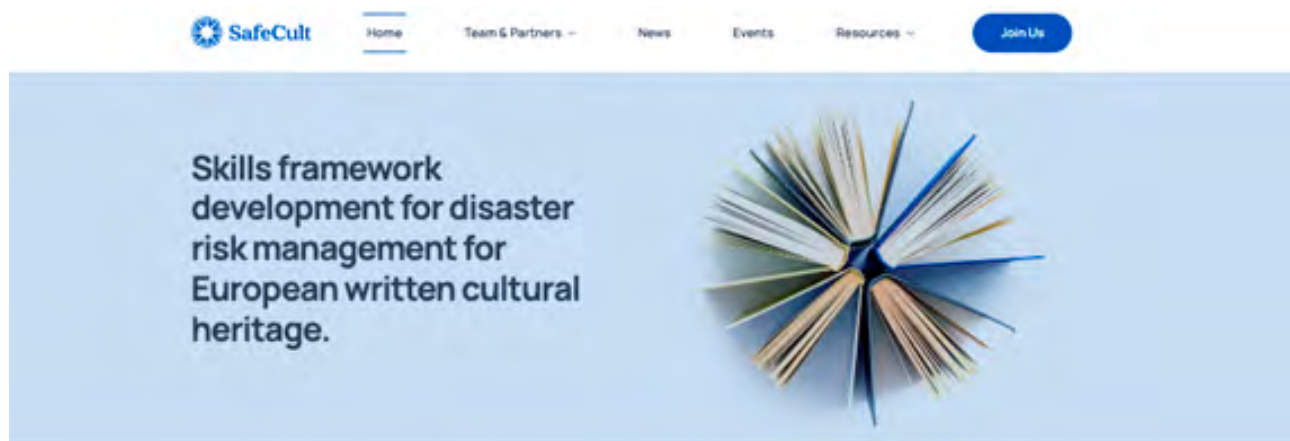


Fig. 1: SAFECULT project website: www.safecult.eu

the current complex risks and demand increased security measures in a way that is far more sophisticated than we would like. To cope with the complexity of an emergency, all professionals working in the sector of written cultural heritage management need to liaise closely and learn from problems as they arise (**closed-loop learning**), drawing on each other’s experience and skills (**peer feedback**). **It is essential to understand that risk management, both for prevention and emergency management, is not a separate topic, but rather an essential set of skills for a contemporary management. Disaster risk management involves the staff, the visitors, and the entire heritage sector, and many other activities, such as financial planning, classification, staff training, etc.**

Understanding the complexity and dif-

ficulty of the mission undertaken, **the SAFECULT project approach lies on a transnational and multidisciplinary collaboration between academia and cultural institutions** to achieve the following specific objectives:

1. Assess the current state of the disaster risk prevention and governance in the cultural institutions of the EU and the rest of the world.
2. Develop a European network addressing the issues of both disaster risk management and first response intervention in order to foster cross-border cooperation and assistance.
3. Develop courses, programs, and materials to support the education and training of staff working in the field of written heritage.

4. Improve the key competencies and skills of staff (mainly archivists and librarians) to enable cross-border cooperation and assistance.
5. Establish a resident international course in the premises of the project partners to support the continuous education of the managers and staff of libraries, archives and cultural institutions owning written heritage throughout Europe.
6. Deploy a platform with materials and best practices for sharing and further improving protocols, standards, and procedures, to mitigate disaster risks and manage emergencies, targeted to help the cultural institutions of Europe.
7. Build consensus amongst policy-makers and cultural institutions on the fundamental role and consequent benefits of disaster risk management, in terms of resources optimisation while increasing protection of cultural assets.

3. Safecult project survey on the status of the emergency planning and disaster risk management adoption in the public and private cultural organisations in the partner countries

The first project result, the “**Case study of disaster risk management approaches and the practices adopted for the first response to an emergency affecting the written cultural heritage**”, includes a critical and categorised analysis of all the relevant information concerning past and/or current conservation

and mitigation actions applied to cultural heritage and to written cultural heritage in order to prevent risk and manage any kind of emergency. A thorough and critical review of the existing knowledge on climate changes related to natural disasters, the existing technologies, tools, and systems to assess environmental / disaster impact on cultural heritage assets, and current risk management approaches in terms of risk prevention, emergency intervention and post-event action was also made. The main focus was on:

- The most important EU projects and international studies/reports in the field of disaster risk management (Action A1).
- Training courses on disaster risk management. (Action A2).
- Status of the emergency planning and disaster risk management adoption in the public and private cultural organisations in the partner countries. (Action A3)

In this paper, the results of Action A3 are presented. The A3 objective was pursued through the dissemination of a questionnaire consisting of 27 questions, open and multiple choice, designed and structured to investigate 5 topics:

- 1. Participant details, i.e.,** type of organisation, country of origin, professional role of respondents
- 2. Disaster risks affecting participants** related to the geographical area and type of buildings in which their collections housed
- 3. History of disasters** related to the geographical area and type of buildings in which they are housed.

4. Studies, guidelines and reference regulations in force in the participants' institutions and countries

5. Degree of internal organisation of the participants in the event of an emergency

The structure of the questionnaire, designed for maximum clarity and ease of use, was divided into 2 sections:

- Demographics: 2 questions for profiling participants
- Questionnaire: 25 technical questions.

The questionnaire was generated in electronic format using the Google Form tool to ensure

- Ease of distribution and use
- Possibility to monitor the number of responses in real time
- Possibility to quickly and efficiently analyse responses.

The survey process based on the “plan-do-check-act” cycle was divided into 3 phases (Figure 2):

1. Target Mapping. A database was generated for mapping the potential participants. To this end, each project partner entered in the database contacts from their own network (mainly libraries and archives), identified as potential participants in the survey.

2. Contact of the targets. A contact letter template for potential participants was prepared to introduce the link to the questionnaire to the potential participants.

3. Trend monitoring. The questionnaire was translated into various local languages (Italian, Slovak, Romanian) to increase its attractiveness to potential participants. Answering the questionnaire was boosted by promoting

it through the official social channels of both SAFECULT and consortium partners. The online questionnaire was active starting from mid-March until the end of April 2022.

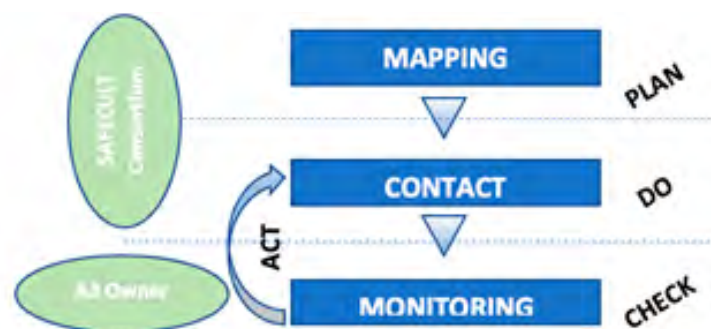


Fig. 2: Implementation of the survey process

The main conclusions, after analysing the 83 answers received from institutions from 12 European countries, are summarised below.

1. Participant details

It is worth of mention that most responses were from the project partners' own countries (78.4%). Approximately a third of respondents (32.9%) hold managerial positions within their organisation (19.5% Middle Management, 13.4% Top Management), while the others are specialised professionals, most of them librarians, archivists, and conservators. 76.8% of the respondents work in libraries or archives (40,2% libraries and 36,6% archives) and only 23,2% work in other types of institutions owning written heritage or documentary heritage.

2. Disaster risks affecting participants

At the time of response, more than half respondents (54.2%) declared that the collections have been in their current location for more than 50 years, 18.1% for more than 100 years, 5.5% for more than 150 years and 22.2% for more than 200 years. Regarding the risks due to the geographical position, 64.6%

of the respondents are located in geographical areas with high hydrogeological and/or seismic risk. In fact, 46% of the respondents are concerned about earthquake risk and 25% about flooding risk, while fewer than 2% are worried by the risks posed by buildings' poor conditions.

