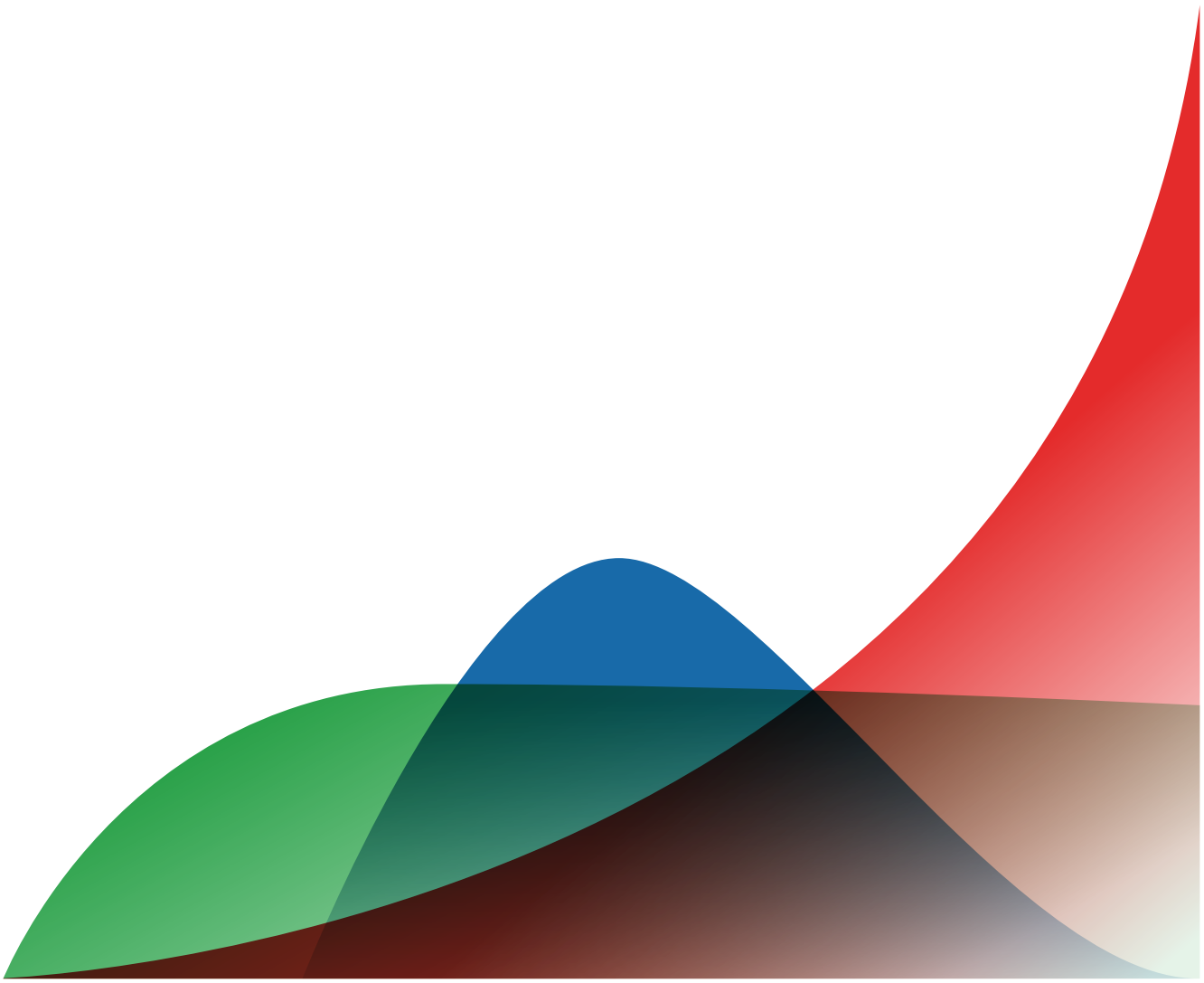
CULTURAL HERITAGE MANAGEMENT AND PROTECTION IN V4 COUNTRIES

REPORT



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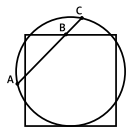

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Ministry of Culture and National Heritage of the Republic of Poland

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FOREWORD

Agata Wąsowska-Pawlik, ICC Director

The Visegrad Group was established in 1991, bringing new ideas of integrity and cooperation to Central Europe and uniting at first three, soon four countries in the region that had been part of the Eastern Bloc for half a century. In the same year, the Government of the Republic of Poland established the International Cultural Centre in Kraków to showcase the centuries of close ties within and across Central Europe and strengthen regional cooperation in areas such as culture and the promotion and protection of cultural heritage. From the word go, the cultural heritage of the Czech Republic, Hungary, Poland, and Slovakia was seen as a tool for better understanding and a platform for joint projects such as exhibitions, publications, and educational programmes.

As early as 2006, the ICC was awarded the International Visegrad Prize. Also in 2006, the Ministers of Culture of the Visegrad countries, meeting in Kraków, appointed the ICC to facilitate V4 cooperation in the promotion and protection of cultural heritage. Our work having been recognised as valuable and useful, we initiated, together with our colleagues from other V4 countries, the Ministry of Culture of the Czech Republic, the Office of the Prime Minister of Hungary, and the Monuments Office of the Slovak Republic, the bi-annual Heritage Forum of Central Europe conferences as well as an educational programme named V4 Heritage Academy, bringing together hundreds of experts, professionals, and students from across the region. Our fruitful cooperation also enabled us to launch a study providing an overview of the 30-year development of systems set up to protect and promote cultural heritage and monuments in the Visegrad Group countries. The report, which is the result of our joint work, helps to understand the long journey from the underfunded and centralised monument protection systems in several post-communist states to the modern forms of heritage preservation – integrated into the activities of local authorities and open to the participation of civil societies.

The purpose of this report is to observe the nature and history of this process by presenting the legal acts and administrative instruments enacted in each of the four countries. In order to present the successes, but also the weaknesses of the systems that have come to light, we also invited experts who have been involved in the management and study of cultural heritage. I believe that this report will both reveal the similarities and differences between our countries and help us find a better perspective for the discussion about the future.

INTRODUCTION

The 2021 marks the thirtieth anniversary of the establishment of the Visegrad Group, a platform of international collaboration initially linking three, and soon four countries of Central Europe. The cooperation of the Czech Republic, Poland, Slovakia and Hungary may seem natural and obvious. This is indicated by hundreds of years of neighbourhood, similarities in development, cultural patterns, and the course of history, which for many may be evidence of the existence of a regional community. Meanwhile, in 1991 this closeness was not obvious and required building its framework from scratch. For the countries of Central Europe, the 20th century meant divisions, wars, migrations, genocide, and half a century of totalitarian regimes, which successfully hit regional ties. In 1991, right after the collapse of Communism in the countries of the former Eastern Bloc and just before the collapse of the Soviet Union, Central Europe had to be re-invented.

What created it at that time was the community of ideas, the will to democratize social life, build a free market economy, push towards the West and join the Atlantic alliance and, in the future, to the structures of the European Union. In support of these activities, four countries created their own alliance, supporting aspirations and activities, building the connections, and striving to learn one another.

The Visegrad Group was also established as a community of values. Following the words of Vaclav Havel, Czesław Miłosz and György Konrád, the Visegrad Group noticed the common fate of the Central Europe that had been "kidnapped" and, after years of captivity, wanted to return to the lost common European identity, based on a commitment to freedom, respect for the rules of law and a common culture.

From the perspective of three decades, it was a culture that turned out to be particularly important in the process of integration of the Visegrad Group countries. In addition to political successes, such as accession to NATO in 1999 and to the European Union in 2004, along with numerous ambitious economic and infrastructural projects that started to bind Central Europe anew, a culture was the oxygen fueling the bloodstream of cooperation between local societies.

It should also be emphasized that the Visegrad Group was from the very beginning a project aimed at the future. In addition to understanding and learning the common history, from the very beginning it was very important to see the Visegrad Group activity as a tool

aimed to establishe the community. Approaching these needs, the International Cultural Centre, a public institution established by the Polish government not long after the political change of 1989 and a few months before the establishment of the Visegrad Group, saw its role. Starting in 1991, the ICC have observed, researched and participated in developing cooperation and building a common cultural collaboration in the region, emphasizing the role and importance of cultural heritage for mutual understanding and knowledge.

Already in the 1990s, the ICC started regular presentations of exhibitions, organization of conferences and publishing books and art catalogues on the culture, history and heritage of Poland and of its Visegrad neighbours. In 2006 the ICC was awarded with the International Visegrad Prize. In the same year, in Kraków, during a meeting of the Ministers of Culture of the Visegrad Group countries, a decision was made to establish a V4 Cultural Heritage Experts' Working Group, while the ICC was entrusted with moderating its work. By inviting experts and public institutions from the Czech Republic, Slovakia and Hungary to cooperate, a decision was made on two main areas of action. In 2009, the first V4 Heritage Academy, a summer school focusing on the management of UNESCO World Heritage sites in the Visegrad Countries took place. So far, eleven summer projects have taken place, each time they were carried out in a different country and place in the region. At the same time, they were used to integrate heritage professionals, and nearly 250 employees of public administration sector, museums and non-governmental organizations have already participated in them.

At the same time, in 2010, the ICC organized for the first time a joint conference on the protection of cultural heritage. Thanks to it, a year later, the Heritage Forum of Central Europe was held in Kraków for the first time. Currently, the Forum is held regularly every two years, creating a platform for dialogue and exchange of ideas between specialists from all over the region. The core of this work is made up of specialists and specialists from the countries of the Visegrad Group. So far, the Forums has discussed such issues as the limits of heritage and the relationship between heritage and the city, society as well as the environment. In 2021, the 6th Central European Heritage Forum has focused on the various meanings of the development, a concept that for a long time was perceived mainly through the prism of economic growth and nowadays is increasingly associated with social, environmental and educational issues. One cannot talk about development today without also referring to the issue of cultural heritage.

Seeing this paradigm shift, the ICC, together with partners from Visegrad countries, the Ministry of Culture of the Czech Republic, the Prime Minister of Hungary's Office, the Monument Board of the Slovak Republic, the ICOMOS Hungary and Eötvös Loránd University, presents the Report on the protection and management of cultural heritage in four countries of the region over the past thirty years. The report shows the difficult and long-term process of building or transforming the structures of monument proservation and heritage management systems, creating a system of financial support for monuments and heritage management, involvement of reborn self-government institutions and non-governmental organizations. Experts who participated in these processes from the very beginning were invited to cooperate. The thirtieth anniversary of Visegrad cooperation is an ideal moment for reflection and summaries, and for trying to reflect on the future and further development of this extremely important and constantly evolving cooperation.

The V4 Cultural Heritage Experts' Working Group, meting in ICC Kraków, 9th March 2020.

From the left:
dr. Michał Wiśniewski, ICC, Łukasz Galusek, ICC Deputy Director, Marek Świdrak, ICC, Ľubica Pinčíková, The Monuments Board of the Slovak Republic, dr. Kosová Katarína, The Monuments Board of the Slovak Republic, dr. Kinga Bartha, The Office of the Prime Minister of Hungary, Agata Wąsowska-Pawlik, ICC Director, József Kolossa, The Office of the Prime Minister of Hungary, Zuzana Jandlová, The Ministry of Culture of the Czech Republic, dr. Tamás Fejérdy, ICOMOS Hungary, prof. dr. Jacek Purchla, ICC.

CHAPTER 1: THE SYSTEM OF MONUMENT PROTECTION IN VISEGRAD COUNTRIES

CHAPTER 1: THE SYSTEM OF MONUMENT PROTECTION IN VISEGRAD COUNTRIES

The chapter includes information concerning legislation, financial aspect and the structure of the public administration responsible for monument protection. Moreover, the chapter provides information concerning the most important common projects dedicated to monument protection (e.g. Interreg projects, EU-funded programmes).

Representatives of each of the four V4 countries have been asked to fill in the questionnaire to shed light on the following issues:

1. The history of monument protection in their countries during the last 30 years.
2. The international dimension of the heritage management and promotion in their countries (UNESCO List, European Heritage Label, European Heritage Days, V4 cooperation, other forms of cooperation).
3. The contemporary legal system of monument protection in their countries.
4. The role of local governments in heritage management and promotion in their countries.
5. The financial dimension of heritage management and promotion in their countries.
6. Protection and promotion of the intangible heritage.

1. The history of monument protection in the Czech Republic during the last 30 years

A new legal regulation – Act No 20/1987, on state monument care – was adopted with effect from 1 January 1988, introducing several fundamental changes to the existing understanding of legal protection for cultural monuments in Czechia. Above all, it precisely defined objects of cultural value subject to state care as cultural monuments, determined that cultural monuments would be centrally registered on the Central List of Cultural Monuments, established monument inspection as a component of the Ministry of Culture supervising compliance with the State Monument Care Act, set penalties for legal violations, and enshrined a range of other mechanisms to ensure a high standard of care for cultural monuments and archaeological heritage.

The socio-political turning point at the end of 1989 opened the way for liberalism, with many positive consequences for monuments in the 1990s, yet concurrently also certain risks and related monument losses (now irreversible). One fundamental step was the separation of nature protection from the competence of monument care to that of the Ministry of the Environment in 1991. The name of the expert organisation now focusing exclusively on the cultural monument fund concurrently changed to the State Institute of Monument Care. The names of the regional centres simultaneously changed to Monument Institutes and to State Monument Institutes from 2001.

On 1 January 2003, the State Institute of Monument Care and the State Monument Institutes merged to create the National Heritage Institute, which in 2013 underwent another fundamental organisational change with the separation of four territorial monument administrations operating and repairing structures entrusted to the National Heritage Institute.

The set of castles, chateaux. and other important monuments owned by the state and managed by the National Heritage Institute is a Czech particularity that is unique and also important in the global context. In the management of this unusually extensive movable and immovable property, the National Heritage Institute thus directly follows on from the situation after World War II, making it a unique and essentially preserved set of enormous value.

2. The international dimension of heritage management and promotion in the Czech Republic

The cultural wealth of Czechia is an important component of the European culture and also plays an irreplaceable role on a global scale, hence international cooperation in relation to tangible cultural heritage is among the state's priorities in terms of care for these objects.

Successful international cooperation in monument care has a long tradition in the Czech lands, nevertheless international cooperation was only transformed to one based on a democratic basis in the 1990s. Czechia continued meeting its commitments from preceding years and, within the framework of international cooperation, began anew to advocate the protection of cultural heritage through other international legal and international scientific instruments. A basic overview must necessarily include the fact that Czechia is, as regards monument care and heritage protection, a party to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its Protocol (published under No 94/1958), the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 1954 (published under No 71/2007), the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer

of Ownership of Cultural Property (published under No 15/1980), the Convention Concerning the Protection of the World Cultural and Natural Heritage (published under No 159/1991), the United Nations Convention on the Law of the Sea (published under No 240/1996), the Convention for the Protection of the Architectural Heritage of Europe (published under No 73/2000), and the Convention for the Protection of the Archaeological Heritage of Europe (revised) (published under No 99/2000).

Expert international cooperation continues to take place, primarily through ICOMOS (the International Council on Monuments and Sites), with a new Czechoslovakian ICOMOS committee being established in 1990 and the Czech ICOMOS national committee on 1 January 1993. More constant cooperation with the most important international organisations, namely UNESCO and the Council of Europe, began to blossom under the new conditions of freedom.

One especially important aspect of international cooperation in the protection of tangible cultural heritage is the activity based on cooperation among the Visegrad countries. Visegrad cooperation in cultural heritage comprises in particular the exchange of expert experience, the creation of platforms for common topics, and the coordination of cooperation vis-à-vis other foreign partners. Projects address truly diverse areas – including expert cooperation between individual institutions, mutual assistance and the exchange of experience in addressing the most varied topics, and joint research and educational activities in cultural heritage and art. Librarianship, with the regular holding of library colloquia, the fine and applied arts with exhibitions and competitive displays, and, last but not least, monument care, with a series of seminars and events promoting the exchange of experience among experts in monument care being held every year, have become the pillars this cooperation rests on in recent years.

3. The contemporary legal system of monument protection in the Czech Republic

The basic legal instrument for cultural heritage protection is Act No 20/1987 on state monument care, as amended. In the area of monument care, Czechia is a party to several international conventions, of which the following must be mentioned in particular: the Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO), the Convention for the Protection of the Archaeological Heritage of Europe, the Convention for the Protection of the Architectural Heritage of Europe, the European Landscape Convention, and the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

Cultural monuments enjoy varying intensities of monument care protection under valid Czech legislation. The intensity depends on whether they are a national cultural monument, a cultural monument located in a protected monument area, meaning a monument reserve, in a monument zone, or in a protection zone.

The executive monument care component comprises a three-stage set of administrative bodies: municipal authorities of the municipalities with extended powers, regional authorities, and the Ministry of Culture. In Prague Capital City there is a two-stage executive component: Prague City Hall and the Ministry of Culture. The Office of the President of the Republic performs the role of first-instance administrative body for the Prague Castle national cultural monument, while the Ministry of Culture is the second-instance body.

The expert state monument care organisation established by the Ministry of Culture is the National Heritage Institute, which in particular participates in the expert-methodological performance of state monument care and manages a range of state-owned structures (primarily castles and chateaux).

If a property is a cultural monument or a national cultural monument, its owner is obliged, at their own cost, to care for its preservation, to maintain it in good condition, and to protect it from threats, damage, deterioration, and theft. They may only use it in a manner that corresponds to its value as a monument and its technical condition (Section 9(1) of the State Monument Care Act). If the property owner fails to comply with these obligations, the municipal authority of a municipality with extended powers (in the case of cultural monuments) and the regional authority (in the case of national cultural monuments) may impose remedial measures on them (Section 10 of the State Monument Care Act). If the owner does not comply with this obligation within a specified deadline imposed through such measure, the relevant monument care authority may decide to carry out measures essential to protect the property at the cost of the property owner (Section 15(1) of the State Monument Care Act). Extreme legal options include dispossession, in particular if the owner violates their obligations over a long period and their actions thus threaten its preservation (Section 15(3) of the State Monument Care Act).

A binding opinion from the relevant state monument care authority is required for restoration (maintenance, repair, and reconstruction are all included under this term), while taking account of whether it is a cultural monument (it is issued then by the municipal authority of a municipality with extended powers) or a national cultural monument (issued by the regional authority). In such a binding opinion, the monument care authority assesses whether the intended restoration is permissible from the perspective of state monument care interests or not and, if so, under what conditions (Section 14 of the State Monument Care Act). If the property is located in a monument reserve or in a monument zone and it is not a cultural or national cultural monument, its owner generally has fewer obligations than in the case of a cultural monument or national cultural monument. The owner, manager, or user of the property must apply for a binding opinion from the municipal authority of a municipality with extended powers as the state monument care authority for the following work: construction, alteration, landscaping, placement or removal of equipment, removal of a structure, treatment of trees, or maintenance work. In its binding opinion, the municipal authority of a municipality with extended powers assesses whether the intended work is permissible from the perspective of the interests of state monument care or not and, if so, under what conditions (Section 14 of the State Monument Care Act). If the property is located in a protection zone under Section 17 of the State Monument Care Act and it is not a cultural or national cultural monument, it must be emphasised that the actual property is not protected as such – its protection only derives from the property for which the protection zone was established.

Conversely, if the property is a cultural monument or national cultural monument, its owner has the right to compensation for restrictions on their ownership rights, primarily the right to a contribution towards the preservation or restoration of a monument under Section 16 of the State Monument Care Act, from the state budget or the budget of the municipality or region, the right to free expert assistance from the National Heritage Institute – Section 32(2)(f) of the same act – and tax relief and benefits pursuant to special tax legislation.

As already mentioned, the restoration of cultural monuments requires a binding opinion from a state monument care authority pursuant to Section 14 of the State Monument Care Act. A written statement from the National Heritage Institute is an obligatory yet not binding basis for a binding opinion; this must be obtained by the administrative body, yet such a body is not bound by it and evaluates it like any other evidence in the proceedings.

Cultural monuments may only be exported with the prior consent of the Ministry of Culture.

Archaeological cultural heritage is also cared for. Archaeological surveys for rescue purposes, meaning surveys done primarily as a result of construction activity, but also research-type surveys, can only be performed by the appropriately authorised organisations. Care for accidental archaeological finds is provided through the obligation of the finder to report such find and the concurrent obligation of state monument care to take the appropriate measures to prevent damage, destruction, or theft of the find or the site.

The Monument Inspectorate is the control body in the area of state monument care.

4. The role of local governments in heritage management and promotion in the Czech Republic

Municipalities and regions promote the restoration and preservation of cultural heritage through their territorial policies and specific funding programmes. Cultural heritage promotion also takes place at the level of voluntary associations of municipalities and at the regional level, including cross-border regions, which helps improve the effectiveness of cultural heritage presentation in geographically sensible units.

A region with independent competence approves the state monument care support concept in the region in accordance with the state monument care development concept in Czechia and, after discussion with the Ministry of Culture, approves proposals for long-term, medium-term, and implementation plans and programmes for preserving and restoring cultural monuments in the region, and directs the cultural-educational use of the cultural monuments in the region.

A municipality cares for cultural monuments on site and checks how the owners of such cultural monuments are complying with the legal obligations imposed on them, based on the expert opinions of state monument care organisations. After discussion with the municipal authority of a municipality with extended powers, a municipality may, depending on the local conditions, establish a legal person or an organisational unit for the restoration of cultural monuments.

A regional council and council of a municipality with extended powers may establish a State Monument Care Commission as a working commission for the general evaluation and coordination of state monument care tasks, as needed.

After obtaining the opinion of the expert state monument care organisation, the municipal authority of a municipality with extended powers may appoint a volunteer state monument care conservator, who is a member of the State Monument Care Commission established by the council of the municipality with extended powers.

The tasks of the conservator are to continuously monitor the condition of cultural monuments; to submit reports on their condition, on care for them, and on their use to the municipal authority of a municipality with extended powers; to propose necessary measures to this authority; and to help promote the cultural monuments and state monument care.

Upon a proposal by the conservator, the municipal authority of a municipality with extended powers may use, for a specific defined territorial district, volunteers as state monument care correspondents who cooperate with the conservator during the performance of the latter's tasks.

The activities of the conservator and the correspondents are governed by the municipal authority of a municipality with extended powers. They are provided with assistance by the expert state monument care organisation.

A municipality or region may provide the owner of a cultural monument – at the latter's request and if it is a specially justified case – with a contribution from its budget towards increased costs connected with the preservation or restoration of the monument in order

to achieve its more effective social use. It may also provide such contribution if the owner of the cultural monument cannot cover the costs connected with its preservation or restoration from their own resources.

5. The financial dimension of heritage management and promotion in the Czech Republic

Through its Monument Care Department, the Ministry of Culture provides financial support for the restoration of cultural monuments within the meaning of Section 16(2) of Act No 20/1987 on state monument care, as amended, through specifically targeted programmes for the restoration of immovable and movable cultural monuments:

- "The Emergency Programme" established through a special measure of the Czech National Council in 1992 is intended for the rescue of immovable cultural monuments in serious technical condition, in particular for their structural and overall construction preservation and for repairs to trusses and roofs (including chimneys, cornices, and plumbing elements).
  Support beneficiary: the owner of the cultural monument (only if the state is not the owner)
- "The Architectural Heritage Rescue Programme" was established through Resolution of the Government of Czechia No 110 of 22 February 1995. The programme is intended for the restoration of the most important parts of national cultural heritage – castles, chateaux, churches, monasteries, and other important buildings. The work intended must aim to rescue the cultural monument or the parts that form its essence.
  Support beneficiary: the owner of the cultural monument
- "The Recovery Programme for Urban Monument Reserves and Urban Monument Zones" was established through Resolution of the Government of Czechia No 209 of 25 March 1992 as assistance for towns and cities when rescuing and developing the most valuable parts of our historic towns during their comprehensive regeneration. Contributions for the restoration of cultural monuments located in the historic cores of towns declared as monument reserves or monument zones are provided through this programme.
  Support beneficiary: the owner of the cultural monument (only if the state is not the owner)
- "The Programme of Care for Rural Monument Reserves, Rural Monument Zones, and Landscape Monument Zones" (a joint measure of the Ministry of Finance and the Ministry of Culture from 1997) focuses primarily on the restoration and preservation of folk architecture monuments such as farmsteads, cottages, chapels, and Calvaries, located inside rural monument reserves and zones and landscape monument zones.
  Support beneficiary: the owner of the cultural monument (only if the state is not the owner)
- "The Restoration Programme for Movable Cultural Monuments" was established through Resolution of the Government of Czechia No 426 of 16 July 1997. This programme is intended for needs relating to the restoration of movable cultural monuments, in particular those that are important fine art or arts and crafts works.
  Support beneficiary: the owner of the cultural monument
- "The Support for the Restoration of Cultural Monuments by Municipalities with Extended Powers" programme has been running since 2008 and is intended for the restoration in particular of immovable cultural monuments located outside monument reserves and monument zones and which are not national cultural monuments.

Support beneficiary: the owner of the cultural monument (only if the state is not the owner)

- "The Support for UNESCO Monuments" programme was established by the Ministry of Culture in 2008. Its main objective is to meet Czechia's commitments arising from its adoption of the Convention Concerning the Protection of the World Cultural and Natural Heritage. Three priority areas were created as part of the principles for the drawing of funds from this programme: the creation of management plans, scientific research activities, and the presentation of, promotion of, and education concerning UNESCO World Heritage Sites.

  Support beneficiary: legal persons, without limitation

6. Management and promotion of the intangible heritage in the Czech Republic

Care for intangible cultural heritage was newly constituted in Czechia after the political changes in 1989. This area was significantly influenced by the Recommendation on the Safeguarding of Traditional Culture and Folklore adopted at the 25th session of the UNESCO General Conference in 1989. Experts from Czechia carefully monitored international events in UNESCO and participated in multilateral discussions on the modern direction of care for intangible cultural heritage. At that time, the Ministry of Culture also established the National Institute of Folk Culture (hereinafter the "NIFC"). Legal protection for intangible cultural heritage was significantly strengthened with the adoption by Czechia of the "Convention for the Safeguarding of the Intangible Cultural Heritage" (hereinafter the "Convention") in 2009. International conventions are considered binding legal regulations in the Czech legal system.

In accordance with the Convention, Czechia considers the intangible component of traditional folk culture as intangible cultural heritage. This means, primarily, experience, illustrations, expressions, knowledge, skills, as well as tools, objects, artefacts, and cultural spaces relating to them, which communities, groups, and – in some cases – also individuals consider part of their intangible cultural heritage. The abbreviated term "traditional folk culture" is commonly used for the intangible component of traditional folk culture in Czechia.

The implementing tool for the performance of tasks arising from the Convention is the Concept for More Effective Care of Traditional Folk Culture, which was first adopted by the government in 2003 and is evaluated and updated every five years. The guarantor of its performance is the Ministry of Culture, while other public administration bodies, expert and scientific institutions, non-profit organisations, and local communities also participate in its performance. The tasks are directed towards identifying and documenting traditional folk culture phenomena, their preservation, dissemination and presentation, the transfer of values to new generations, and international cooperation.

The management and coordination of activities connected with the protection and preservation of intangible cultural heritage has been entrusted to the NIFC. Further, regional expert workplaces were established in all regions to care for traditional folk culture between 2005 and 2008. This has created a comprehensive network of expert institutions that, through mutual cooperation and with support from the Ministry of Culture, care for the preservation of intangible cultural heritage. The first joint act of these institutions was the Identification and Documentation of Traditional Folk Culture in Czechia project (2006–2010), the main purpose of which was to carry out an inventory of living elements of traditional folk culture in cooperation with local government.

In 2008 the Ministry of Culture established the "List of Intangible Property of Traditional Folk Culture of Czechia", onto which a total of 28 elements had been entered by 2019,

six of which are also entered onto the "Representative List of the Intangible Cultural Heritage of Humanity", while another two nominations have been submitted for consideration.

The Bearer of the Tradition of Folk Crafts project has been among the most successful activities. This commenced in 2001 following the example of the UNESCO Living Human Treasures project. This project recognises important folk craftspeople who adhere to traditional production techniques, retain a share of handmade work and traditional way of life, and pass on their experience and knowledge to future generations. 81 craftspeople have been recognised to date. A similar award entitled Master of Traditional Handicraft Production was also created at the regional government level. Some craftspeople have earned both these awards.

Local, regional, and international folklore festivals are important platforms for the presentation of traditional folk culture. Of the large number of such festivals, 14 are CIOFF (the International Council of Organisations of Folklore Festivals and Folk Arts) members. The most important of these is the Strážnice International Folklore Festival, whose main organiser is the NIFC. The festival is an important opportunity for the presentation of folk music, dance, and traditional crafts. Ensembles from abroad often present elements entered in the *Representative List* here.

Expert institutes have created publicly accessible information portals, such as www.lidovaculture.cz, www.lidovaremesla.cz, www.gistralik.muni.cz, while the Ministry of Culture publishes information here: https://www.mkcr.cz/regional-culture-1467.html?lang=en.

Hungary

1. The history of monument protection in Hungary during the last 30 years

In 1989/90, at the political regime change bringing about the end of real socialism in Hungary, state-sponsored memory institutions responsible for the conservation of "cultural heritage" *ante litteram* could look back on enduring academic and institutional traditions established in the 19th century. After 1949, when the National Commission of Monuments (Műemlékek Országos Bizottsága, MOB), founded in 1881, was abolished, an institute specialised in monument care was absent for little less than a decade, but the traditions of the expertise were not broken, and setting up the National Monument Inspectorate (Országos Műemléki Felügyelőség, OMF) in 1957 allowed them to be retrieved. This institute still existed at the time of the regime change. In the new political system, its name was changed to National Office for Monument Protection (Országos Műemlékvédelmi Hivatal, OMvH); one seemingly minor change that expressed a shift towards increased bureaucratic workload on the personnel in the office functioning as a public authority. In institutional terms, other areas of heritage protection were distinct from the monument sector: the realm of archaelogical research and the protection of art works were domains where public museums were acting as key stakeholders; the short-lived Cultural Heritage Directorate (Kulturális Örökség Igazgatósága, KÖI) was to unite these two sectors in 1998.

A major institutional change occurred in 2001 with the establishment of the National Office of Cultural Heritage (Kulturális Örökségvédelmi Hivatal, KÖH), a new central institution linking three formerly distinct areas: monument care, archaeology, and the "cultural goods" management, as a result of Act LXIV of 2001 on the Protection of Cultural Heritage. This phase of institutionalisation was linked to the adoption of "cultural heritage", a term appearing in Hungarian discourses around 2000, in the context of a new wave of national identity politics during the government led by FIDESZ–Hungarian Civic Party (1998–2002) and at the same time, linked to the preparations for Hungary's accession to the EU.