3. History of disasters occurred to participants

More than half of the respondents (58%) reported a major incident occurring at their institution in the past 100 years. Of these, 81.2% happened in the last 50 years, while 18.8% more than 50 years ago. The disasters that occurred in the last 50 years were earthquakes (reported by 33% of respondents), floods (reported by 33% of respondents), fire (reported by 11% of respondents) and storms (7%). The disasters that occurred between 50 and 100 years ago were mainly related to the Second World War (reported by 18% of respondents). Floods (7%) and fires (3.5%) also happened.

On the other hand, 36.6% of respondents reported damage to buildings caused by the inadequacy of the buildings (more than half) and flooding. Other damage causes reported were humidity and structural collapses (reported by 13% of respondents), storms and fire (reported by 10% of respondents), and third parties (reported by 10% of respondents). It is worth of note that damage to buildings frequently happened in recent time: less than 10 years ago (reported by 58% of respondents), between 10 and 20 years ago (reported by 29% of respondents), and between 20 and 50 years ago (reported by 16% of respondents).

We can summarise the answers as follows:

- The major concern relates to the inability of the buildings to avoid or limit damage provoked by catastrophic natural events such as earthquakes, floods and tempests.
- Their structural characteristics do not ensure optimal conditions for preserving written heritage. The main critical points concern humidity and fire risks.

4. Studies, guidelines and reference regulations in force in the participants' institutions and countries

Very interestingly, most of the participants confirmed they are much more attentive to the institutional recommendations and rules, and legislation in force, than to recommendations and guidelines from the academic or scientific fields. In fact, only 39.8% are aware of studies and documents that identify and classify the hydrogeological risk in their area, while almost 69% are aware of the existence of legislative standards and ministerial directives regarding the prevention and management of risks to which the artistic and cultural heritage is exposed. Our extensive research revealed that 75% of the rules, standards, and ministerial directives in force in various countries have specific sections dedicated to the prevention and management of emergencies for archives and libraries, or more generally to documentary and written heritage. However, 55% of these official documents refer to fire hazard and the remaining 45% are equally distributed between regional, national, municipal and public institution internal rules. Another critical issue arises from the lack of prevention plans in more than half of the surveyed institutions (51%).

5. Degree of internal organisation of the participants in the event of an emergency

Approximately a third of the institutions participating in the survey do not have a specific plan for emergency or incident management, as seen from the following figures:

Q9. Has your organization equipped a specific plan for the management of emergencies?
85 risposte

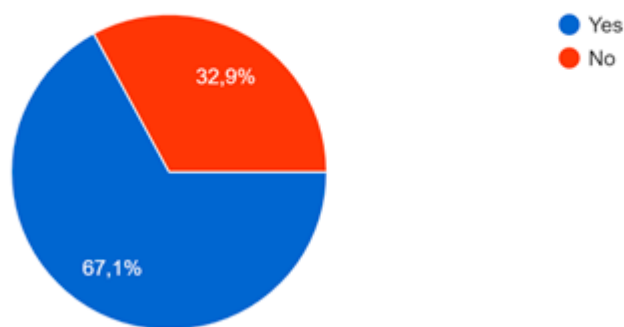


Fig. 3: Source: questionnaire R1-A3

The good point is that most of those (82.5%) having an emergency plan also have an organisational chart that assigns roles and duties to the internal staff in case of emergency. Another criterion met by about 60% of the institutions is the existence of teams of staff trained to cope with emergencies. On the other hand, only 20% have considered training volunteers

to assist their staff during emergencies. The survey revealed a couple of critical points. The first is the lack of prioritisation and classification of collections: only 40% of respondents confirmed the availability of formal maps of their locations and a priority action plan clearly indicating the objects/collections to which priority first aid should be given.

Q13. Has your organization drafted a written map of the location of the priority collections to save in case of emergency?
85 risposte

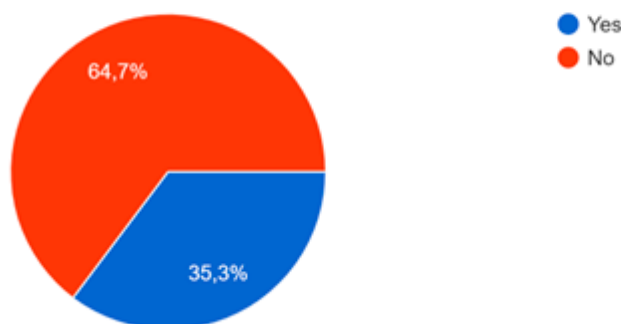


Fig. 4: Source: questionnaire R1-A3

The second criticism is the lack of a minimum stock of emergency equipment for first respon-

se: more than 30% of the participants reported poor emergency equipment availability.

Q14. Is your organization in possession of a minimum equipment of first intervention in the event of damage to the archive or library (fire, flooding, collapse, etc. ..)?

83 risposte

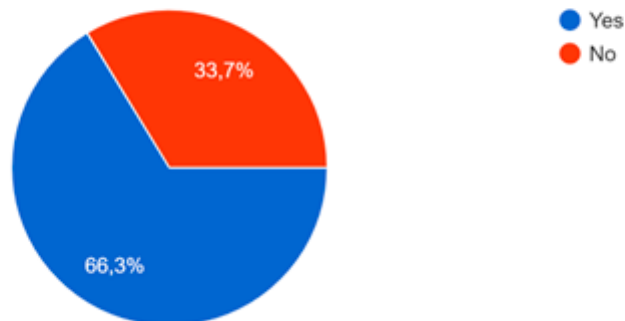


Fig. 5: Source: questionnaire R1-A3

The figures of basic equipment shortage: fire extinguishers are available at 65% of respondents, while only 35% declared they have transport boxes. In case of water damage, the necessary equipment is available in fewer than 30% of institutions participating in the survey.

In conclusion, we can state that, many public and private institutions in Europe whose mission it is to preserve our written heritage would *have serious deficiencies* in their ability to cope with prevention and management of incidents (from logistics to organisation and equipment). The current legislative framework only partially covers the range of risks they are exposed to, also due to the high degree of fragmentation of the regulatory references they are subject to. There is no appropriate and shared education or training at the European level on risk prevention and disaster management. *Experiences so far* have shown that time is lost in the early stages of the emergency response, leading to heavy consequences for the next stages dedicated to recovery and restoration. The documented fragmentation of skills and capabilities, and lack of coordination at all levels (institu-

tional, national, inter-regional) demand concrete actions at European level to develop a specific, standardised, institutionalised skills framework for training professionals and ensure their preparedness to any possible emergency. To this end, the SAFECULT project put in action a transdisciplinary team of experts (<https://safecult.eu/team/>). If you are interested in the project activities and training events and want to be informed about the SAFECULT Project progress and results, you can join us (<https://safecult.eu/join-us/>). If you are willing to participate in the project's initiatives and act as an external supporter to the project throughout its lifecycle, you can agree to the Stakeholder's Manifestation of Interest. We will ask your valuable feedback on our activities, and you will enjoy priority participation in the SAFECULT training courses.

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CV

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Luca Alessandro Remotti (luca.remotti@data-power.net) has over 30 years' experience in research and innovation projects in social economy, innovation, new materials and new industrial processes, digital transformation and ICT, Nanotechnologies, Advanced Manufacturing and Processing, and Biotechnology. He is extremely experienced in methodological design and in quantitative and qualitative methods. He has dealt with these most relevant sectors of expertise among those of the H2020 programme: Nanotechnologies, Advanced Materials, Advanced Manufacturing and Processing and Biotechnology; ICT, Digital Transformation; Social economy.