After the parliamentary elections of 2002, the liberal-left coalition kept the incipient Office. The current political era, which had begun with the cabinet formed by FIDESZ in 2010, brought about serious changes for the Office and cultural heritage protection in general. The Office, after some years of crisis, signalled by its termination and refurbishment as Gyula Forster National Centre for Cultural Heritage Management in 2012, and a chain of alterations, such as the removal of the employees from the time-honoured venue in the Buda castle, ceased to exist as a distinct institution in 2017. The former conception of state-sponsored unified heritage management, which seemed to be promisingly innovative in the first years of the new Millennium, was thus abandoned by the cessation of the central heritage institution and its disintegration into a set of minor units, followed by the incorporation of the surviving components, still controlling the three main areas of national heritage as defined in Act LXIV of 2001, into the Prime Minister's Office. This transformation has been an obvious signal of the decay of prestige attributed to monument care and heritage protection in general, of the declining influence of heritage experts on grand interventions into the built environment and the museum system, stemming from entrepreneurial or political agendas. This vicissitude is highly distressing for the future of the professions involved in heritage protection, which undoubtedly merit much more care, just like the objects their exponents continue to preserve according to their intellectual commitment.

2. The international dimension of the heritage management and promotion in Hungary

During the state socialist period, Hungary, located in the "Eastern bloc", was not isolated from the international trends of heritage protection. The efforts of monument care experts, such as Dezső Dercsényi and András Román, to keep contact with their foreign counterparts, opened wider horizons in this field for a country behind the Iron Curtain than the ones allowed by its mere geopolitical situation. Institutionalised monument care secured a hardly negligible, though not always equally influential, position vis-à-vis the transformation of the built environment in the key of socialist-style modernism. Hungary adopted the Venice Charter in 1964 and accepted the World Heritage Convention in 1985; two years later, its first sites were inscribed onto the World Heritage List: the Old Village of Hollókő represented folk architecture, a novel category in monument care at that time, while the nomination of Budapest, involving the view on the banks of the Danube, was innovative in its approach and seems to have contributed to the landscape-oriented perception of urban heritage.

The cultural heritage paradigm made its way to Hungary in the last years of the 20th century. For the Hungarian language, the meanings expressed by the English "cultural heritage" or the French "patrimoine culturel" were somewhat unusual at that time yet, though other layers of the term "heritage" were common. The adoption of "cultural heritage" as a useful term projected a significant shift, already unavoidable in international discourse, within monument care, archaeology and museology, and started to upgrade that experience with new insights. The spread of the term was also prompted by Hungary's preparations to its prospective EU accession, with an effort to harmonise the management of national cultural heritage with the conceptual and legal principles preferred by EU member states. In 2001, the making of the National Office of Cultural Heritage a central organisation run by the state was reportedly motivated by Western institutional models and management practices. On the other hand, the emphasis put on the preservation of national heritage coincided with commemorations held during 2000/2001 – on the 1000th anniversary of Hungary's medieval state foundation and Christianisation – as an extended celebration series which might be well described as a contribution to the post-socialist construction of national identity.

In the post-socialist setting, during the 1990s and in the first years of the 2000s, the country nominated several new sites for inscription to the World Heritage List. Places having symbolic value for national self-representation on the international scene were added to it: the Budapest site was extended to adjoin Andrássy Avenue; the Early Christian Necropolis of Pécs (Sopianae), the Millennary Benedictine Abbey of Pannonhalma and its Natural Environment were signposts of the history of Christianity in Hungary, while the Hortobágy National Park and the Tokaj Wine Region Historic Cultural Landscape were customary "lieux de mémoire" in the repertoire of national imagery. The Fertő/Neusiedlersee Cultural Landscape, the Caves of Aggtelek Karst and Slovak Karst were achievements of transnational nominations with Austria and Slovakia, respectively. In 2002, the series of successful nominations to the World Heritage List came to a halt. In 2019, the remarkable international project called "Frontiers of the Roman Empire – the Danube *Limes* (Western Segment)", a joint nomination by Austria, Germany, Hungary, and Slovakia, failed because of the unexpected removal of an important location in Hajógyári Island, Budapest, by the Hungarian government before the session of the World Heritage Committee.

Among the Hungarian World Heritage Sites, Hollókő, where heritagisation seriously altered the socio-cultural character of the village, is illustrative of the widely known challenges resulting from commodification and touristification. Other problematic issues emerge from the negative impact of urban transformation processes. In Budapest, a new construction affects the buffer zone of Andrássy Avenue; the Liget Budapest Project, a mega-investment aimed to house new museums, among other buildings, in the City Park, is adjacent to the same Avenue, with slogans of urban cultural development and renewal;[1] in Buda Castle, the construction and reconstruction work challenges the Venice Charter principles – all three are robust examples of the uncertain situation of urban heritage. A giant office tower built by the Hungarian Oil and Gas Public Ltd., outside of (but close enough to) the historic centre of Budapest has recently appeared as a dominant architectural feature compromising the familiar cityscape – with little or no consideration of the Vienna Memorandum and the concept of historic urban landscape prompted by the notorious case of similar magnitude in Vienna.

On the level of European heritage protection, there have been some more positive developments. In Hungary, an EU member state since 2004, the European Heritage Days have become a popular event, and the country contributed to the European Year of Culture Heritage (2018) with a series of programmes. In 2020, the winners of the 2020 European Heritage Awards/Europa Nostra Awards included Budapest's Museum of Fine Arts in the conservation category; "The Secret Life of a Palace, Gödöllő" and the Uccu Roma Informal Educational Foundation were given the award in the dedicated service category. Recipients of the European Heritage Label are the Pan-European Picnic Memorial Park, Sopron (2014), the Liszt Ferenc Academy of Music (2015), the Dohány Street Synagogue Complex of Budapest (2017) as well as the town of Szentendre (2019). For Hungary, the European dimension of cultural heritage can offer an opportunity to represent the ethnocultural diversity of its past and present, with attention given to minority cultures. The Central European dimension has similar importance; one reason for regional cooperation is the fact that significant elements of the cultural heritage related to history of Hungary are situated in neighbouring countries.

The institutional framework maintaining international cooperation features the Hungarian National Commission for UNESCO, operating as the advisory body of the culture minister; its seven committees include the World Heritage Committee and the Intangible

1. https://ligetbudapest.hu/en/the-project

Cultural Heritage Committee of Experts. The Hungarian National Committee of ICOMOS, operating as an association, is a key contributor to promoting the preservation and sustainable use of monuments and sites. Hungary is a member of ICCROM and ICOM too. In higher education, the reception of heritage-related intellectual trends has led to the accreditation of a cultural heritage studies masters' programme and to its introduction into academic life at the universities of Budapest, Eger, Pécs, and Szeged.

The concept of cultural heritage has consolidated and become widespread in Hungary during the two decades since the turn of the millennia. There has been a rising culture of cultural heritage energised by civil initiatives as well as those of museums, archives, and public libraries, increasingly open to the ideas of participation and organising various "visitor-friendly" programmes for their public. At the same time, important details of the state's role in heritage management raise a sense of anxiety. The disconcerting signs of a crisis bring up the question as to what extent state-sponsored heritage protection will be able to keep the pace with the new models of thinking about cultural heritage that will emerge on the international horizon in the years to come.

3. The contemporary legal system of monument protection in Hungary

In Hungary, the principal regulation of the sector is Act LXIV of 2001 on the Protection of Cultural Heritage. As previously mentioned, this Act was a key instrument in establishing the National Office of Cultural Heritage during the growth of the heritage paradigm in Hungary, a process stimulated by the fact that the responsible governmental department was given the name of Ministry for National Cultural Heritage. The approach of the new law was innovative (or, to quote the catchword of the early 2000s, "integrated") as it bundled monument care, archaeology, and the protection of cultural goods together – three areas previously managed along separate legal and institutional lines. Though the idea of the overarching state-controlled coordination of diverse categories of tangible items surviving from the past, linking movable assets (objects, artworks) with immovable ones (monuments, sites), implemented by unified legal and institutional means, did have some precedents both in the interwar period and at the beginning of the state-socialist era, they were either not put into practice or were not durable. For most of the state-socialist period as well as the first decade of the democratic system after the regime change of 1989/90 these three areas were administered separately. This situation has been reflected in some of the legal instruments introduced after the regime change, such as the ones on public archives (Act LXVI of 1995), on the protection of monuments (Act LIV of 1997), as well as on museum institutions, public libraries, and community culture (Act CXL of 1997).

In 2001, Act LXIV set the rules for the protection of cultural heritage by linking three sectors of the state-controlled management praxis; the legal definition of cultural heritage was worked out accordingly. Using a broad term, "elements of cultural heritage", the text specified that these elements are the monuments, the archaeological heritage (immovable properties, such as sites, plus movable elements, the finds), and third, "cultural goods", a wide category encompassing "outstanding and characteristic objects, images, sound recordings and written memories and other proofs – except for immovable properties – (...) as well as pieces of art". After an explanation of these terms and many others, and a specific section dedicated to each of the three sectors, setting the legal norms of the "activities aimed at the preservation of national and universal cultural heritage", such as monument scheduling or granting the protected status to art works, the law designated the tasks of the Authority "responsible for protecting the elements of cultural heritage, for promoting and facilitating its sustainable use", in other words, the newly founded Cultural Heritage Office.

In later years, the definition of cultural heritage has been enlarged as a result of amendments made to the original text. While the basically tripartite structure has been retained, new elements were added: not only military heritage, but also a series of memorial sites have been included, in four categories: "historic", "national", "high-priority national" memory sites (the latter being a one-element category comprising the Parliament and the adjoining Kossuth Lajos square in Budapest), and the so-called "national memory points". Though Act LXIV of 2001 has set the principal norms for heritage protection, much praxisrelated detail is determined by the Government Decree No. 68/2018. (IV.9.) on rules for the protection of cultural heritage and other legal instruments.

In 2001, the experts wrapped together under the inclusive term of cultural heritage were hardly prepared for the effects of that major legislative change. The monument protection sector, for example, had gained a law on its own just a few years before, in 1997; the new Act forecasted a tension between the terms "monument" and "cultural heritage". In spite of the political effort to centralise the fields, the rearrangement has not superseded the former legal instruments entirely: Act LXVI of 1995 and Act CXL of 1997 are still cornerstones for archives and museums, respectively. In 2001, the concept and the term of intangible heritage did not appear in Act LXIV yet; tangible and intangible dimensions were not handled together in one and the same legal instrument for several years either. It was Act XXXVIII of 2006 to include the text of the Convention for the safeguarding of the intangible cultural heritage into Hungarian law.

Twenty years have passed since the adoption of Act LXIV on the Protection of Cultural Heritage. The general picture of the heritage sector seen from a legal point of view still reflects the unifying vision of state-sponsored heritage management based on the law promulgated in 2001 as well as a patchwork of other elements from the late 1990s or added in the 2000s. Act LXIV has proven to be a durable instrument which has rearranged the legal principles for heritage protection, but it would be too much to say that the stability and clarity expected from it have remained unchallenged during the last two decades. A distinct ministry for national cultural heritage is a fading memory from bygone times; today, heritage, and culture in general, are subsumed under a wideranging Ministry of Human Capacities (Emberi Erőforrások Minisztériuma, EMMI). Act LXIV has secured a rather strong position for the state in legal terms, but the central heritage office described as "the Authority" in 2001 was cancelled in its original form; what survives from it are its constitutive elements (protecting monuments, archaeological heritage, and cultural goods), which still exist but in a very different institutional context. The economic uses of heritage have been intensified along with the politics of using national history and heritage, which makes the question as to how the state can promote the sustainable and sensitive use of cultural heritage as a resource all the more urging. Not only the reduced autonomy of institutionalised heritage protection, but also the subsequent modifications of the very same law suggest that the balance between heritage and transformation, or in other words, heritage protection and management on the one hand, and economy and politics on the other, has tilted to the latter side. The legislation on cultural heritage is not far from being a malleable apparatus reflecting this situation, exposed to pressures from areas laying outside of the expertise of heritage protection.

4. The role of local governments in heritage management and promotion in Hungary

In the 1990s, the establishment of the legal and financial significance of the municipalities was a major principle of the re-foundation of Hungarian democracy. However, this slow process, which was rather unusual in this historically centralised country, was

halted – paradoxically, by the speed of the legal harmonisation imposed by the country's own will to join the EU quickly and by the EU requirements to have a clear and well-established administrative system in the applicant countries. In consequence, the legal and financial competences of the municipalities have been decreasing to a greater extent as we are entering the 2020s. This tendency had a significant impact on their possibilities to maintain and safeguard their heritage.

From the perspective of the national inventory, approximately one third of the Hungarian settlements do not possess monuments. The other two thirds have two or three, except for those possessing larger ensembles of four or five. Approximately one third of these monuments are ecclesiastical, the other two thirds classify as mansions and as examples of rural architecture and agrarian history. The Hungarian monuments are distributed unevenly and the vast majority of them date from the 18th century or later periods, and they are very often not older than 100–150 years. The legal difference between national and local monuments is not expressed clearly. The local category and its protection is delegated to municipalities, but their responsibilities on this level are not determined by law. Although monument care experts suggested several times that the legislation on the difference of "great monuments" (of national interest) and "common monuments" (of local interest) should be introduced following the examples of some Western European countries, it never took place.

Nevertheless, Act LXXVII of 2011 on world heritage states among the general considerations in § 3(2) that "The preservation and the use with the objectives of maintenance and safeguarding the values of recognised and proposed World Heritage Sites are in the public interest, which, in accordance with their obligations under cultural heritage and nature protection legislation, is pursued with the cooperation of state and municipal bodies, ecclesiastical legal entities, social and other organisations as well as natural persons." This law not only emphasises how important the involvement of municipalities in the preservation of World Heritage Sites is, but also creates the model of a multi-layered heritage preservation, in which the World Heritage serves as a legal and professional model for the lower levels. Local museums and their archaeological competences have cardinal significance in the preservation of local heritage. There are more than 250 museums in Hungary, out of which many belong to the category of "territorial museum" (*területi múzeum*) defined in Act CXL of 1997 § 46. Though these museums are pivotal from the perspective of local identity construction and transmission, they can represent a financial difficulty for the municipalities in economic crises or in periods when their budgets don't receive enough additional revenue stemming from archaeological activities and from the enhancement of their cultural activities through the involvement of the local population and by renting out their premises. The renewal of territorial museums and their museology is one of the key challenges in the contemporary heritage preservation on the local level. The other key question is how EU resources, which can be used for local heritage preservation in the format of integrated cultural projects, will be available for local governments. If their access to these resources remains within the current centralised practices, there is a threat that the participatory and democratising values of current European heritage references would continue to be more discursive than practical. If they should define their heritage-related projects according to these values, they would be regularly monitored and evaluated.

Local programmes for the promotion of cultural heritage in Hungary differ depending on the level to which the cultural heritage discourse has entered the local/community level. Some are intended to spread a central discourse in the localities, and others prove that the municipalities and/or communities already use cultural heritage initiatives and practices to express and/or safeguard their identity. The gradual (from the 1990s) and the increasingly

complex (tangible, natural, tangible, performative, etc.) spread of the heritage discourse at the local level can be demonstrated by various programmes representing different periods and different types of cultural heritage.