Other skills

- Public speaker and moderator of focus groups, Excellent communication and negotiation skills.
- In charge of high-level institutional relationships, from National Governments, International bodies (European Commission, the European Parliament, the UN Economic and Social Committee in New York City, the OECD).
- Strategic orientation, organisational analysis, marketing and business development and impact evaluation, strong focus on results and outcome.

Projects

- NanoData: Providing services in support of research and policy in the field of nanosciences and nanotechnologies.
- Training of experts in fire-resistant materials
- Training of experts in new organic semiconductor materials
- Synergies between Framework Programmes for R&I and the European Structural and investment Fund.
- Science2Society - Improving university, industry and society interfaces for the throughput capacity of Europe's innovators.
- Study on mapping Internet of Things innovation clusters in Europe.
- RTD-S - Quantitative and Qualitative Analysis of R&D Investments and Structural Changes in Sectors.
- Smart Manufacturing, additive manufacturing: innovation needs and support services.
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and objects of heritage“. In this project she covered the position of the financial manager. She actively participated in the solution of the project of the 7th FP EU DURAWOOD, aimed at surface finishing of wood by plasma chemical methods. She participated in the preparation and implementation of the EUREKA Sustainable low-temperature plasma technologies project for cleaning historical and archaeological artefacts from natural polymers E! 9975 SUSPLART (2017 – 2019). In the years 2016 – 2019, she was the responsible researcher of the applied research project APVV-15-0460 Conservation and stabilisation of cultural heritage objects from natural organic materials by low-temperature plasma PLASMART. She is currently leading a project APVV-20-0410 Preservation and conservation of contemporary cultural heritage objects containing plastics.

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2016-2019 was research manager of national project PlasmArt (no. APVV-15-0460 concerning Conservation and stabilisation of CH objects from natural organic compounds by low temperature plasma) and in 2021 became project manager of ongoing EU Erasmus+ project SAFECULT (no. 2021-1-SK01-KA220-VET-000033337 concerning disaster risk management in written heritage)

Affiliation to relevant organisations: Since 2017 Tiño is member of the steering committee of the Chemistry of Cultural Heritage Working Group within EUChemS, leader of the Wood, Pulp and Paper group of the Slovak Chemical Society, member of Experts Forum at the Slovak Commission for UNESCO, member of Society of Wood Science and Technology.

Patents: SK protected Design 28738 - Plasma tool for 3D objects., SK Utility model 8823 -Method of microbial decontamination of CH objects with low-temperature plasma.

Publications: Tiño, R. et al. Plasma technology in the preservation and cleaning of cultural heritage objects, Book. New York, USA : Taylor&Francis Group, 2021. ISBN 9780429277610.

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Cristina Carsote's most relevant publications: o Cristina Carsote, Claudiu Sendrea, Cristina Micu, Alina Adams, Elena Badea. Micro-DSC, FTIR-ATR and NMR-MOUSE study of the

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Pietro Livi (info@fratielivi.it), restorer, became a partner in the artistic bookbinding workshop of the Frati Family in 1984, improving the company's activities in the field of production, marketing, and design of products and materials certified for long-term preservation for libraries, archives, and museums. In 2003 he became a lecturer at the University of Bologna's Faculty of Conservation Cultural Heritage Ravenna – for the Master in conservation of paper heritage. In 2004 he designed the largest European freeze-drying system for mass preservation treatments, the "Book Wind 1", certified by the Central Institute of Book Pathology in Rome, the Catholic University of Milan's Department of Entomology, and the Faculty of Agriculture's Seat of Piacenza. In 2006, he became Professor of paper restoration and archival library assets on the restoration course at the Academy of Fine Arts in Bologna. In 2008 patents the "ARCHIVHUG" space-saving file. In 2009 designed and realised the "Book's Wind 2" system of mass disinfection and dehumidification. In 2010

he became a member of the technical table for emergency management in Archives and Libraries of the Lombardy Region. In 2014, appointed as an expert in the drafting of the "GUIDELINES ON RISK PREVENTION AND THE REPORT ON EMERGENCIES IN ARCHIVES". In 2015, he joined the volunteer association Chief Onlus, for the recovery of cultural goods, as head of the paper sector. In 2018 he participated as a speaker at the VI International Heritage Conservation and Restoration Meeting in Buenos Aires, where he held a conference on emergency management.

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The conservation of a Book of Hours in the use of Rouen - An interdisciplinary approach to understanding its multifaceted identity¹

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ABSTRACT

Conservation assesses manuscripts through their physical condition, bringing together what remains of its original materials with evidence of its historic use.

Restoring the illuminated book of hours, ARQDB, Ms. 3, which dates from the 15th century, focused on the disappearance of a significant number of illuminations and part of the text. The missing content, interrupting the sequence of text and image, and the modification of the text-block from an earlier rebinding, were interpreted by the team as a critical loss with a direct impact on the intellectual and symbolic identity of the manuscript. With a data survey, analysis and study of the illuminated codex with interdisciplinary collaboration between mediaeval art historians and book conservators, it was possible to identify successive moments of transformation and establish a guideline for documentation, conservation, restoration and creating archival storage. The conscious choices and reasoned interventions sought to preserve its material characteristics whilst also preserving the manuscript's religious significance.

¹ *This paper is an outcome of the debate “Conservation versus Art History: methodologies and decision-making” that took place at the 4th International Conference ‘Medieval Europe In Motion’, held on the 13th to the 15th of December 2017, Lisbon. This written contribution has been prepared from its original colloquial format and includes systematic data collected during the conservation treatment.*

1. Introduction

1.1. The book of hours – prayer book, historical manuscript and historical object

Conserving heritage for future generations requires an awareness and thorough knowledge of the object being conserved. This paper is the result of an interdisciplinary approach and we were provided specific and detailed information by an art historian that supported the final decisions of the conservators. We believe that religious manuscripts (with no exceptions) should be considered an object of interdisciplinary constituent parts that require considered understanding.

Private prayer books, such as the book of hours, became very popular in the late mediaeval period. These manuscripts were made for lay people, displaying sets of prayers to structure time for their readers over a day, a year, and a lifetime. Whilst it is important to remember that such books followed canonical sequences copied from circulating models, there was nevertheless an increasing demand for personalised Christian devotional books. Books of hours often carried unique additions commissioned by their patrons, evident either as iconographic choices or by devotional texts. The relationship between the book and subsequent owners inevitably changed over time. Depending on individual devotion or personal style, successive changes may occur in its bookblock and binding features. The manuscripts carry with them the history of the change to which they were submitted, and so it is essential that conservation treatments be supported by a careful interpretation of the perceptual signs of use, reporting it not as material alterations or physical damage, but as historical change.¹

¹ Correia, *Inês* (2011) pp. 19–23.

The Book of Hours, *ARQDB, Ms.3*, is kept in Braga District Archive, an historical archive which had important mediaeval monastic funds. The conservation and restoration process was carried out according to an agreement between the Torre do Tombo National Archive (ANTT), Braga District Archive (ADB) and the Institute of Medieval Studies (IEM). Considering the potential wealth of information available on the book, it was essential to form a multidisciplinary team covering the essential areas of manuscript knowledge to evaluate, study and define the parameters for the conservation procedure and provide accurate information about decision-making. A preliminary survey was carried out and a detailed intervention plan was signed in order to commit all the institutional parties involved.

2. Manuscript presentation

2.1. The book of hours, *ARQDB Ms.3*

The Portuguese *Inventory of Illuminated Codices* (Cepeda, 2001)² gives us only brief information about the manuscript, without identifying its use or indicating the texts and iconographic information from miniatures. It was essential that we began by recording the core elements of the manuscript, as shown in [Table 1](#). For this task we referred to the *Getty Vocabulary Program* (Harpring, 2022)³.

The catalogue file provided general information about the manuscript, including information regarding its material features and basic conservation condition. Nevertheless, to study the set of texts and miniatures in order to determine the existence of possible similarities or dissimilarities within the mediaeval tradition, a more accurate observation

² Cepeda, *Isabel Vilarés* (200) pp.49-50.

³ Harpring, *Patrícia*, Ed. (2022).

and description were required. To understand the impact of material deterioration and previous interventions on the original text and image sequence, we had to compare its current condition with manuscript traditions. Different regions or denominations have partic-

ular prayers or votive texts that were added to the canonical ones. Art history, with a particular knowledge of mediaeval manuscript traditions, was therefore fundamental to support advanced cataloguing as well as the conservation considerations and methodology.

Table 1

Catalogue file for Manuscript ARQDB – Ms.3 (2016, before restoration)

<p>Picture (2016)</p>	
<p>Owner / Current location</p>	<p>Arquivo Distrital de Braga Universidade do Minho, Portugal (ADB-UM)</p>
<p>Reference code</p>	<p>ARQDB – MS.3</p>
<p>Title</p>	<p>Book of Hours</p>
<p>Author / Creator</p>	<p>Unknown French</p>
<p>Subject</p>	<p>Book of Hours, in the use of Rouen</p>
<p>Production date</p>	<p>[14...]; 15th century</p>
<p>Destination</p>	<p>Private praying</p>
<p>Provenance</p>	<p>Private archive of José Maria Gomes</p>
<p>Dimensions</p>	<p>170 x 125 x 32 (mm)</p>
<p>Materials & Techniques</p>	<p>Text block in parchment, [98] f.(20 l.) ; 160 x 115 x c0.017 (mm) ; Text in Latin, written in bastard gothic ; calendar in French ; illuminated initials and decorated margins ; full page miniatures in f. 36, 40v, 52, 72v. ; Binding made from wooden oak wood (5 mm thick), covered in dark brown leather and decorated with blind and gold tooling.</p>
<p>Conservation condition</p>	<p>Rupture of leather cover along joint (front cover) and perceptible missing text and probably missing miniatures.</p>

2.2. Text and image: specific features concerning the manuscript's identity

The manuscript *ARQDB, Ms.3* begins with the Calendar (in French), an essential component of a book of hours and one of its identifying elements and its calendar points to it as following the custom of its region, and specifically of the use of Rouen (Fig.1). Its having been written in alternate colours – gold, red and blue – reveals a tradition that will prevail in the use of Rouen until the last quarter of the 15th century⁴. Corroborating this hypothesis, we also have the presence of some of the city's characteristic celebrations such as Saint Au[s]bert (Ansberto), Bishop of Rouen on the 9th of February; Saint Ouen (Ouien, Audoenus), Archbishop of Rouen on the 5th of May; Saint Romaing, patron Saint of Rouen, on the 17th of June; Saint Mellon (Mellonus) on the 22nd of October, I Bishop of Rouen; Saint Romain

(probably Romaing, Romani) patron Saint of Rouen on the 23rd of October; Saint Laurens (Laurentis) on the 14th of November; Saint Maclou (Maclovius) on the 15th of November and Saint Ursin (Ursini) on the 30th of December. The Immaculate Conception celebration "La Conception de Notre-Dame" is noticeable on the 8th of December, in gold writing, as is the practice in the calendars in the use of Rouen⁵.

The text that follows is the four books of the Gospel and it is between f.12 and f.13 where we find the first material loss (Fig. 2). The text corresponding to the beginning of the Gospel according to Saint John is missing, where the image of this Saint Evangelist would be expected. Then, following tradition, we have two prayers to the Virgin Mary – Obsecro te (ff.16-19) and O Intemerata (ff.19-20v) – both of which were very popular at the time and appear in almost all books of hours. These two devotions are complete and begin



Fig. 1: Calendar showing reference to particular celebration of Rouen

⁴ Lemos, Ana (2012) p. 38.

⁵ It is noted, however, that some of the specific characteristics of the Rouen calendars are not present here, such as the case of Saint Godard (Gildard), Bishop of Rouen on 8 June, Saint Michiel on 16 October, etc.

with decorated initials that use four and three lines of text ruling, respectively⁶.

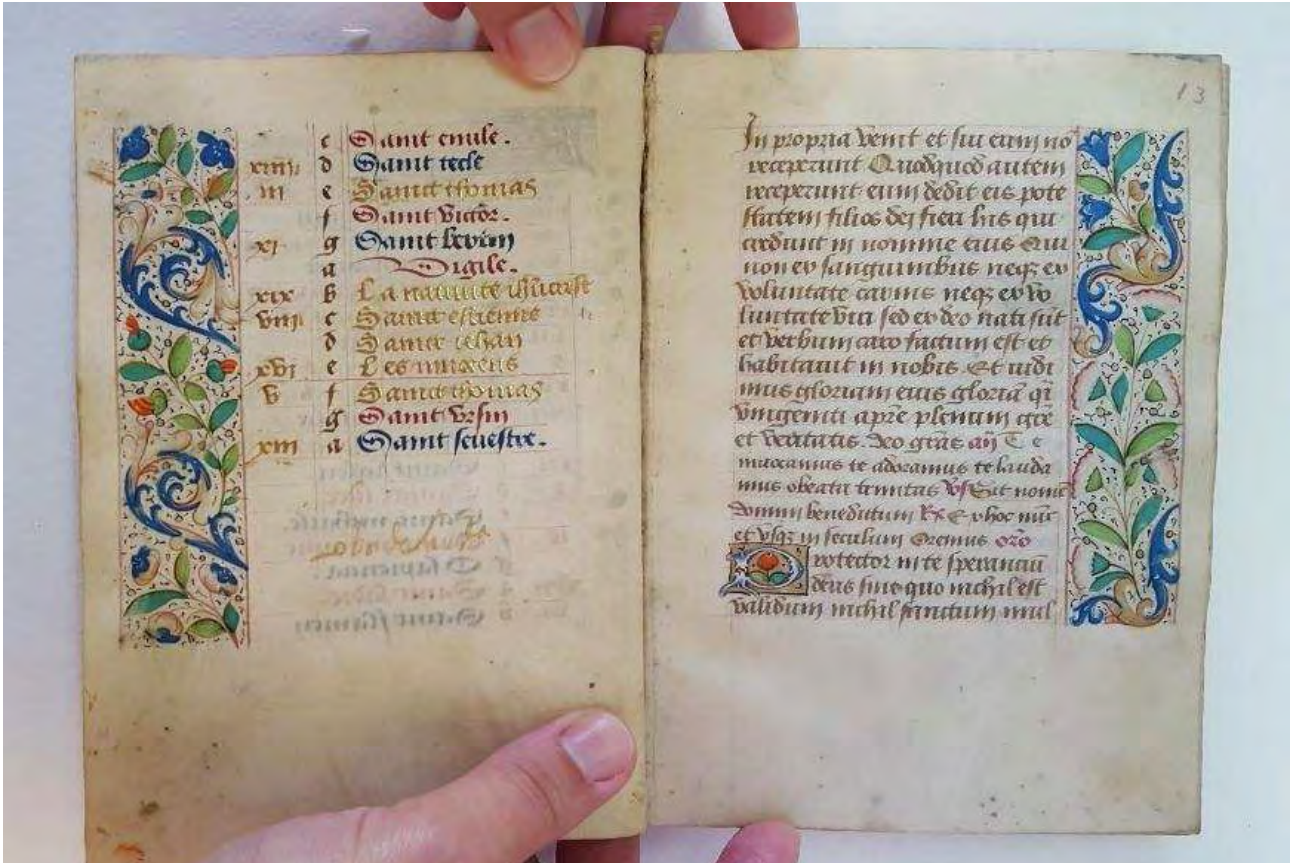


Fig. 2: First presumed loss of image, usually St. John Evangelist. Less common is the presence of the symbol of the four Evangelists, the Tetramorph.