The institutional (1998, 2001) and the legislative (2001) recognition of cultural heritage are completed and contextualised with Act I of 2000 on the "Memory of Saint Stephen's establishment of the state and that of the Holy Crown", which regulated the commemorating events and actions marking the millennium of the founding of the Hungarian State. The year 2000 mobilised hundreds of Hungarian towns, villages, and communities to erect statues of King Stephen I (more than one hundred in a year), to renovate churches and ecclesiastical buildings, and to organise festivals and fairs reviving local traditions. Since the 1920s, the formerly religious Saint Stephen's Day (20 August) first become a national holiday commemorating the Hungarian state, nation, and unity, then it also became the celebration of the "new bread", signifying rural and traditional lifestyle, products, and artisans. Thus, by the end of the 20th century, the year of Saint Stephen (also a reference for the millennial commemorations of the Hungarian conquest of the Carpathian basin in 895–900) was ideal to turn Hungary into a festival country, in which built heritage, intangible heritage, and traditional/local knowledge got appreciated, revived, performed, and exhibited under the newly acquired notion of national cultural heritage.

The initiatives can be demonstrated by two programmes which represent tangible and intangible heritage. The former is the National Castle Programme and National Fortress Programme (Nemzeti Kastélyprogram és Nemzeti Várprogram, NKVP) established by a government decision (No. 1773/2016) to renovate and to reconstruct eighteen castles and twelve fortresses in thirty cities, towns, and villages with a budget of 40.4 billion HUF (c. 115.6 million euro) co-financed by the EU and Hungary in 2016–2020. The achievements of the programme are diverse from the perspective of monument care as well as from participatory aspects. Whereas the masterful renovation of the Szádvár Fortress at Szödliget and the Sándor-Metternich Castle at Bajna were awarded by ICOMOS in 2021, other interventions, which applied unauthentic reconstruction approaches (as in the case of the fortresses at Diósgyőr and Füzér) are highly contested by monument care experts, local municipalities, and citizens. In certain cases, the NKVP favoured the development for touristic objectives and the "revival of the original atmosphere" instead of the principles of monument conservation. In those cases, in which the noble impulse to renovate dilapidated monuments was exploited for economic purposes, the Hungarian localities are confronted with the global challenges of gentrification and commodification.

The national intangible heritage inventory contains three dozen of local communities, which are willing and active to safeguard their identity following the principles of intangible heritage. Thanks to the involvement of the local communities in the definition of their intangible heritage, if the threat of commodification and the practice of folklorismus manifest themselves – as in the case of the first Hungarian element on the UNESCO Intangible Cultural Heritage List, the Busó Festivities in Mohács – these communities are able to redefine their cultural practices and their local knowledge according to the heritage discourse.

5. The financial dimension of heritage management and promotion in Hungary

In the last thirty years, both the available financial resources and the scope of heritage augmented considerably. The linear increase was checked by the economic crisis in 2008, but this rupture was compensated by the growing financial support from the EU, especially during the most recent financial period of 2014–2020.

Prior to the introduction of the concept of cultural heritage to the legal and administrative regulations, in 1996, Hungary spent approximately twenty billion HUF (135 million USD) for monument conservation, out of which one quarter came from the state and three quarters from private and church owners and investors. This sum was estimated to be insufficient to cover even half of the necessary expenses to preserve – and not to develop – the stock of the national monument inventory. Even though the involvement of private resources could have meant a palpable solution and monument professionals suggested its introduction within a well-functioning system of benefits in addition to the direct budget support, the modest legal measures have not offered a sufficiently appealing framework for the private sector yet. The legal background was provided in 2005, when § 80/A in the principal heritage protection Act of 2001 was amended to list among the financial instruments of heritage protection other financial instruments such as tax benefits and fee reductions, with their respective size and conditions regulated by separate laws and means of enforcement.

The political and administrative approach to cultural heritage radically changed from the early 2010s onwards, when "culture" was replaced by "national", later "human resources" in the name of the competent ministry and the National Office of Cultural Heritage was renamed and reorganised as Centre for Cultural Heritage Management. As these new denominations show, economic and financial potentials of cultural heritage became accentuated at the expense of previous professional considerations of monument care. In this period, a number of conferences addressed the issue of heritage management, and the increased interest in the topic was due not only to declining public funding but also to the growing demand for eligible European funding. Thus, heritage professionals – monument architects, art historians, urban developers, etc. – defined requirements for a financially sustainable heritage management, affirming that the protection of public and residential buildings that are part of the national wealth would place a huge burden on the state. In consequence, raising private resources is indispensable to preserve, maintain, and renovate monuments, since monument renovation costs are calculated as approximately 15–40% more than those of building a new building. Despite carefully developed professional suggestions to motivate investors to fund monument development by the introduction of a VAT exemption or reduction and by clearer and more incentive regulations in general, such measures were not initiated in the 2010s. The integration of the National Office of Cultural Heritage into the Prime Minister's Office in 2017 toned down these debates – partially because of the large amount of EU resources, which were allocated to heritage projects within a highly centralised framework.

The often-changing regulations of the administrative management of archaeological heritage of the last thirty years demonstrate well the possible conflicts between the managers' levels (central – regional – local), if there is a significant amount of financial support for conservation. In the early 1990s, the government started a large-scale infrastructural programme to construct a national motorway network, which required intensive and continuous archaeological cooperation between the different actors, such as museums (central and departmental), archaeologists, investors, and state administrators. There are still plans to reform the actual system, which keeps providing significant revenue for institutions (museums and research centres). Thanks to the disputed but financially favourable situation, archaeological heritage research and management is one of the most developed areas of the heritage sector with predictive and technically advanced archaeological models as well as with handy and cost-effective tools.

6. Management and promotion of the intangible heritage in Hungary

Notwithstanding the significant academic and institutional achievements of researching and safeguarding folk culture, rooted in the 19th and 20th centuries, the concepts of "ethnological heritage", and "intangible heritage" appeared as novelties in Hungary around the turn of the millennia. From the 1990s, Hungarian experts had their share in the promotion of the latter term – the academic discourse on this this topic was launched by the European Folklore Institute which, under the direction of Mihály Hoppál, was raising awareness to the state-of-the-art approaches to folk culture in the publications of the *EFI Communicationes* series. "Intangible cultural heritage" was introduced as "szellemi kulturális örökség" into official Hungarian terminology. The country adopted UNESCO's Convention for the safeguarding of the intangible cultural heritage in 2006, and participated in the work of the respective Intergovernmental Committee for two cycles (2006–10, 2014–18).

The intangible heritage sector is supervised by the Minister responsible for culture which, in current terms, corresponds to the state-secretary responsible for culture, within the Ministry of Human Capacities (Emberi Erőforrások Minisztériuma, EMMI). The Intangible Cultural Heritage Committee of Experts, a division of the Hungarian National Commission for UNESCO, is in charge of implementing the Convention in Hungary. The operative unit coordinating the safeguarding activities is the Directorate for Intangible Cultural Heritage (Szellemi Kulturális Örökség Igazgatósága, SZKÖI), led by Eszter Csonka-Takács, ethnologist, and located in the "Skanzen", Hungarian Open Air Museum at Szentendre.

At the time of writing, the Representative list of the intangible cultural heritage of humanity includes two elements from Hungary: the Busó festivities at Mohács (2009), a masked end-of-winter carnival custom, and the folk art of the Matyó (2012), an ethnic group of north-eastern Hungary. The Táncház method (2011), a model for the transmission of folk dance and music, and the Kodály concept of safeguarding traditional folk music (2016) have been added to the Register of good safeguarding practices. Hungary took part in the successful nominations of Falconry and Blaudruck (resist block printing and indigo dyeing), inscribed in 2016 and in 2018, respectively. On the national level, the intangible heritage list has been growing, between its inception in 2008 and 2020, to forty-two elements as a result of nominations occurring on a yearly basis. When the list was set up, it promptly incorporated the "Master of Folk Art" award, a long-established system of honouring talented craftspeople existing since 1952. The prominence of folk culture within the list is understandable from the ingrained role of ethnography in Hungarian culture, but besides the elements belonging to this domain, the urban dimension of the intangible realm has also appeared with some elements. The national register of good safeguarding practices has nine elements currently, with two of them highlighting Roma cultural heritage. Both the list and the register show an effort to represent the ethnocultural diversity of Hungary.

The Directorate for Intangible Cultural Heritage puts emphasis on the bottom-up logic of nominations, stemming from local initiative, and, in accordance with principles of the Convention, stresses the active role of communities identifying themselves with their own intangible heritage and willing to safeguard it. The work of the Directorate takes support from a state-wide network of experts organised on the county-level. The operative unit allows intangible heritage communities to encounter one another and introduce themselves to the public at the yearly Whitsun festivals held at the "Skanzen".

It can be argued that the institutional frame and the safeguarding practices of intangible heritage have clearly consolidated during the relatively short time span of one decade and a half. Besides the Directorate for Intangible Cultural Heritage, further institutions of

earlier origin can be mentioned as scenes active in the preservation and transmission of folk culture, such as the Museum of Ethnography, the House of Traditions, the Fonó Music Hall, in Budapest; their counterparts in higher education are the departments of ethnography and cultural anthropology at several universities and the Institute of Ethnography at the Research Centre for the Humanities. Professionals may be somewhat disturbed, however, by the fact that intangible heritage elements were merged into the "Collection of Hungarikums – Collection of Hungarian Values", a national qualification system linked to business-oriented branding activities; this coincidence can blur, to some audiences, the evident difference existing between the "Hungarikum" and the "intangible cultural heritage" concept.

Poland

1. The history of monument protection in Poland during the last 30 years

Monuments protection in Poland in the last 30 years was mostly affected by the ongoing political and socio-cultural transformation, which started with the fall of Communism in 1989. The most crucial aspect of the new reality was the "privatisation" of monument care, that is the transfer of the responsibility for the situation of monuments from the state to the owners of particular objects, regardless of their character (public or private). This, in conjunction with the introduction of the market economy, partial reprivatisation of properties nationalised during the Communist regime, and vast growth of the tourism industry has led to widespread commercialisation of the heritage resources in the country. Another factor that has been influencing the situation of monuments in Poland was the rapid pace of enrichment of the Polish society – in 1991 the GDP per capita (PPP) was Int$ 6406, whereas in 2021 it amounts to Int$ 35,957. A substantial change to the state of monuments happened due to the EU accession, which brought additional resources for renovations. Alongside these factors, which are external to the monument protection system, the system has undergone major changes. Until 2003 the main legal act concerning it was the 1962 Protection of the Cultural Property and Museums Act, which saw 14 amendments since 1989. A completely new law covering the matters of monuments, the Monument Protection and Care for Monuments Act was introduced in 2003 and has been amended 25 times since. The main changes it brought were the terminological changes (e.g. instead of the previously used term "cultural property", which also covered contemporary objects, the new law uses the term "monument", regarded as a "testimony of a bygone era"), the distinction between monuments protection (activities carried out by the state and experts) and care for the monuments (maintenance by their owners), the introduction of prerogatives of the local governments, the establishment of a wider range of legal forms of monuments protection, and change in the situation of the conservation administration which, before 1989, had been implementing the central state policy and had a more active role in the management of heritage, and currently focuses on responses to initiatives of owners and investors.

Also in 2003, a new spatial planning law was introduced, which dissolved the existing zoning plans and made their introduction optional only, which had a substantial negative effect on monuments, especially on cultural landscapes.

2. The international dimension of heritage management and promotion in Poland

Poland has been active in the field of international cooperation in matters of cultural heritage since WWII. Examples of such involvement were visible on different levels, e.g. Poland became a member state of UNESCO as early as 1946, Warsaw was the place of founding of ICOMOS in 1965, Wieliczka Salt Mine and the Kraków Old Town were among

the first 12 inscriptions to the World Heritage List in 1978. This approach has been continued in the last 30 years. Currently, Poland is a state party to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its Protocol (since 1957), and its Second Protocol (since 2012), the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (since 1974), the Convention Concerning the Protection of the World Cultural and Natural Heritage (since 1976), the Convention for the Protection of the Archaeological Heritage of Europe (revised) (since 1996), the European Landscape Convention (since 2006), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (since 2007), the Convention for the Safeguarding of the Intangible Cultural Heritage (since 2011), the Convention on the Protection of the Underwater Cultural Heritage (since 2020), and the Faro Convention on the Value of Cultural Heritage for Society (since 2021).

The first intergovernmental summit hosted by Poland after the fall of Communism was the 1991 CSCE Symposium on the Cultural Heritage organised in Kraków. The same city was the host of the ICOMOS conference on the principles for conservation and restoration of built heritage, the result of which is the 2000 Kraków Charter. Kraków also hosted the 41st session of the World Heritage Committee in 2017 and the 15th World Congress of the Organization of World Heritage Cities in 2019. In 2018 the UNESCO conference "The Challenges of World Heritage Recovery" was held in Warsaw, the result of which is the Warsaw recommendation on recovery and reconstruction of cultural heritage.

Poland takes an active role in the projects of the Council of Europe related to cultural heritage, e.g. through being involved in the European Heritage Days and the Cultural Routes programme. Currently, there are 15 (2 transborder) cultural inscriptions from Poland on the World Heritage List, 2 inscriptions on the Representative List of the Intangible Cultural Heritage of Humanity, 17 inscriptions on the Memory of the World International Register, and 6 inscriptions on the European Heritage Label list. Polish police forces take part in the INTERPOL Pandora operations. Last but not least, it should be mentioned that Poles have held important positions in the international heritage institutions – prof. Andrzej Tomaszewski was the Director-General of ICCROM (1988–1992) and the President of ICOMOS (1984–1993), prof. Jacek Purchla was the Chair of the UNESCO World Heritage Committee (2017) and is currently a Vice-President of Europa Nostra (since 2018).

3. The contemporary legal system of monument protection in Poland

The legal system of heritage protection in Poland is dispersed among numerous legal acts. Amidst them are the Constitution of the Republic of Poland (1997), the Monument Protection and Care for Monuments Act (2003), the Restitution of National Cultural Goods Act (2017), the Spatial Planning and Development Act (2003), the Construction Law Act (1994), the Nature Protection Act (2004), the Cemeteries and Burying the Dead Act (1959), the Real Estate Management Act (1997), the Museums Act (1996), the Libraries Act (1997), the Polish Language Act (1999), the Protection of Fryderyk Chopin's Heritage Act (2001), the Revitalization Act (2015).

The Polish Constitution deals with heritage in very general terms; it does, however, recall it a few times. In the preamble, it acknowledges the nation's "commitment to passing on to future generations all that is valuable from over a thousand years of legacy". Further on it states that the Republic of Poland: "guards the national heritage" (Art. 5), "creates conditions for the dissemination and equal access to the cultural property, which is a source of the identity of the Polish nation, its perpetuation and development" (Art. 6.1), "helps Poles living abroad to maintain their ties with the national cultural heritage" (Art. 6.2.), and "ensures the freedom to use the cultural property for everyone" (Art. 73).

The main scope of regulations regarding the protection of heritage is conveyed in the Historical Monuments Protection and Care for Historical Monuments Act (2003) (hereinafter "HMPCA"). According to a definition included therein, a historical monument is a "real estate or movable property, their parts or units, being the work of people or related to their activity and being a testimony of a bygone era or events whose preservation is in the public interest due to their historical, artistic or scientific value". Such monuments are subject to protection (activities carried out by the public administration) and care (maintenance by their owners).

The supreme organ of the protection of historical monuments is the Minister of Culture, however, most of his competencies are carried out by the General Conservator of Historical Monuments who is a Secretary of State or a Undersecretary of State in the Ministry of Culture. On the local level, the organ of the historical monuments protection is the voivode – a provincial representative of the central government's Council of Ministers. Voivodes' competencies are carried out by the Provincial Conservators of Historical Monuments (hereinafter "provincial conservator"), who are appointed and dismissed by the voivode at the request of the General Conservator of Monuments. Such administrative structure leaves the provincial conservators in the administrative division of the Ministry of Internal Affairs and therefore restricts the influence of the General Conservator of Historical Monuments on the provincial conservators. There are 16 provincial conservators in total, each for one province of the country. They are the directors of the Voivodeship Offices for the Protection of Historical Monuments, located, with some exceptions, in the capital cities of each province. In all of the provinces, there are also field offices, which are subordinate to the provincial conservators.

In theory, every object that meets the legal criteria of the "historical monument" needs to be taken care of by its owner; however, specific obligations are only imposed with the implementation of a particular legal form of protection. The HMPCA introduces five different legal forms of historical monuments protection. The most important of them is the register of historical monuments (hereinafter "register"), which is kept continuously, despite legal changes, since 1928. Inscriptions to the register, kept separately for each province, are managed by the provincial conservators. Removal of a historical monument from the register is a prerogative of the Minister of Culture (enacted by the General Conservator of Historical Monuments). The register is kept separately for immovable historical monuments (there are around 80,000 inscriptions countrywide, some of them include multiple objects; urban and rural layouts are included in this category), movable historical monuments (there are over 250,000 objects inscribed; movable historical monuments which are kept in museums, archives, or libraries are not included), and archaeological historical monument (there are around 8,000 inscriptions countrywide). Immovable historical monuments (archaeological included) can be inscribed on the register either ex officio or at the owner's request. Movable historical monuments can be inscribed only at the owner's request. After inscription the owner of a historical monument is obliged, at their own cost, to care for its preservation, to maintain it in good condition, and to protect it from threats, damage, deterioration, and theft. Any works regarding a registered historical monument, such as maintenance, renovation, conservation/archaeological research, or alterations, require a permit from the relevant provincial conservator, who assesses whether the intended work is permissible from the perspective of the interests of the state monument care or not and, if so, under what conditions. Carrying out works without permission might lead to administrative penalties imposed by the provincial conservators or even criminal liability. If preservation of a monument is threatened by negligence, the provincial conservators might also impose ex officio on the owner an obligation to carry out necessary works. Failing to do so might

result in the authority's decision to carry out essential works at the cost of the property owner or even in dispossession.

Similar regulations, with the Minister of Culture performing the role of the provincial conservators, constitute another legal form of protection – the List of Heritage Treasures. This instrument was designed to protect a limited number of the most valuable movable historical monuments. However, since its introduction in 2016, this form has not been applied yet.

The most valuable immovable properties can be inscribed on the List of Monuments of History. This title, granted by the President of the Republic of Poland, does not entail any legal repercussions, although such historical monuments can be considered for the inscription to the UNESCO World Heritage List. So far the list comprises 109 sites.

Further two legal forms, dedicated to the protection of immovable historical monuments, are bestowed in the hands of municipal governments. Cultural parks are a form of protecting cultural landscapes. A municipality that creates a cultural park might impose severe restrictions governing the placing of advertisements, and the industrial, agricultural, livestock, commercial, or service activities in an area constituting the park. Currently, there are around 40 cultural parks in Poland. Last but not least, the HMPCA considers zoning plans, enacted by municipal governments, a form of the legal protection of monuments. A separate act on the Spatial Planning and Development introduces an obligation to refer to the existence of historical monuments at the covered territory, and includes provisions on its protection. Spatial plans, however, are not obligatory since 2003, and currently, only around 40% of the country is covered by spatial planning.

Although not mentioned as such in the HMPCA, due to regulations in the Construction Law Act (1994), historical monument inventories, kept by municipal governments, constitute a legal form of protection of monuments. Inclusion of immovable property in such an inventory entails similar consequences to the inscription on the register. Currently, there are more than 500,000 properties included in the municipal inventories of historical monuments.

The legality of the export of cultural properties depends on their multifactorial assessment, which takes into account their type, age, and worth. If a particular object exceeds the standardised thresholds, its export requires permission from the Minister of Culture. Objects inscribed on the register or the List of Heritage Treasures cannot be exported. Illegal export of cultural property constitutes a criminal offence.

Accidentally discovered archaeological items belong to the state, however, the finder might be granted an award of 10% value of the found items. Detecting for historical monuments requires a permit from the provincial conservators and from the owner of the plot on which detecting is carried out. Objects found during purposeful detecting belong to the state, and carrying out detection without a permit is a criminal offence.

4. The role of local governments in heritage management and promotion in Poland

Although the most conspicuous activities in the field of historical monuments protection in Poland are laid at the hands of the central government and its provincial emissaries, local governments play a crucial role in the system of heritage protection. The administrative division of Poland since 1999 has been based on three levels of subdivision. The country is divided into 16 voivodeships, 314 counties, and 2477 municipalities (66 major cities have the status of both county and municipality). Responsibility of all levels of local governments for heritage protection and promotion is set out already in respective acts concerning the functioning of the local government units. It is however the HMPCA and other Acts, such

as the Spatial Planning and Development Act of 2003, that clearly define the obligations and prerogatives of the local governments, some of which are shared among all three levels, and others restricted to particular types of local government. One of the major common tasks is drawing up a voivodeship/county/ municipality heritage care programme. Adopted quadrennially, these schemes are aimed at setting out a plan for: including the problems of historical monument protection in the system of strategic tasks resulting from the concept of the country's spatial development; inhibiting the processes of degradation of historical monuments and improving the state of their preservation; displaying individual historical monuments and values of the cultural landscape; taking measures to increase the attractiveness of historical monuments for social, tourist, and educational needs, and supporting initiatives favouring an increase in financial resources for the care of historical monuments; determination of the terms of cooperation with the owners of monuments, and eliminating conflict situations related to the use of these historical monuments; and undertaking projects that enable the creation of jobs related to the care of monuments. It is a prerogative of all three levels of local governments to grant subsidies for conservation, restoration, or construction works on historical monuments which are included either in the register or in the municipal inventory of historical monuments. Finally, all three types of local units are obliged to organise cultural activities, among which a prevalent role is reserved for the local museums. Currently, there are over 300 museums run by the local governments countrywide.

Further tasks belong to particular types of local governments, among which municipal ones have the broadest spectrum of obligations and competencies. Municipal governments are responsible for adopting the spatial development plans, keeping the municipal historical monument inventories, and establishing cultural parks, i.e. three out of five legal forms of protecting immovable historical monuments are laid in their hands. Moreover, the municipality's mayor may sign an agreement with the voivode which transfers the tasks of the provincial conservator regarding the territory of the commune to the municipal conservator, established under the agreement (currently there are 55 such agreements countrywide). Last but not least, municipalities are major owners of immovable historical monuments, and as such, are responsible for their upkeep. In this regard, their crucial task is the implementation of the Revitalization Act (2015).

Duties of counties in regard to the protection of historical monuments are fewer. Heads of county's might, just like municipalities' mayors, sign an agreement with the voivode, under which a county conservator is established (currently there are 14 such agreements countrywide). They are also responsible for issuing decisions on the temporary seizure of an immovable monument or expropriation of such monument, though this instrument is hardly ever used. Heads of counties are also responsible for nominating social guardians of historical monuments, and for placing information signs on immovable monuments entered in the register. The biggest units of the administrative division of the country, provinces (also called voivodeships), are responsible for shaping the development policy of their territory that takes into account supporting the development of culture and taking care of cultural heritage, and its rational use. A new responsibility there is the preparation of a landscape audit – an analysis of all the landscape properties within their territory, which is subsequently used for implementing measures of legal protection. Currently, the first such audits are under preparation. Provinces also play a crucial role in the promotion of cultural heritage, though the activities and level of engagement differ widely between provinces. A leading example in this field is the Małopolska province, which runs 17 museums, grants 5 different heritage-related awards, e.g. the Marian Kornecki Award for outstanding achievements in the field of protection and care over the monuments of

wooden architecture, established 24 heritage tourism routes through its institutions, and organises many heritage-related festivals, such as the Małopolska Heritage Days, during which usually inaccessible historical monuments are open to the public.

5. The financial dimension of heritage management and promotion in Poland

According to the general rule from the HMPCA, financing care for historical monuments burdens their owners, and in the case of properties belonging to local governments financing renovations and conservation works is a mandatory task, sourced from their budgets.

Nonetheless, HMPCA provides mechanisms of financial support for activities regarding historical monuments.

- Under the "Historical monument protection" programme, the Minister of Culture co-finances conservation, restoration, or construction works on monuments entered in the register. Owners of such properties/objects may be granted a subsidy of up to 50% of the expenditure necessary for the works. However, if a particular historical monument has exceptional historical, artistic, or scientific value or requires the performance of technologically complex works, or if its state of conservation requires immediate action, the subsidy may be granted that equals up to 100% of the necessary expenditures.
- Under the "Protection of cultural heritage abroad" programme, the Minister of Culture co-finances restoration, renovation, and conservation works carried out in Polish monuments or monuments related to Poland, located outside the country, and in historic cemeteries and places of national remembrance abroad. Apart from financing conservation works, the programme allows also for financing documenting the lost and dispersed Polish cultural heritage abroad, including scientific research, library, and archival inquiries and inventories; publications and promotion of scientific research on national heritage abroad or commemorating outstanding people or historical events related to the national heritage outside the country.
- Under the "Protection and digitisation of cultural heritage" programme, the Minister of Culture co-finances digitisation of cultural and national heritage resources, and making digital resources available.
- Under the "Protection of archaeological monuments" programme, the Minister of Culture co-finances record and inventory of archaeological monuments using the surface research method, and non-invasive archaeological research, not related to planned or implemented investments.

In addition to the procedure specified in the action plans above, the Minister of Culture also implements subsidies for archaeological research, if it is necessary to protect these monuments in the case of conducting construction works at an immovable historical monument or in the case of carrying out earthworks or changing the nature of the current activity in the area where archaeological monuments are located, which may lead to the transformation or destruction of an archaeological monument. Moreover, the Minister of Culture subsidises the obligatory archaeological research related to infrastructural investments, if the cost of the planned archaeological research and its documentation exceeds 2% of the costs planned for the venture to be carried out.

Conservation, restoration, or construction works may also be co-financed by provincial conservators and by the legislative organs at all levels of local governments (i.e. voivodeship, county, and municipal level). The regulations on subsidies granted by the provincial conservators are the same as on the ministerial ones. Local governments can subsidise

a much broader spectrum of historical monuments, as they can be ones entered either in the register or in the municipal inventory of historical monuments. Specific regulations concerning the non-obligatory programmes of subsidies granted by the local governments are laid out in resolutions taken by each of them.

The total amount of the subsidy for conservation, restoration or construction works on a monument entered in the register, granted by the Minister of Culture, the provincial conservator, or the local governments, may not exceed 100% of the necessary expenditure for the execution of these works.

Apart from these universal sources of finances for heritage, there are two unique mechanisms restricted to singular historic ensembles. The National Fund for the Restoration of Kraków's Monuments, established in 1985, is sourced from the budget of the office of the President of Republic of Poland. The resources from this special purpose fund are managed by the Social Committee for the Restoration of Kraków's Monuments – the funds in this mechanism are a substantial part of resources for monument care coming from the central state budget, as they usually amount to around 20% of funds dedicated to the whole country. This institution is comprised of over 100 heritage specialists who work voluntarily and are nominated by the President of Republic of Poland. The other particular mechanism is permanent funding for the restoration of the Jewish Cemetery in Warsaw, established in 2017 by the parliament through creating an endowment fund, the interest generated from which is spend on research and renovation works. The fund is managed by the non-governmental Cultural Heritage Foundation.

6. Management and promotion of the intangible heritage in Poland

Although Poland has long traditions of research and documentation of intangible heritage, Zorian Dołęga-Chodakowski (1784–1835) and Oskar Kolberg (1814–1890) being the uppermost forefathers of such activities, specific legal instruments concerned with the phenomenon have been in development only since the 2000s. The HMPCA of 2003 deals with the protection of intangible heritage only marginally, stating that "Protection may cover geographic, historical, or traditional names of a building, square, street, or settlement unit" (Art. 6.2). Rapid development in the field could be observed since the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage, which happened in 2011. According to the ramifications of the convention, Poland undertook to draw up inventories of manifestations of intangible cultural heritage, and in 2013 established the National List of Intangible Cultural Heritage, which currently comprises 49 inscriptions. Along with the creation of the national list, the Minister of Culture established the Council for intangible cultural heritage, an auxiliary body of the Minister. The responsibilities of the Council include recommending to the Minister the necessary system and institutional solutions as well as actions ensuring the achievement of the objectives of the Convention for the Safeguarding of the Intangible Cultural Heritage; issuing opinions on applications for entering the national list and into the National Register of Good Practices, and issuing opinions on proposed entries on the relevant UNESCO lists.

The key tasks related to the protection of intangible heritage at the national level have been handed over to the National Heritage Board of Poland (NID, a national cultural institution involved in many heritage-related areas). The organisation handles the National List of Intangible Cultural Heritage kept by the Minister of Culture, and serves as a platform for the exchange of experiences in this area and implements training programmes for various entities regarding the rollout of the provisions of the UNESCO Convention of 2003.

Since it ratified the Convention, Poland has inscribed two items on the Representative List of the Intangible Cultural Heritage of Humanity – the nativity scene (szopka)

tradition in Kraków (in 2018), and the tree beekeeping culture (in 2020, a joint inscription with Belarus).

Apart from the activities of the Minister of Culture, some aspects of intangible heritage are an interest of the Minister of Agriculture. This division of the government is credited with the Act of 17 December 2004 on the registration and protection of names and designations of agricultural products and foodstuffs, and traditional products. The Act implements the EU regulations on the protected designation of origin, geographical indication, and traditional specialities guaranteed (based on the legal framework provided by the EU Regulation No 1151/2012). It also introduces a national List of Traditional Products. This list contains products whose quality or unique characteristics and properties result from the use of traditional production methods. There are currently 2040 traditional products included in the list.

Last but not least, the majority of activities related to the intangible heritage take place at the local level, often through the involvement of municipal museums. A good example of such practices is the activity of the Museum of Kraków, which has a special unit – the Centre for the Interpretation of the Intangible Heritage, dedicated to upholding the city's traditions, such as the Lajkonik Festival or the Kraków Nativity Scenes Competition.

Slovakia

1. The history of monument protection in Slovakia during the last 30 years

The socio-political changes of 1989 and the establishment of the Slovak Republic in 1993 inevitably affected the area of monument protection as well. Finding the right path was a long-term process and the tangle of economic and political problems moved the questions of monument care to the margins of the society's attention. Overall monument conservation actions were temporarily suppressed, as the socialist way of their financing was no longer possible, and a new sustainable model of investment had been sought for another decade. The complexity of finding a new monument care system adequate for the changed conditions was expressed in the organisational chaos, when four subsequent monument organisations were established over the course of ten years.