On folio 22, the text begins the Office of Our Lady or Hours of the Virgin (ff. 22-55v). This excerpt forms the central nucleus of the book of hours and is at the basis of its denomination: as a general standard, the *eight canonical hours of the office* go along with the corresponding illuminated scene. This iconographic program includes fundamental themes from the Life of the Virgin Mary and the Childhood of Christ, following a common formula to all the books of hours (with very few variations).

⁶ One aspect stands out, which although not essential in this specific case to support restoration of the manuscript, contributes to studying its provenance and date: this is the use of blue-grey acanthus leaves on a pink or blue background, to draw the body of the ornate initials opening the two prayers to the Virgin Mary, used particularly in Rouen, where they are recurrent in the work of the Master of l'Échevinage de Rouen and his successors, from 1480.

According to the use of Rouen⁷, it is usual for the *Office of the Holy Cross* and the *Office of the Holy Spirit* intercalate the *Office of Our Lady*.

On [Table 2](#) we verify significant material loss with a great impact on text and iconographic sequence, particularly on miniatures designated to each canonical hour.

This is followed by the Litany of the Saints (ff.56-58), a set of prayers arising from the intercession for the dead or for the salvation of the souls. They reflect the religious nature of medieval man who consigned his *memoriae* to protective saints. They generally open with the prayer dedicated to the Holy Trinity - as it is the case of this manuscript

⁷ Made possible cf. *ipsis verbis* with the book of hours IL42 available from the BNP (National Library of Portugal), also in the use of Rouen.

Table 2

Office of the Virgin Mary with reference to missing text and expected canonical images.

Hours of the Virgin	<i>Ad matutinum</i>	Text missing at the beginning.	Missing miniature: <i>Annunciation</i> .	Ff.22-28v
Hours of the Virgin	<i>Ad laudes</i>	Missing text (beginning and ending).	Missing miniature: <i>Visitation</i> .	Ff. 29-34v
Office of the Holy Cross	<i>Ad matutinum</i>	Missing text (beginning).	Very probably, missing miniature: <i>Calvary</i> .	F.35-35v
Office of the Holy Spirit	<i>Ad matutinas</i>	Complete text of the canonical hour	<i>Pentecost</i> , f.36	Ff.35v-36v
Hours of the Virgin	<i>Ad Primam</i>	Missing text (beginning).	Missing miniature: <i>Nativity</i> .	Ff.37-39v
Memory of Holy Cross	<i>Hora prima</i>	---	---	Ff.39v-40
Sancto Spiritu	<i>Ad primam</i>	---	---	F.40
Hours of the Virgin	<i>Ad terciam</i>	Missing text (between f.40v and f.41).	<i>Announcement to the Shepherd</i> , f.40v.	F.40v.
Holy Cross	<i>Hora terciarum</i>	Missing text (ending).	---	F.42v
Hours of the Virgin	<i>Ad sextam</i>	Missing text (beginning and ending).	Missing miniature: <i>Adoration of the Magi</i> .	Ff.43-44v
Holy Cross	<i>Hora sexta</i>	Missing text (ending).	---	F.44v
Hours of the Virgin	<i>Ad nonam</i>	Missing text (beginning and ending).	Missing miniature: <i>Presentation of the Child in the Temple</i> .	Ff.45-46v
Holy Cross	<i>Hora nona</i>	---	Ff.46v
Hours of the Virgin	<i>Ad Vesperas</i>	Missing text (beginning).	Missing miniature: <i>The Flight to Egypt or the Slaughter of the Innocents</i> .	F.47-51
Holy Cross	<i>Hora vespertina</i>	---	---	F.51v
Hours of the Virgin	<i>Ad Completorium</i>	Missing text (ending).	<i>Crowning of the Virgin</i> , fl.52.	Ff.52-55
Holy Cross	<i>Hora completorii</i>	---	---	F.55-55v

(f.56) - followed by a prayer to Saint Nicholas (f.56), Saint Catherine (f.56v), Saint Michael (f.56v), Saint Peter (f.57), Saint Barbara (f.57v) and finally Saint Margaret (f.58).

Then comes the penitential Psalms (ff.59-68) expressing human pain and awareness of sins committed, reflecting at the same time the hope for pardon and the Saints' Litany (ff.68-72). The text shows it to be complete, opening with an unusual miniature of a penitent David in the presence of a figure representing David and Goliath in the bottom margin⁸. Regarding the Litany of the Saints, characteristic saints of the Rouen region were not invoked.

The following text is of the Office of the Dead (ff.72v-92). The commemoration of death involves one of the most sensitive areas of culture and mentality at the end of the Middle Ages, with profound implications in visual representation and aesthetic expression. Some loss is noticeable with gaps in text continuity between f.72v and f.73, between f.92v and f.92.

The manuscript ends with two prayers in French: *Les .xv. joies de nostre dame* (ff.93-96) with loss of text, and the complete text of *Les sept requêtes à nostre seigneur* (ff.96-98). The missing text, from the first pray - "*Doulce dame de miséricorde, mère de pitié, fontaine de tous biens, qui portastes*" - suggests that it would have received a miniature of Pietá, or the Virgin and Child, or the Virgin in prayer, or the Virgin surrounded by angels, usually included to open that prayer text.

From the collation diagram which proceeded the codicological analysis (Fig.1), it

was concluded that the texts of the different Offices are markedly incomplete and most of the miniatures opening each canonical Hour of the Office of the Virgin are missing.

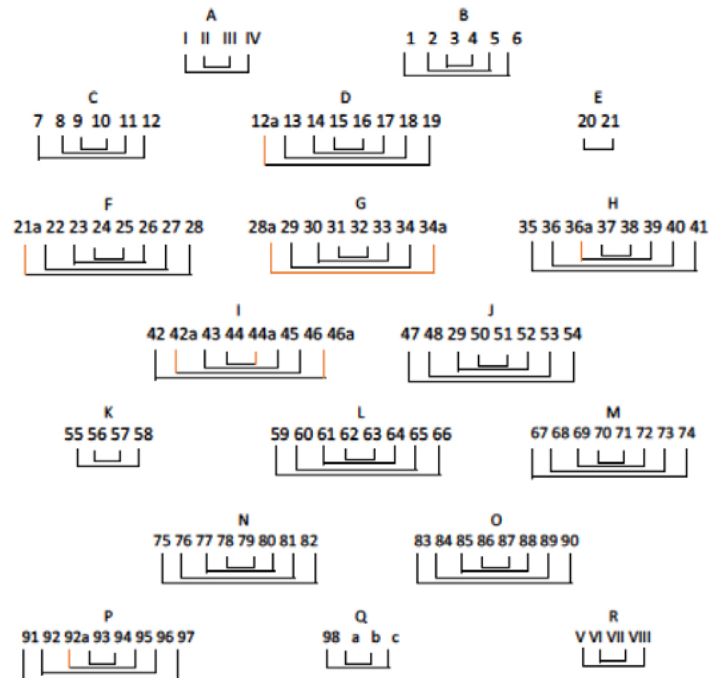


Fig. 3: Collation diagram showing in red the position of missing folios.

3. Conservation perspectives and methodology

3.1. The book conservator faces evidence and loss

We repeatedly faced a paradigmatic question: what to do when part of the text and images are missing?

In the particular case of bound manuscripts, it is necessary to identify the materials and binding techniques used during the mediaeval period, or any other temporal context. The correlation of bookbinding techniques with the environment where they were produced and material traditions leads to a more accurate observation and perception of the meaning and function manuscripts had with their users. When analysing such a particular manuscript as a Book of Hours, attention

⁸ Iconographic analysis of this miniature in particular will be part of the detailed study of this book of hours made by the art historian Ana Lemos (soon to be published).

to fine detail and subtle traces is extremely important to assess and identify its features, some of which may help to relate it to similar manuscripts. The present interdisciplinary strategy aims to return the textual identity of this prayer book that had been partially lost over time, mainly due to historical rebinding and the loss of a considerable number of illustrations.

Joining the art historian's study is that of the conservator, whose role is to identify and characterise the materials and techniques used to produce the codex, identify traces of any transformations that have occurred, additions, repairs, losses, etc., and finally identify the condition of all the parts analysed. The combined information from both art historian and conservator - by crossing textual and material data with a chronological line of perceptive transformations - will support overall understanding and further decision-making.

3.2. Stratigraphic approach⁹ and state of conservation

By proposing an integrated response and a stratigraphic analysis, we propose the identification and characterization of codicological components, valuing binding interventions and rebinding as successive temporal connections. (Tab.3)

Codicological components are selected as Chronological Indicators (CI), because they generally show variable typologies throughout time and they can be associated in order to represent Stratigraphic Units (SU)¹⁰. The SU are defined by their function

in the overall assembly and may be classified according to their homogeneity and typology. The description of the **textblock** - as the primary vehicle for the text - represents a brief codicological composition and illustrates the book construction. Then, **structure** as a functional layer, with impact on cohesion, consistency and organisation of all codicological units (or quires), is divided into the the **primary protection**, represented by endleaves and boards, and the **secondary protection** represented by the cover material and furnishings — hereby understood as a set of components that establish the codices' appearance.¹¹ [Table 3](#) illustrates a summary of all the data gathered after this stratigraphic analysis.

Within the stratigraphic unit of the **textblock** we define the volume and its content. The manuscript is made from parchment, with 16 quires (101 collated folia) and paper endleaves, making a total of 18 quires, which we identified from A to R. The text was written with metallogallic ink, red and blue pigments and gold leaf.

As concluded by the study of the text and image sequence, eight folios and one bifolio are lost, corresponding to 9 miniatures with excerpts of related text. Nevertheless, the remaining textblock is in good condition and the local, minor losses of writing inks and pigments do not affect the general reading.

The **structure** unit is divided into Sewing and Support, Endband, Reinforcements, Fixing of the Boards and Spine. The sewing was compromised by local disruption of leather supports along the spine as well as along the joins to the upper board.

⁹ Correia, Inês (2017), pp. 83-104. Correia, Inês; Pires, Diana (2021), p.119-136.






¹⁰ We adopted an archaeological concept - Stratigraphy - to describe temporal transformations on monuments. A Stratigraphic Unit, SU, is a continuous layer (homogeneous or heterogeneous) of a monument's

constructive system. More information at BOATO (2004), p.301; GENOVEZ (2012), p.37.

¹¹ Correia, Inês (2017), p.86.

Table 3

Stratigraphic Study of the ARQDB, Ms.3. Column a) presents physical condition with four levels: 1 – undamaged; 2 - slightly damaged; 3 – damaged; 4 - heavily damaged. Column b) presents alterable conditions of chronological indicators: P (primitive), S (substituted), R (restored) and D (disappeared).

Stratigraphy Unit (SU)	Chronological Indicators (CI)	Material	Type/Technique	Image	(a)	(b)	Period
1. Text block	Volume	Parchment	101 folios (98 numbered)		2	R	15th c.
		Paper	8 folios				
			Gilded and gaufered edges				
	Content (text and image)	Metalogalic ink, pigment ink and gold	Hours of the Virgin with canonical Iconographic program (incomplete).		2	P	15th c.
2. Structure	Sewing and supports	4 Alum tawed pigskin supports, linen thread	Simple lacing over single band.		4	S	17th c. (?)
	Endbands	Hemp core and Linen thread.	Single core with 4 anchors		4	S	17th c. (?)
	Spine reinforcements	Manuscript parchment waste; manuscript and printed-paper waste.	Five Reinforcements between sewing supports paste under pastedowns.		4	S	17th c. (?)
	Channelling	Groove at 45°	Semi-sigmatic		4	S	17th c. (?)
	Spine	Parchment	Rounded with shoulder		3	S	17th c. (?)
3. Protection	Boards	Oak wood	Cross section cut		4	S	17th c. (?)
	Endpapers	Handmade paper with watermark	Mechanical pulp paste		3	S	17th c. (?)
4. Covering	Cover	Brown leather	Gild and blind tooling		3	S	17th c. (?)
	Fastenings	Not confirmed	Hook-clasp type		N/a	D	17th c. (?)

Within the stratigraphic unit of **protection**, we analysed the boards and the endpapers. The boards are made of oak (identified from a radial cut), 5 mm thick and showing traces of previous xylophagous activity. The various cuts and perforations visible on the outside of the leather covering did not reveal the impact of insect damage on the wooden boards. On disassembling the binding, it was possible to assess the extent of insect activity over both boards, especially the back board, where the bottom left corner was completely hollow and fragmented. The cohesion and stability of the codex was at greater risk of breaking than we had initially expected.

The endpapers formed of two paper bifolios are made from mechanical paste paper. The watermark found on the paper, portraying a hand in a position of blessing, can give us some indication of when the rebinding took place, possibly the end of the 17th century or at the beginning of the 18th century. A very similar watermark to this one was found on a German database¹², which indicates documentation for the year 1568, suggesting that the watermarked paper is not contemporary with the Rouen book of hours. On the other

¹² Wasserzeichen-Informationssystem [consultada a 31 de Maio de 2022], em <http://www.wasserzeichen-online.de/wzis/detailansicht.php?id=88194>

hand, observing the decorative style on the leather covering, which appears to post-date the textblock, we can presume that most of the binding, from its structural to protective units, are not original but probably inserted during, or after, its historic textblock alterations and changes.

To assess the damage for each of the stratigraphic unit, we used numerical categories to denote condition, from levels 1 to 4. Level 1 indicates the absence (or not significant) damage, 2 indicates a visible level of decay that does not endanger the overall stability, 3 indicates variable or progressive damage affecting up to 50% of the material, with considerable impact on stability and requiring careful handling, and 4 indicates variable and progressive damage affecting over than 50% of the material, with severe impact on the support and/or structure and signifying that the object should not be handled.

The importance of stratigraphic analysis to improve damage assessment is the accurate mapping of each aspect of the man-

uscript and its impact on other stratigraphic units. As a constructed and dynamic system, the bound manuscript is a complex object: the function and efficiency of each element influences overall stability. Often, the first glance showing relative good condition will can only be fully assessed using stratigraphic analysis

The correlation between the stratigraphic units and their conservation condition made it possible to reach conclusions about the existence of (at least) two instances of material/structural change. Despite the disappearance of several folios with text and/or miniatures and the general re-dimensioning of the pages, the textblock is largely unchanged from its original state.

We can conclude the codex had been rebound as, on examining the bookblock, some earlier perforations were found along the spine. Nevertheless, reinforcements in parchment, supports in pigskin and a simple endband with thread of a single colour were evident and in accordance with binding traditions from the 15th or 16th century.



Fig. 4, Fig. 5 and Fig. 6: Picturing the structural vulnerability and inner material features that facilitated recognition of an earlier binding.

Aspects of the binding's protective elements (i.e. its covering material, boards, and endpapers) corroborate the date proposed for this binding, the 17th century or beginning of the 18th century. These are the replacements or modifications such as the boards of very fine wood, the decoration on the cover, the rounded spine with a shoulder and the endpapers.

In total, we locate two moments of transformation, the first being the initial and binding contemporary with the production of the codex in the 15th century. The second is a subsequent rebinding in the 17th century, which survives today. Considering these alterations, we believe that some original binding features were lost.