The first was the Slovak Institute of Monument Care (1991–1994) entrusted with coordinating conservation and scientific research activities, documentation, and evidence keeping. Its merger with the State Restoration Studios led to the creation of the Monuments Institute (1994–1996), which emphasised the modern concept of monuments and historic sites' protection based on the deepening of professional knowledge and expert assessment. In 1996, national methodological centres for all areas of culture were established and the monument care was concentrated in the National Monument and Landscape Centre (1996–1999). Its traditional competencies were broadened and included also the protection of cultural landscapes from undesirable impacts of development pressure. This model did not have a long lifespan and in February 1999 the Monuments Institute was re-established (1999–2002) with a new statute and up-to-date definition of competencies: to ensure professional protection, conservation, restoration, use, access to and presentation of cultural monuments and historic sites, keeping their database in the Central List of Cultural Monuments, maintain a specialised archive, and cooperate with partner organisations at home and abroad.

Until the turn of the millennium, monument authorities were only advisory institutions for other state administration offices, and despite their broad competencies, existing laws did not give them the power to decide. The monument protection system in Slovakia was not effective enough. The situation was changed by the adoption of Monuments Protection Act of 2002, which reflected changes in society and changes in the philosophy of

monument care and is perceived as the most significant change in the monument care area after 1989. Pursuant to this act, the current Monuments Board of the Slovak Republic has been established and it became a direct part of specialized state administration and, in addition to advisory role, it has acquired legally binding decision-making power. New monument law and re-organisation of the monument protection are visibly reflected in the monuments' state of preservation.

Together with this legal initiative went the preparation of an important funding tool – the subsidy programme of the Ministry of Culture of the Slovak Republic called "Let's Renew Our House", providing financial support from the state budget for monument owners of up to 95% of the expenditures (depending on the sub-programme) invested into recovery or restoration of cultural monuments, as well as into their documentation, presentation, and interpretation.

2. The international dimension of heritage management and promotion in Slovakia

International cooperation in the field of monument protection is carried out in accordance with § 35 of Act No. 575/2001 Coll. (Competence Act), which regulates the implementation of bi/multi-lateral agreements, to which the Slovak Republic is a party. The interests of monument protection are thus applied at the international level in the form of exchange of experience and information, which takes place in several strategic areas: ensuring the protection, preservation and accessibility of cultural heritage; systematic support of research; development and deepening of professional capacities; presentation of cultural heritage as a co-creator of the country's image abroad.

In addition to cooperation with individual states, which is implemented mainly in the form of bilateral or multilateral research projects, our partners for cooperation are also international institutions active in the field of cultural heritage, such as UNESCO, the European Union, or the Council of Europe. In the case of UNESCO, the cooperation focuses on the protection, monitoring, and management of sites inscribed on the World Heritage List (five cultural and two natural sites), and cooperation in preparing the new nominations – especially the transnational nominations: Frontiers of the Roman Empire – the Danube Limes (DE, AT, SK, HU) and Sites of Great Moravia (CZ, SK). The Monuments Board of the Slovak Republic has successfully built a reputation as a professionally trustworthy and responsible partner, therefore cooperation with UNESCO is also implemented in other areas, e.g. joint organisation of international conferences and regional workshops (Materials, techniques and technologies in the restoration of monuments, Banská Štiavnica 2002; Preparation of periodic reports, section II, Levoča 2005; Improving tourism and visitor management in UNESCO World Heritage Sites, Bardejov 2010), or contribution to the reform of the World Heritage nomination process through the active membership in the working group appointed specially for this task (since 2018).

At the European level, the Monuments Board has long been involved in the organisation of European Heritage Days in Slovakia (offering expert lectures and presentations of selected monuments, results of current research, and specialised aspects of its activities) and in the implementation of the European Heritage Label (EHL member state since 2008 with four sites awarded the Label within its initial stage as an intergovernmental initiative). It is actively working in the European Heritage Heads Forum, which serves as a discussion and analysis platform for cultural heritage issues in relation to current challenges, such as the rise of digital technologies, climate change, and nowadays also the effects of the Covid-19 pandemic. Slovak conservationists also work in two standing committees of the EHHF (Task force on economics and statistics – evaluating the socio-economic benefits of cultural heritage; Legal forum – analysing regulations adopted by the European Union in terms of

their compliance with the interests of heritage conservation). Furthermore, participation in building the HEREIN information system under the auspices of the Council of Europe should be mentioned. It offers summary information on the approach of individual European countries to the protection of cultural heritage – its legislative framework, institutional arrangements, and practical implementation. Slovakia has also joined the cross-European project CARARE (Connecting Archaeology and Architecture in Europeana), which aims to collect digital content on architectural and archaeological cultural heritage and publish it through the EUROPEANA web portal.

Close cooperation within the Visegrad Four is also developing, where the major cooperation projects are undoubtedly the V4 Heritage Academy. Management of the UNESCO World Heritage Sites in Visegrad Countries and its summer school for the management of World Cultural Heritage Sites, and the international conference Heritage Forum of Central Europe.

In addition to presenting the diversity of cultural heritage in Slovakia, the Monuments Board is also keen on disseminating current examples of the best practices applied in Slovakia through regular participation in international fairs of monuments protection, e.g. the Denkmal Messe Leipzig or Monumento Salzburg.

After 2000, when the Slovak Republic was preparing to join the EU, under the influence of efforts to strengthen the legitimacy of the European project and public confidence in European integration, the EU began to focus on closer cooperation in cultural matters. It aimed to strengthen awareness of common cultural heritage as an element of European identity. On the basis of these starting points, a strategy of the cultural policy of the Slovak Republic was formulated for the first time, reflecting (besides other things) the change in society's relationship to cultural heritage. It began to be understood as both a basic identifying element of the country and at the same time an important factor in economic and political contexts.

The opening of state borders after Slovakia's accession to the EU thus coincided with the opening of the boundaries of our own discipline. From previous international cooperation projects focused primarily on monuments research and protection, the nature of cooperation has shifted towards an expanded approach which is best exemplified by the following two projects:

- In the field of raising awareness of the common European cultural heritage, it is the Cradles of European Culture project and the subsequent travelling exhibition the Legacy of Charlemagne, which brought together 13 institutions from 9 European countries in a historical and archaeological research of the Early Middle Ages period in the territory of "Francia Media", a political structure that existed between 843 and 1033 AD. It presented the time and achievements of Charlemagne's reign as a phenomenon which is still significant for the creation of local as well as transboundary identities in Europe.
- From the point of view of the efficient use of economic resources through the systematic protection of cultural heritage, and also as a demonstration of the cross-European cooperation in the exchange of best-practice examples, one project stands out: Pro Monumenta – prevention by maintenance. Its prototype was the Dutch Monumentenwacht, at the Monuments Board of the Slovak Republic this project was modernised with the application of newest technologies and today it serves as a model and inspiration for other countries. It aims to create a system of preventive monitoring of immovable cultural monuments and to involve the owners/users in regular maintenance. The project is based on the idea that regular ongoing minor maintenance is cheaper and more efficient than a one-time large investment in a complete renovation.

A natural and long-term priority of Slovakia's international engagement is the development of cooperation with partner organisations in neighbouring countries and in the wider central European area. Due to 75 years in one state and the same "Vienna School" foundations of the monument care in our two countries, bilateral cooperation with the Czech Republic has an exceptional position. The Monuments Board has signed and regularly renews a cooperation agreement with its counterpart, the National Monuments Institute of the Czech Republic, but the uniqueness of relations is also underlined by the high frequency of contacts with other Czech partners, such as Institute of Archaeology of the Czech Academy of Sciences, Czech Committee of ICOMOS, National Technical Museum in Prague and others.

Regarding the forms of cooperation, emphasis in bilateral relations was placed on the development of research projects, jointly organised conferences and professional seminars, and in particular on improving the methodological approach to monument protection through the exchange of experiences at joint Czech and Slovak methodological days. Over time, the circle of foreign partners has grown, as did the forms of cooperation. In addition to those mentioned above, they now include also joint conservation/restoration actions, joint World Heritage nominations, exchange study stays, professional publications, international exhibitions, etc.

Based on a bilateral agreement with the Kulturális Örökségvédelmi Hivatal, bilateral cooperation with colleagues in Hungary has long been conducted. Following the reorganisation of the monument protection system there, the cooperation forms had to adapt, yet they still include outstanding examples of bilateral activities such as research projects aimed at the so-called shared heritage, e.g. documentation of the Premonstratensians' monasteries, as well as joint conservation projects in border regions, e.g. Fiľakovo castle or Gemer churches with medieval wall-paintings (with Eötvös Lóránd University).

In relations with Poland, initial bilateral cooperation on the basis of a cooperation agreement with the National Institute of Heritage focused on our primary mission – historically faithful and scientifically based protection of the material substance of monuments – has developed into the current multifaceted cooperation under the auspices of the International Cultural Centre in Kraków, which focuses on another priority of ours – strengthening the understanding of cultural heritage as a significant phenomenon in wider cultural, political and socio-economic relations.

An important impetus in relations with Austria was the preparation of a joint nomination of the Danube Limes for inclusion in the World Heritage List and our shared efforts in several international initiatives, which have recently been transformed into bilateral projects – an international conference "From the K. u k. Central-Commission to the European Heritage Label" held in 2018 and the conference commemorating the 100th anniversary of the death of Max Dvořák, which is currently being prepared in cooperation with the Bundesdenkmalamt Österreich.

The bilateral activities of the Monuments Board with our largest neighbour, Ukraine, were focused primarily on joint research projects and deepening knowledge about monuments especially characteristic of the Carpathian region – the wooden sacral architecture.

3. The contemporary legal system of monument protection in Slovakia

The significance of the protection of cultural heritage has been recognised and accentuated in the legal system of the Slovak Republic as early as at the time of its establishment in the early 1990s. Monument care is enshrined in the Constitution of the Slovak Republic, as the legal regulation of the highest legal force, where two articles directly concern the protection of monuments; namely, Art. 20, which states that the exercise of property rights

must not damage cultural monuments beyond the scope established by law, and Art. 44, which states that everyone is obliged to protect and enhance cultural heritage and that no one may endanger or damage cultural monuments.

On 28 February 2001, the National Council of the Slovak Republic adopted the Declaration on the Protection of Cultural Heritage, in which it defined the protection of monuments and historic sites as a public interest of the whole society. At the same time, it stipulated that the principles and means of protection of cultural heritage should not infringe on other civil liberties (especially the right to privacy and ownership rights) without appropriate compensation under applicable laws.

Based on these two framework documents, and inspired by the principles of monument protection applied in the legislation of the surrounding European states, in particular Austria, Germany, Poland, and Hungary, a comprehensive modern legislative regulation of monument care was prepared at the turn of the centuries. It was adopted and entered into force in 2002 as the Act No. 49/2002 on the Protection of Monuments and Historic Sites. This law has re-established the Monuments Board of the Slovak Republic and solidified its position transforming it from the research and expert advisory institution into the specialised public administration authority with decision competencies in the field of monument protection. Through this law, for the first time in the Slovak legal practice, the concept of "monument protection" was defined as a set of specific activities which consists mainly of preventing and limiting such interventions in cultural monuments and historic sites that threaten, damage, or destroy them (preventive measures), as well as of eliminating the consequences of such interventions following procedures established by experts (remedial measures). The Act No. 49/2002 is still in force and the protection under its provisions applies in particular to the following categories: declared immovable and movable national cultural monuments or their collections, archaeological sites, and historic sites formed by building stock with heritage value and cultural landscapes, which are protected either as historic reserves or historic zones. Specific categories recognised by this law represent the sites of UNESCO World Cultural Heritage and the so-called municipal landmarks which enable local self-governments to declare, promote, and support heritage objects with special significance for local community.

It can be stated that after almost 20 years of its application the current model of ensuring the monument care has proven its worth in terms of legislation and organisation. The creation of the Monuments Board with the structure of eight regional offices proved to be the right and functional solution, perceived positively both at home and abroad. However, this does not mean that the protection of monuments and their environment is only a concern of professional conservationists. Unlike in the past, the state does not exercise a monopoly on research, performance, and management of monument care, more space is given to the activities of non-governmental sector, and most importantly, the protection of cultural monuments is primarily the responsibility of their owners. Simultaneously, the interests of the owner are also protected by law: by imposing an obligation on everyone not to cause adverse changes in the state of cultural monuments and their environment; by the free of charge provision of expertise and methodological assistance of regional monument offices for monument owners; and last but not least, in the case of public interest in the preservation of a cultural monument or if the owner cannot cover all costs associated with its preservation, financial support can be provided from the state, region, or municipality for the preservation and restoration of the cultural monument.

Besides other sources of expertise, the current legal system of monument care is consistently anchored in international conventions and charters ratified by the Slovak Republic. These include in particular:

- UNESCO Conventions – for the Protection of World Cultural and Natural Heritage; for the Protection of Cultural Property in the Event of Armed Conflict; on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property; on the Protection of Underwater Heritage; for the Safeguarding of the Intangible Cultural Heritage;
- Council of Europe Conventions – for the Protection of Archaeological Heritage; for the Protection of Architectural Heritage; on the Value of Cultural Heritage to Society; European Landscape Convention;
- and although they are not directly legally binding, the respect for and compliance with the recommendations and documents of ICOMOS is a natural and standard component of the said system in Slovakia.

Of the aforementioned international documents, the Convention on the Protection of the Architectural Heritage of Europe (binding in the Slovak Republic since 1 July 2001) requires closer attention. Pursuant to its Article 4, each State Party has to prevent damage or destruction of protected objects and, to that end, ensure that plans to remove or modify protected sites or affect their surroundings are submitted to the competent authority for assessment. Based on this provision, the interests of monument care are also reflected in legal documents and regulations documents from other related fields. Especially in the Act on Spatial Planning or the Building Act which bind other public administration bodies to issue decisions concerning cultural monuments and historic sites only on the basis of a statement from the Monuments Board.

The recent development towards sustainable use of our resources demonstrates that cultural monuments and historic sites can play a much more active role in the overall functioning of the society. In terms of the Slovak monument care legislation, this might lead to adjustments at creating even more inclusive space for involvement in monument protection or management, and at ensuring a more adequate balance in the responsibility for the preservation of monuments among the state, the owners, and other stakeholders.

4. The role of local governments in heritage management and promotion in Slovakia

In addition to state administration bodies, the current legislation imposes certain obligations on local and regional government (in § 13 and § 14) and the Monuments Protection Act creates space for their active participation. Besides their obligations as one of the biggest group of monuments' owners in Slovakia, the municipalities have taken over part of the state administration as building authorities. Their responsibilities include e.g. ensuring that the new constructions are in line with preservation of heritage values (of a monument or historic site in concern) and that technical infrastructure, street facilities, and urban plans conform to existing monuments protection regulations. Municipalities are also entitled to create their local heritage lists and issue local binding measures to protect objects on these lists.

During the transition period, local self-governing bodies might have been rather slow to adopt the monument care agenda and to realise the potential of cultural heritage, but even there a shift has been apparent. Positions for marketing and management of cultural heritage have been created in numerous cities, and e.g. the capital city of Bratislava has established a professional organisation for research and documentation of monuments on its territory. Nowadays, municipalities are gradually becoming aware of the economic or touristic potential of well-maintained and presented cultural heritage, but also of its importance for the good quality of life of local inhabitants. Within their budgets, they create schemes for the conservation of buildings that are part of housing stock, they intensively invest (with the help from EU funds) into the conservation of

iconic monuments or complexes (town halls, schools, city fortifications) and cooperate with state conservationists in projects such as manuals for the appearance and placement of outdoor advertisements (e.g. in Žilina). Municipalities also play an irreplaceable role every year in organising cultural activities and presentations of historic objects during the European Heritage Days.