A textblock's stability is compromised by sewing and joint failure. Even if a general visual assessment would consider that conservation state was not critical, stratigraphic analysis gives us detailed analysis of how each codological element's instability impacts other areas of the binding. We should expect a very low mechanical response of the overall assembly and conclude that the manuscript is under very critical condition.

4. Considerations in decision-making

Regarding the condition of the codex, we evaluated most of the elements at level 3 (see [Tab.3](#)). On disassembling the binding, however, we graded some aspects, namely the wooden boards and sewing, at level 4. Whilst initially it was not considered necessary to separate the covering from the wooden boards, we made the decision to separate them due to the loss of material resulting from insect attack and the extreme fragility of the channelling area.

Decision-making in book conservation often relies on partly veiled information that becomes visible only after disassembly of the endleaves and covering. In our case, by exposing the spine and the wooden boards we had to deliberate a new step in our treatment plan, which would be a total disbinding of the manuscript. Attending all the material losses on the bookblock and the critical condition of its structure, the decision would consider the substitution of sewing and headbands and consequently deal with the collation diagram. As we noted in the previous chapter, this bound manuscript has a particular issue regarding the continuity of content, which is clearly reported on its collation diagram. Nevertheless, specific information about this manuscript content and continuity was already gathered and the conservation team had theoretical support to decide about insertion of folios that were missing. With interdisciplinary support, the insertion of the folios were ethically reasonable and the conservation team considered they had accurate information to move forward with this.

4.1 Conservation treatment

Considering the particular significance given to the textblock, as being the only stratigraphic unit that remains from the original manuscript, and respecting possible different ethical positions about insertion of missing pages, its treatment report will look like to be more exhaustive. Considering this, the conservation treatment of proceeding stratigraphic units will be reported briefly but, we hope, clearly enough to allow for future reference and debate.

4.1.1. Textblock: 1st stratigraphic unit

After disassembly of the manuscript and the separation of the textblock from the binding,

both parts could be treated separately. The parchment was cleaned only with a soft-bristle brush to remove some dust and organic remains found at the joins in the quires. Only three bifolios (91-97, 92-96 and 98-c) needed occasional consolidation. Japanese paper with 12 g/m² was toned with a similar colour to the parchment and used along with animal glue, made from parchment (Fig.7). The consolidated folios were dried under light weights, so as to keep their physical stability.



Fig.7: Using Japanese paper at local consolidation.

Although minimal intervention was used to stabilise the parchment support, it was time to consider the missing folios in order to restore the original collation. After discussion amongst the conservators and art historians involved in the project, as well as consultation with other conservators, it became clear that the missing folios would represent a lack of information to the manuscript identity. On the other hand, the possibility of (re)introduc-

ing a set of blank folios, easily distinguished by material nature, would not confuse future researchers or conservators and would provide a closer understanding of the original volume and the loss/text sequence as part of its changeable history.

The blank folios were provided in Japanese paper of colour and weight similar to the original parchment and with similar characteristics to parchment in its texture (Fig. 8). Parchment glue (animal glue made from parchment) with pH measurement between 6.3 and 7 was produced and used for this purpose. In order to assure direct access to missing content, the title of the missing text or miniature was written in pencil on those added sheets of paper, as well as continuous numbering (see Fig.3).



Fig.8: Addition of paper blank folio to incomplete parchment bifolio.

It is important to mention that on all the folios preceding or following the missing miniatures, where there would be direct contact we can observe remains of blue or greenish pigment. Particularly on f.35 and f.35v the blue pigment is clearly visible, applied in a draped format corresponding to a cloak. On f.43 there are clear remains of transferred greenish pig-

ment corresponding to vegetable motifs on the surround of the missing miniature. In addition, there are visible remains of an aged adhesive applied to the margin of f.45 and f.47 where, for a period of time, the missing folio may have been stuck, or even another miniature which will have replaced it. These are assumptions that cannot be confirmed, but

comparing with similar manuscripts, we realise that the traces of pigment and glue were crucial in proposing the position of the missing illuminated folios. Table 4 displays the sequence of inserted blank paper folios that will represent the position of the missing miniatures and related text.

The manuscript was numbered in pen-

Table 4

Page numbers and titles written in pencil on the inserted paper folios.

Folio No.	Text Image
12a 12a v.	Beginning of the <i>St. John Gospel</i> : Illumination of St. John the Evangelist Extract of the <i>St. John Gospel (cont.)</i>
21a 21a v.	Beginning of the <i>Office of the Virgin: matins</i> : Illumination of the Annunciation <i>Office of the Virgin: matins (cont.)</i>
28a 28a v.	<i>Office of the Virgin: beginning of lauds</i> : Illumination of the Visitation <i>Office of the Virgin: lauds (cont.)</i>
34a 34a v.	<i>Office of the Virgin: end of lauds</i> Beginning of the <i>Hours of the Cross</i> : Illumination of the Calvary
36a 36a v.	<i>Office of the Virgin: beginning of the prime</i> : Illumination of the Nativity Office of the Virgin: prime (cont.)
42a 42a v.	<i>Hours of the Cross: end of the terce</i> <i>Office of the Virgin: beginning of the sext</i> : Illumination of the Adoration of the Magi
44a 44a v.	<i>Hours of the Cross: end of the sext</i> <i>Office of the Virgin: beginning of the none</i> : Illumination of the Presentation of the Baby Jesus at the Temple
46a 46a v.	<i>Hours of the Cross: end of the none</i> <i>Office of the Virgin: beginning of the vespers</i> : Illumination of the Escape to Egipt or the Massacre of the Innocents
92a 92a v.	<i>End of the Office of the Dead</i> Beginning of the prayer " <i>The Fifteenth Joys of the Virgin</i> ": Illumination of the Pietá or of the Virgin with Baby Jesus or of the Virgin in prayer or of the Virgin surrounded by angels...

cil in the upper right corner, from 1 to 98, with the last three folios indicated with the letters a, b and c. After the conservation and restoration treatment, Roman numbering was added to the endpapers, from I to VIII, as well as the missing numbers on the added folios, as mentioned. In the collation diagram (Fig.3), inserted paper folios are identified in red and we can perceive the reconstitution of the resulting volume as well as the original codicological structure.

4.1.2. Structure: 2nd stratigraphic unit

Once the textblock was stabilised and laid out in line with the collation diagram, it was re sewn, ensuring its sewing and headbands replicated the same materials and techniques of its 17th/18th century rebinding. To ensure the strength and stability of the board attachments, intervention was needed to improve the poor physical condition of wooden boards. The insect channels were consolidated with Paraloid B72[®] diluted in ethanol and acetone (2:1) at 5 % and 10 % in successive applications, with the help of a syringe. One of the most fragile corners was filled in and reconstituted with water-based wooden paste of the Axton[®] brand, mixing two tones: dark oak and medium oak in a proportion of 1:2. This mixture was applied with the help of a spatula and probe. Finally, the filling was levelled with sandpaper.

4.1.3. Protection: 3rd stratigraphic unit

The wooden boards were weighed before and after our intervention, finding an increase and approximation of its weight, which greatly benefited the codex's stability and cohesion. After consolidating and filling in the wooden boards it was found that the left board of the codex, which had weighed 32.97 g, ended up weighing 37.83 g; the right board also in-

creased in weight from 27.05 g to 38.57 g. This meant that the two wooden boards ended up with a very similar weight, which should be closer to their original state (prior to the xylophagous attack). Even so, to ensure their mechanical resistance, both the boards were reinforced along the joint area to strengthen them to receive the lacing of new leather supports. Japanese paper was used, on both the front and back of the boards, pasted with starch glue.