In Slovakia, regional government also has a strong position and it plays an important role especially in the field of heritage promotion. In the period after the financial crisis, the Region of Košice and the Region of Banská Bystrica could be mentioned as positive examples that have developed systematic programmes for the promotion of heritage, for its funding, creating regional heritage routes and strengthening regional identity on the basis of cultural heritage.

In cultural heritage management, local governments have a significant role to play in relation to the World Cultural Heritage Sites. For each WH site, a management group representing various stakeholders has been set up, and all of these management groups (with one exception of the site "Wooden Churches") are presided by the local governments.

5. The financial dimension of heritage management and promotion in Slovakia

In the Slovak Republic, the conservation of monuments and historic sites is funded from several sources – primarily by the owner (whose co-participation is usually a condition for acquiring financial support from other sources, especially state subsidies), through the state budget, regional and municipal budgets, EU and bilateral programmes, private donations, etc. Public funding is focused on the adequate use of the monuments' potential with the emphasis on preventing their physical degradation and on the exploration of effective methods to integrate the conservation of monuments into the system of local and regional development planning.

Since 2004, the state financial support for monument protection and promotion has been implemented through a grant programme (later a subsidy programme) of the Ministry of Culture of the Slovak Republic called "Let's Renew Our House" (*Obnovme si svoj dom*), which contributes considerably to ensure adequate structural and technical condition of cultural monuments in Slovakia, as well as their broad and diverse promotion. The programme provides systematic support to entities involved in the process of monument conservation (e.g. owners of monuments, non-profitable organisations, civic associations, natural persons, local governments, etc.), whose objective is protection, identification, documentation, presentation, and interpretation in accordance with heritage values of monuments and historic sites.

The Ministry provides subsidies on a yearly basis in the following specialised sub-programmes:

- 1.1: "Conservation of cultural monuments" – supports projects of monument protection, preparation, and implementation of recovery and restoration, presentation and appropriate use of cultural monuments;
- 1.2: "Conservation of cultural monuments in the World Cultural Heritage Sites" – supports systematic monument protection in the sites inscribed on the UNESCO World Heritage List, preparation and implementation of their recovery, restoration and regeneration, presentation, and use;
- 1.3: "Activities of cultural policy and publishing activities in the field of protection of monuments and historic sites" – support for identification, documentation, presentation, and interpretation of cultural and heritage values of monuments and historic sites;

- 1.4: “Conservation (recovery) of historic parks and architectural ensembles in critical technical condition” – supports recovery of historic parks and endangered architectural ensembles such as castles, chateaux, and manor houses.

In 2020, two more sub-programmes have been added:

- 1.5: “Conservation and maintenance of graves and tombstones of important personalities of Slovakia at the National Cemetery in Martin”;
- 1.6: “Comprehensive conservation process of national cultural monuments with the priority of protection and conservation”.

Despite the fact that support for individual projects is relatively generous and reaches up to 95% of eligible costs, the total amount of finances allocated through the subsidy programme suffers from the consequences of chronic underfunding of the cultural sector and is unsatisfactory in the long run. The financial resources available are several times lower than the support actually needed and the number of assisted projects represents only about a quarter of all submitted applications.

Even though there is an observable growth in the amount of subsidies provided, owing to the state of national economy, it is desirable that the state support for monument protection be significantly increased and modernised. In order to address critical shortcomings and the “monument debt” which has been growing for decades, the Slovak monument care authorities and conservationist community consider several innovative methods of funding. Following the political transition after 1989 and abandoning the state “monument monopoly”, Slovak legislation granted the owners not only a greater leeway in monument protection, but also an almost exclusive responsibility for its financing. At present, there is an apparent need to set up more equitable funding mechanisms – to take into account the fact that monument protection is in the public interest and to create a more diverse “ecosystem” of forms of financial support. These include higher involvement of regional and local governments, direct compensations of increased costs for owners, sponsoring chances to attract the business sector, revolving loans, etc. Consolidation of the monument protection funding is expected to provide impetus for regular conservation and maintenance activities, to increase demand for services in construction throughout Slovakia, to encourage use of monuments in tourism and creative industry, and to create new long-term job opportunities, especially important in the less developed regions.

Measures to improve the funding system that would more precisely respond to the needs of different types of monuments, standard and emergency situations, as well as various stakeholders involved in monument protection are part of the strategic documents of the Ministry of Culture (“Strategy for the Protection of the Monument Fund for the years 2017 to 2022 and its Action Plans”[2]), are specified in detail in a comprehensive proposal of the civic initiative Let’s Save Monuments (“Zachráňme pamiatky”[3]), and there is a shared ambition to include them into the currently prepared national Recovery & Resilience Plan[4] to overcome the economic downturn caused by the pandemic and to stimulate reforms aimed at improving the quality of life.

2. https://www.pamiatky.sk/Content/Data/File/sluz_predpis/Strategia_ochrany_pamiatkoveho_fondu_2017-2022.pdf
3. https://www.zachranmepamiatky.sk/konkretne-riesenia/
4. https://www.planobnovy.sk/dokumenty/

6. Management and promotion of the intangible heritage in Slovakia

The Convention for the Safeguarding of the Intangible Cultural Heritage was established in 2003 as a result of an expert discussion that many cultural manifestations – such as ritual practices, craftsmanship, stories, or experiences – have no material evidence and are passed on orally from one generation to the next. This wealth is very vulnerable, so, like the material monuments, it should be protected.

In total, by 2020 178 countries have signed this convention. The Slovak Republic participated in its preparation through expert representation in preparatory meetings between 2001 and 2003, and it ratified the Convention in 2006. Currently, during the 2019–2022 electoral cycle, Slovakia is a member of the Evaluation Body of the Convention, which is responsible for assessing and deciding on nominations for inclusion in the Lists of Intangible Cultural Heritage and the Register of Good Safeguarding Practices.

The ratification has stimulated state authorities to be more interested in the systematic provision of intangible cultural heritage or, more recently, living heritage. In 2007 the Government of the Slovak Republic approved the document Concept of Care for Traditional Folk Culture, which has been regularly updated. In addition to introducing regional education and traditional folk culture into school curricula, creating a central database of information on folk culture, and introducing other systematic steps in the protection process, this document also enabled the creation of the lists of intangible cultural heritage in Slovakia. At the end of 2019, the Government of the Slovak Republic approved the Concept of Sustainable Development of Intangible Cultural Heritage and Traditional Folk Culture for 2020–2025, which arose from the need to reflect at the national level on the content and thematic extension of the Convention Operational Guidelines and other related international documents as regards the 2030 Agenda goals. The concept is an important tool for the fulfilment of these obligations within the Slovak Republic, and represents a starting point for setting up the National Action Plan for the Sustainable Development of Intangible Cultural Heritage and Traditional Folk Culture, in the preparation of which several relevant ministries will participate in coordination with the Ministry of Culture of the Slovak Republic.

By ratifying the Convention, the Slovak Republic has undertaken to comply with its provisions and the tasks defined therein. In addition to the Ministry of Culture, which has overall responsibility for the protection of cultural heritage, of which the intangible component is an integral part, other institutions with their legal basis also indirectly enter the process of protection of intangible cultural heritage. The Institute of Ethnology and Social Anthropology of the Slovak Academy of Sciences has a significant share in the fulfilment of academic and research tasks. It is also necessary to mention the network of institutions within the competence of the Ministry of Education of the Slovak Republic, which provide higher education in fields related to intangible cultural heritage and cooperate with the network of out-of-school facilities, as well as a network of NGOs, on increasing public awareness and involvement.

The Centre for Traditional Folk Culture at the Slovak Folk Art Collective (CTĽK at SĽUK), is directly responsible for the implementation of the Convention. In addition to its other functions focused on protection and promotion of living heritage, it is also responsible for compiling two lists: the Representative List of Intangible Cultural Heritage in Slovakia and the List of the Good Safeguarding Practices. The call for proposals is announced annually by the Ministry of Culture of the Slovak Republic. Nominations are formed on a bottom-up basis, i.e. it is up to the people, individuals, or communities themselves who nurture a phenomenon of folk culture or living heritage to respond to the call and prepare a nomination file.

At present, the living heritage from the Slovak Republic is exemplified in the Representative List of the Intangible Cultural Heritage of Humanity by seven elements: 1. Fujara – musical instrument and its music (inscribed in 2005, 2008); 2. Music of Terchová (inscribed in 2013); 3. Bagpipes and bagpipe culture in Slovakia (inscribed in 2015); 4. Traditional puppetry in Slovakia and the Czech Republic (inscribed in 2016); 5. Multipart singing in Horehronie region (inscribed in 2017); 6. Block printing with indigo dyeing (inscribed in 2018); 7. Wire craft and art (inscribed in 2019).

Altogether 26 elements are included in the national list, notably those that illustrate how the concept of intangible heritage surpasses the notion of traditional culture and includes the most diverse manifestations of our living heritage, such as the Slovak sign language, Lipizzaner horse breeding, manual bell-ringing, or the work of mountain carriers in High Tatras.

CHAPTER 2: INTERVIEWS WITH THE HERITAGE EXPERTS

CHAPTER 2: INTERVIEWS WITH THE HERITAGE EXPERTS

The chapter comprises critical parts of 10 interviews with monument care and protection experts focusing on the opportunities and limits of the V4 cooperation in the field of heritage management, institutional cooperation, landscape protection, intangible heritage. The interviews were provided between January and April 2021. The topics involved in the interviews will present such aspects of the monument care and promotion as:

1. state administration;
2. local administration;
3. NGOs and the role of local communities;
4. international cooperation and promotion;
5. museum industry;
6. events and festivals;
7. cultural landscape protection;
8. intangible heritage;
9. the impact of UNESCO Convention.

Speakers

Dr. Ing. Vlastislav Ouroda a prominent expert in the area of tangible cultural heritage protection, deputy minister of culture for the protection of tangible cultural heritage for many years, vice-president of the Czech ICOMOS national committee. He previously worked as director of the Territorial Expert Workplace of the National Heritage Institute in České Budějovice.

Doc. Dr. Josef Štulc a leading figure in monument care in Czechia, from 1990 to 2002 the director of the State Institute of Monument Care (today the National Heritage Institute). A member and the former president of the Czech ICOMOS national committe.

How has the monument protection system changed in the Czech Republic after 1989?

VO: Our system of monument care is still based on a single act adopted in 1987. And as a result of democratic development, the law has been changed many times. Besides the state institutions, many NGOs draw the public attention to the local or general activities focused on cultural heritage protection.

JS: Not considerably. The state executive authorities remain to be Ministry of Culture and regional and local authorities. The technical advisory bodies (previously one central and fourteen regional) were united into one big National Heritage Institute (NPÚ), with the units seated in every region. Apart from basic scientific and advisory role, the NPÚ is running c. 100 castles, aristocratic country houses, and other selected monuments open to the public.

What was the biggest challenge that the monument protection and heritage management system in the Czech Republic faced after 1989?

VO: As a result of ideological reasons and the economic weakness of the Communist regime, most monuments were in very poor condition. The crucial task for us was to do our best at restoring buildings as well as movable heritage as quickly as possible.

JS: The property restitutions and other forms of privatisation of monuments and listed buildings and, simultaneously, the collapse of arrogant, huge socialist building enterprises replaced with smaller, private, more flexible units. Both processes were rather positive since they stopped the previous massive deterioration of physical conditions of built heritage. On the other hand, privatisation led to frequent overburdening of historic buildings with new inadequate functions and ruthless tendencies to replace them with newer and bigger structures (notably in historic cores of greater cities). Since 1989, conservators struggle, not always successfully, to protect the panoramic values of world heritage city of Prague endangered by incompatible high rises.

What kind of inspirations and ideas were involved in the transformation of the monument protection and heritage management system in the Czech Republic after 1989?

VO: The fall of the Iron Curtain opened a great opportunity for the new inspirations from Western Europe. I would like to mention, especially regarding the care of our valuable historic urban and landscape structures, that the main source of inspiration was the French legislation on so-called “secteur sauvegardé”. It’s partly similar to our historical reserves’ situation and provides new, more detailed analyses and regulatory proposals.

The particular plans worked for towns and villages enabled not only to improve research, but certainly to strengthen expert skills for an essential group of involved people. Now, the plans of protection are covered by a special paragraph in our legislation.

Another basic inspiration came from the United Kingdom. The UK has an extraordinary experience in the care of historical houses, country houses, and their collections. Several British experts, Jonathan Marsden and Ian Kennaway for instance, visited our country directly after the Velvet Revolution. In touch with their UK colleagues, our experts managed many events and educational programmes, especially, on the care of historic houses and on management and housekeeping methods. More Czech experts applied for the "Attingham Summer School" programmes, which was an amazing opportunity for learning the British approach to history and countryside.

JS: As opposed to the socialist past, the system now seeks to find a balance between renewed private property rights and public interest in preserving the national cultural heritage.

What was the biggest success and biggest defeat of the monument protection and heritage management system in the Czech Republic after 1989?

VO: It's not an easy question. Count me among the supporters of an evolutionary approach, not revolutionary, of course. That's why I appreciate the fact that the relatively well-constituted system of monuments care including the valuable collection of state-owned properties has been lasting. As a result, a huge part of endangered monuments was saved for the next generations. As the biggest defeat I feel every single loss, the loss of monuments which it was possible to save. And unfortunately we lost some of them after 1989. But it's quite a different situation from the decades before when tragic losses were part of systematic destruction of our cultural identity.

JS: In my view, the biggest success was the completion of an extremely complex system of protection for heritage ensembles like historic cities and villages, selected industrial ensembles, and cultural landscapes. The contemporary system is certainly one of the best in Europe. The biggest defeat was that the state system of conservation was not able to stop in time a horrible wave of looting about a 1,000 Catholic churches and smuggling stolen works of religious art abroad. This devastating process lasted up to the late 1990s and caused an irreplaceable loss in our movable heritage.

What directions of international cooperation were developed in the Czech Republic in relations to the cultural heritage promotion and management after 1989? What was the most successful sphere of international cooperation?

VO: After 1989, step by step, the real network of contacts has been developed. I already pointed out the inspiration from UK and France; nevertheless, the closest cooperation we have is, logically, with Slovak colleagues and the whole V4 group. Similarly, countries in the region, especially Austria and Germany. We are involved in many European networks. For example, the European Heritage Heads Forum. I especially highly appreciate its close cooperation with the European states regarding transnational nominations to the World Heritage Monument List, like in the case of "Great Spas of Europe" nomination, or the Krušné Hory/Erzgebirge nomination with Saxony, or Plečnik architecture with Slovenia. And what I am really happy about is the establishment of a British charity named The Friends of Czech Heritage. It's really a small NGO, but their work is amazing.

JS: Very late, after 1990 only, Czechia adopted the UNESCO World Heritage Convention. There followed a very successful decade of nominations and inscriptions of Czech monuments, historic city cores, and other ensembles in the World Heritage List. This process

enabled a number of Czech conservationists to get acquainted with their foreign colleagues and join the international conservation community. After 1989 the Czech National Committee of ICOMOS underwent a process of internal democratisation and a big enlargement of its activities, including the international contacts.

How has the monument protection and heritage management legislation of the Czech Republic changed after 1989? Do you receive these changes positively today?

VO: Our last legislative trial failed in 2017, when it was stopped in the final part of negotiations in parliament on the initiative of Communists. Now it's necessary to wait until the negotiations on the new Building Act are finished and acted on. Our legal system is still working, of course, but it's our intention and our will to continue the process of improvement.