4.1.4. Covering: 4th stratigraphic unit

With the bookblock sewn and attached to its wooden boards, the next step was to apply the leather covering. It was decided to create a new full leather cover to place underneath the original one. The alternative would be to create partial filling in under the original covering, both along the edges and other frail areas. However, due to their extent, the application of a full skin will ensure a more reliable covering, giving the object better mechanical response and stability.

A natural coloured sheepskin dyed, in keeping with the original covering, with anilines (dark brown, mid-brown and black). The original leather cover was cleaned on the inside, removing some remains of adhesive, with a cotton bud moistened with tepid distilled water. On the outside, superficial cleaning was carried out with an ionic solution of distilled water and carboximetilcelulose¹³. The original covering was slowly pasted with starch.

After treatment, the manuscript was left in a preservation box of a larger size in order to store not only the codex but also the

¹³ HALLEBEEK, P. B. - *Guidelines for the Conservation of Leather and Parchment Book Bindings. Chapter 5. Procedures and formulas for the conservation of leather book bindings and the treatment of specific kinds of damage.* ICN, Amsterdam, The Netherlands, 1997, pp. 45.

materials that could not be reused during the conservation and restoration treatment.

5. Final considerations and (some) conclusions

Despite the pertinent debate over the meaning of lost text and images in mediaeval books, the insertion of blank paper folios is not a unanimous conservation solution. Indeed, it is common to find lack of text sequence in bound manuscripts, but the insertion of folios in place of missing ones is not a common procedure to find in bibliography. During this project, we realised how difficult it was to decide the adequate ethical position; conservation procedures tend to be discrete and minimal for the structural and physical condition, but the interdisciplinary approach tends to enlarge the perspective of the intervention itself. Different and complementary considerations should then be balanced. Even if the impact of missing folios is evident, with relative loss of meaning, it is imperious to evaluate the impact of binding disassembly. In this present case, two main reasons were connected to justify decision-making: the reliable and specialised support to identify missing contents, and the exposed vulnerability of binding compounds such as wooden boards (from **protection** SU, Fig.9) and sewing materials (from **structure** SU).

Looking at Table 5, where stratigraphic analysis was revised to report the resulting change from the present intervention, attention should be given to the impact of the decision-making on chronological indicators. Using colour hues, one can observe how it is decoded in successive temporal changes. Book Conservators may use this tool to have visual report of their conservation interventions, contributing to historical information

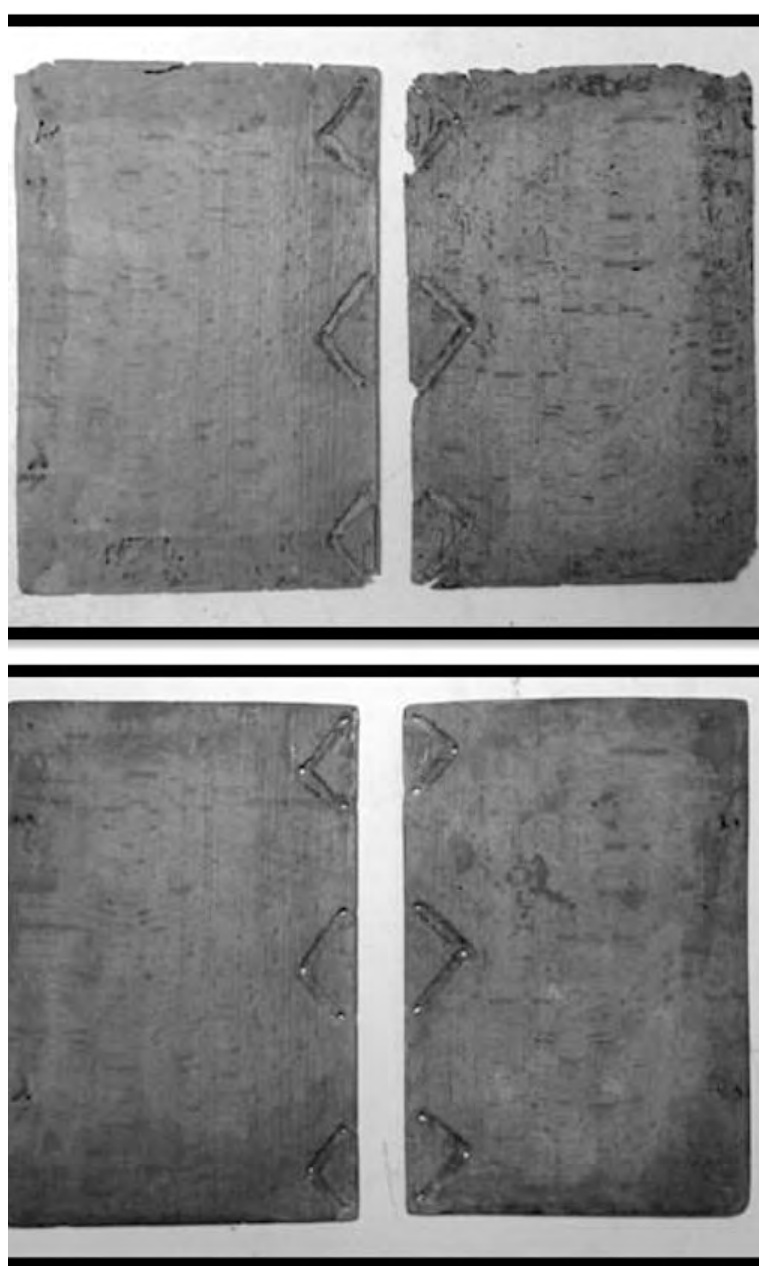


Fig. 9: Wooden boards before and after conservation treatment

on manuscript catalogues and archive/library databases. At last, but not least, conservation condition was visible improved with higher conservation level for most of the codicological materials; column a) reports the evaluation of physical condition after conservation procedures.

To achieve suitable results it was therefore significant to use stratigraphic methodology. It was, in fact, useful for both disciplinary views to have an overview of the correlation of all codicological elements, their chronological

Table 5

Stratigraphic Study of the ARQDB, Ms.3 after treatment.

Stratigraphy Unit (SU)	Chronological Indicators (CI)	Material	Type/Technique	(a)	(b)	Period
1. Text block	Volume	Parchment	101 folios (98 numbered)	1	R	21st c.
		Paper	8 folios + 9 (blank; Japanese paper)			
			Gilded and gaufered edges			
	Content (text and image)	Metalogalic ink, pigment ink and gold	Hours of the Virgin with canonical Iconographic program (incomplete).	2	P	15th c.
2. Structure	Sewing and supports	4 Alum tawed pigskin supports, linen thread	Simple lacing over single band.	1	S	21st c.
	Endbands	Hemp core and Linen thread.	Single core with 4 anchors	1	S	21st c.
	Spine reinforcements	Manuscript parchment waste; manuscript and printed-paper waste.	Five Reinforcements between sewing supports paste under pastedowns.	1	S	21st c.
	Channelling	Groove at 45°	Semi-sigmatic	2	R	17th c. (?)
	Spine	Parchment	Rounded with shoulder	1	R	21st c.
3. Protection	Boards	Oak wood	Cross section cut	2	R	17th c. (?)
	Endpapers	Handmade paper with watermark	Mechanical pulp paste	1	S	17th c. (?)
4. Covering	Cover	Brown leather	Gild and blind tooling	1	R	17th c. (?)
	Fastenings	Not confirmed	Hook-clasp type	N/a	D	17th c. (?)

correspondence and state of conservation. The Book of Hours, ARQDB, Ms.3, is now physically and structurally stable for handling, exhibition, reproduction and research (Fig. 10 and Fig. 11).

To future book conservators or other scholars, the detailed intervention report is also available at the District Archive of Braga (PT).





Fig. 10 and Fig. 11 show the results of conservation treatment and the box projected to storage de manuscript and all the remaining fragments, which were not viable to maintain.

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