JS: In spite of the intensive work on new law on monuments that started as early as the 1990s, no proposal has passed the parliament so far. Anyway, most professional conservators think that the still valid law No. 20/1987 is a better tool for protection than any new law prepared in the present neoliberal conditions can be.

What is the role of the local government in the Czech Republic in relation to the management and promotion of the cultural heritage?

VO: From the Czech perspective, I find the successful role of local government to be one of the most important conditions for revitalising our urban heritage, especially in small towns and villages. The Association of Historical Settlements in Bohemia, Moravia and Silesia is a really powerful NGO established directly in 1990. Their strong political voice from municipalities played a key role for managing a smaller-scale funding system in the '90s. Of course, not every interaction with the local government is without some discrepancies, but mostly we don't find anything jarring, at least in the care of local cultural identity. Cultural heritage promotion on the local level is significantly supported by regional governments as well. So we are speaking about two levels of government, local and regional.

What I feel as a weakness is that in our country the regional governments are not based on historical development, like Bohemia, Moravia, Silesia. It's quite a different system and it can cause some troubles.

JS: The municipal and regional authorities play a decisive part in conservation. They issue the binding assessments to every project concerning listed buildings and ensembles.

What is the role of the NGOs in the field of promotion and protection of the cultural heritage in the Czech Republic?

VO: I find them to be one of the most important features of democratic development after 1989. And now we can cooperate with many skilled local-care organisations in particular, for example, associations focused on cultural heritage management promotion. So the increasing influence of NGOs is really a trend, and it's something that would help us in the future.

JS: The role of NGOs, in the Communist past practically non-existent, is since 1989 increasing step by step. Sometimes they create pressure groups, addressing authorities and members of parliament to prevent the execution of development prospects devastating the environment. They get relatively large space in media and thus are able to win or at least reach an acceptable compromise with developers. The role of NGOs is very different in various parts of the country.

How do you anticipate the future of heritage management in the Czech Republic?

How should the future of heritage protection and management look?

VO: Czechs sometimes seem to be very reserved to any state authority, but I firmly hope that the cultural identity of our country is strong, and many people have a very positive relation to monuments and their local icons of architecture, to our cultural landscape. Currently, we are facing troubles to change the building act, as I already mentioned. And of course, it can deeply influence built heritage, but we can still recognise high sensitivity to cultural heritage in society.

Thus, my idea about our future system of heritage care is based on closer cooperation amongst governmental bodies, NGOs, and municipalities. Similarly, I'm optimistic about a much more detailed and predictable care of valuable urban structures. It's something that really can help to overcome some conflicts between the society and the system. Despite the pre-1989 errors and losses, I'm sure that part of our future will be the continuing international cooperation, especially within Central Europe, our common homeland.

JS: It's very difficult to predict anything about the future of conservation in our country. The Czech society is not excessively patriotic; however, most people are conservative, not liking the changes in the environment that they are used to living in. As we've already said, the role of NGOs is increasing; on the other hand, what is increasing too is the investment pressure and the not always fair methods the developers use in pushing their often unacceptable projects through. There is no need to change the present system of heritage management that works satisfactorily. The great uncertainty is whether the future law on monuments will not weaken the authority of the state and its institutions for the benefit of private interests.

Hungary

Speakers

Dr. Tamás Fejérdy Budapest, Hungary, architect-conservator. Master's degree in Architecture (Budapest University of Technology 1970); diploma on monument conservation (BUT); reached his "dr. techn." title (BUT, 1984); Doctor of Liberal Arts (DLA) at Janus Pannonius University, Pécs, Hungary 2009. Between 1976 and 2013, he worked in the national organisation for monuments preservation, mostly in executive positions.

Honorary member of ICOMOS (2008), Honorary President of ICOMOS Hungary. Since 1996, teacher at BUT; at Babeş-Bolyai University (Cluj-Napoca, Romania) and at the Kőszeg Campus of University of Pannonia, researcher of iASK. Since 2009 working with the related UNESCO Chair. Lecturer of the Román András Summer University (Eger-Noszvaj, Hungary) on monuments' conservation. Honorary associate professor (BUT), honorary professor (Universitas Pannonica, Veszprém, Hungary).

Teaches at the yearly V4 World Heritage Summer Academy organised by the International Cultural Centre, Kraków, Poland.

Former Chairperson of the UNESCO's World Heritage Committee (2002/2003); former member of Europa Nostra Award Jury (2006–2010) and of Europa Nostra Council (2010–2016). Memberships: the National Committee for Memorial and Remembrance (Hungary); the World Heritage Sub-committee of the Hungarian National Commission for UNESCO; the Standing Committee of Hungarian Academy of Sciences on the "History of architecture, Architecture Theory and Historic Monuments"; the EU-ECoC Monitoring and Advisory Panel.

Honours: Chevalier de l'ordre des Arts et des Lettres (French Ministry of Culture, 1994); Order of Merit of the Republic of Hungary – Knight's Cross (2003); Order of Merit of the Republic of Hungary – Officer's Cross (2021); the Gyula Forster Award for Monument

Protection (2020). Holder of commemorative medals: "Möller István", "Rados Jenő" and "Román András".

Affiliation: iASK – Kőszeg, Hungary, and ICOMOS Hungary.

Prof. Dr. Gábor Sonkoly (CSc, Hungarian Academy of Sciences, 1998; Ph.D. EHESS, Paris, 2000; Dr. habil. ELTE, Budapest, 2008; DSc, Hungarian Academy of Sciences, 2017) is a Professor of History, former Dean of the Faculty of Humanities and Director of the Doctoral School of History at Eötvös Loránd University of Budapest. He is the author of *Les villes en Transylvanie moderne, 1715–1857* (2011) and *Historical Urban Landscape* (2017). He published three monographs in Hungarian, edited four volumes and wrote more than seventy articles and book chapters on urban history, urban heritage, and critical history of cultural heritage. He presented at more than hundred international colloquia and was a guest professor in twelve countries of five continents. He is the scientific coordinator of TEMA+ Erasmus Mundus European Master's Course entitled European Territories: Heritage and Development. He is a researcher in several EU-funded research projects on cultural heritage. He is the Chairman of the Panel for European Heritage Label. He is an active European Commission expert since 2016. He is Chevalier de l'Ordre des Palmes académiques (2011) and Chevalier de l'Ordre National du Mérite (2020).

How has the monument protection system changed in Hungary after 1989?

TF: Changes were fundamental. Before, there existed Országos Műemléki Felügyelőség, which used to be a highly complex, huge organisation with about 1,200 employees. It was reorganised and split up into several specialised institutions. This organisation was quite efficient, containing almost all fields of activity, expertise, and knowledge related to the conservation of Historic Monuments (scientific research, restoration planning and design, restoration of object of arts, execution of historic-building restoration, documentation centre, etc.). Official administration tasks related to monuments – permissions, inspections, etc. – are now, after several changes, the responsibility of the Architecture and Construction Secretariat and Heritage Protection Departments of the County Government Offices.

1989	End of the "existing socialism" – change of the political system
1992	Transformation of the OMF into OMvH (Országos Műemlékvédelmi Hivatal – National Office for the Protection of Historic Monuments)
1997	4th Act of 1997/LIV on the preservation of Historic Monuments
2001	5th Act of 2001/LXIV: on the preservation of Cultural Heritage
	Establishment of the KÖH (Kulturális Örökségvédelmi Hivatal – National Office of Cultural Heritage) – incorporating OMvH & KÖI (Kulturális Örökség Igazgatóság – Directorate of Cultural Heritage, dealing with archaeology and movable heritage items)
2004	Accession to the European Union

2005	Amending Act 2001/LIV by Act 2005/LXXXIX
2010–2011	Reorganisation of the authority system from office to county level district centres
2011	Special Act of 2011/LVXXVII on the World Heritage
2012	The Gyula Forster National Centre for Heritage Management and Service established (Government Decree 266/2012 (IX. 18.) on the designation of cultural heritage authorities and general rules governing their procedures); its predecessors were the Directorate of Cultural Heritage, The Office of Cultural Heritage Protection, the National Board (Trust) of Monuments, and the National Film Bureau
2016–2017	On 1 January 2017, the Gyula Forster National Heritage and Property Management Centre was closed by the 378/2016. (XII. 2.) Government Decree. Some responsibilities were taken over by the Prime Minister's Office (Chancellery of the Prime Minister), the Hungarian Academy of Arts (Museum of Architecture, Documentation Centre for Historic Monuments), and the Budavár Real Estate Development and Operations Ltd. as its successors.
2018–2019	Cultural heritage preservation subsequently became a task of the Deputy State Secretariat for Architecture and Construction. Some functions – like the official Inventory (register, evidence) of protected elements of Cultural Heritage (historic monuments, archaeological objects and areas etc.) were recently given to the Lechner Lajos Tudásközpont (Lajos Lechner Knowledge Centre).

GS: As a historian, I consider cultural heritage – its definition, appreciation, institutionalisation, legal regulations, etc. – as an indicator to examine how a modern or contemporary society constructs its identity and how the related political, economic, social, and cultural mechanisms function. As the concept of cultural heritage is becoming more intricate and more inclusive since the 1990s (involving not only monuments, archaeological sites, and natural heritage, but also social and cultural activities labelled as intangible heritage), its complexity is even more suitable to reveal identity-building processes and intentions through the cultural policies related to cultural heritage that are initiated from different levels of the society (from the central power to the local communities) and discussed and reflected on the other ones. In consequence, discourses and debates about cultural heritage are also indicators of democratisation and emancipation as well as the deficiencies of these processes.

Neither cultural heritage building, nor the related democratisation is a linear progression with a clearly defined objective. In the case of Hungary, the last thirty years of heritage building can be divided into three major periods, which roughly correspond with the three decades after the political change marked by the end of the Cold War. The 1990s can be characterised by a creative post-Communist chaos, in which the previous

institutions and concepts remained relevant, but the necessity of their reform according to Western European values and models was widely admitted by the relevant social actors. At the turn of the millennium, the European integration of Hungary became a political and economic reality, whereas nationalistic claims for treating Hungarian peculiarities with respect became more prevailing. These two – often clashing – tendencies found the neologism of "cultural heritage" appropriate to express their intentions. In the 2010s, characterised by the overwhelming political dominance of the FIDESZ MPP Party, the former – academic and institutional – autonomy of monument conservation as well as the embryonic subsidiarity of heritage preservation disappeared in the massive centralisation of decision-making.

The contemporary history of the Hungarian monument care system can be written according to the major shifts in its institutionalisation or according to the major laws of monument/heritage conservation. Both approaches reveal the same periodisation, which is briefly described in the introduction. There are only minor differences in the dates, whether the history is told according to the institutions – as in this question – or according to the laws.

From the perspective of monument care system, the political change is followed by the establishment of a new national office, the National Office for Monument Protection (OMvH) in 1992, which was founded to manage the multiplicity of ownerships (not only state as before, but also private and church) under the Ministry of Environment Protection. This decision had the potential to introduce a more intricate concept of heritage, integrating tangible cultural and natural heritage. Nevertheless, the conceptual broadening of cultural heritage received its institutional recognition in several steps around the turn of the millennium, the era of shifting successive governments (1994–1998: socio-liberal, 1998–2002: right-wing coalition, 2002–2004: socio-liberal), which made the neologism of "cultural heritage" an official term by establishing the Cultural Heritage Directorate (KÖI) in 1997 and the Ministry of National Cultural Heritage (NKÖM) in 1998, then by merging the OMvH and the KÖI into a single national institution designated as National Office of Cultural Heritage (KÖH) in 2001. In consequence, the first phase proved that the novelties of monument care would be defined under the notion of cultural heritage initiated by the political decision-makers and reflected only rudimentarily by experts and researchers.

Though it was the first FIDESZ-led coalition that introduced "cultural heritage" as the denomination of the principal national office and ministry, the following left-wing governments kept it. Thus, in the 2000s, cultural heritage became the main concept of monument care, which was further reinforced by the increasing importance of heritage in the EU discourse and by the introduction of the notion of intangible heritage, which would echo in the new waves of nation-building, in which traditional knowledge and folklore had a major significance. Consequently, the academic reflections on cultural heritage multiplied and the first cultural heritage studies programmes received accreditation.

The latest phase is characterised by the financial approach to cultural heritage and the political centralisation of its institutions revealed by the fact that the KÖH was replaced by the Gyula Forster National Centre for Cultural Heritage Management (2012–2017), which was incorporated later into the Prime Minister's Office. Its previous competences are divided between the Chief Department for Architecture and Monument Care and the Lechner Knowledge Centre.

What was the biggest challenge that the monument protection and heritage management system in Hungary faced after 1989?

TF: There is no more one central institution on the national level which was able to articulate efficiently the interests and aspects of the historic monuments' protectionconservation. The highly fragmented institutional system is incapable of performing a coordinated, effective task. This is particularly detrimental to the trained supply of professionals, as there is no longer a professional "atelier" or "hub" where interdisciplinary knowledge and experience in dealing with monuments can be gained during activity, working together with senior experts representing all branches of this complex vocation.

A significant problem is that the relevant organisational system has been almost constantly reorganised, and it is hardly possible to follow a series of newer and newer legislation and transformations. The direction of the changes is not conducive to the preservation of values, as liberalisation is intended to favour construction and development projects and their unrestricted implementation, and, in contrast to the protection of monuments, they serve the interests of new architectural works.

GS: In general, the major challenge was how to reconcile (1) the intentions of the political power, which wishes to exploit monuments/heritage both for its identity-building purposes and financial resources; (2) the integration of the cultural heritage concept, which was partially refuted by experts and scholars as a threat to critical thinking and to the traditions of monument conservation; (3) the increasing interest of investors fuelled by mass tourism, by changing structure of property ownership, and by the growing property prices in historic centres and cities. During the three successive phases, this trio of interests had a dynamic interaction, which resulted in the spread of the concept both in the public and the academic discourses.

In the 1990s, the predominance of state ownership of monuments was replaced with the growing significance of private and church owners. The opening of Hungary after the fall of the Iron Curtain resulted soon in mass tourism not only in Budapest and its surroundings but also in historic towns and even in the first World Heritage village of Hollókő. Though belatedly in comparison to Western European countries, Hungary also witnessed a sort of "heritage business" simultaneously characterised by the growing tourism with constant quest for destinations and an increasing nostalgia for the past, especially after the forced internationalism of the Communist era. The institutionalisation of cultural heritage, conceived as an administrative and not necessarily critical concept of monument care by politicians and as an opportunity to loosen the regulations of monument conservation, along with referring to dynamic heritage safeguarded by investors, lessened the voice and the importance of traditional monument care and its representatives. By the end of the 2010s, the political and economic spheres dominated the heritage discourse, which is demonstrated not only by the dissolution of previously autonomous monument conservation instances, but also by the reluctance of the academic sphere to evaluate the evolution and the role of cultural heritage in current Hungarian nation and identity building.

Thus, currently, the biggest challenge is to re-establish the dialogue between the representatives of the three spheres (political, economic, and academic/cultural) according to mutually reflected concepts, definitions, and assessments.

What kind of inspirations and ideas were involved in the transformation of the monument protection and heritage management system in Hungary after 1989?

TF: In the beginning, the separation of the various tasks – the division between several newly established institutions – was intended to help them function better, as if open up. It is unfortunate that this direction was soon replaced by the liberalising approach mentioned in the previous answer.

GS: In the 1980s, Hungarian monument very much conformed to international heritage standards by playing an essential role in the wording of the Washington Charter (1987), by nominating and by receiving recognition of the first Hungarian World Heritage Sites as the pioneers in categories of an urban view ("banks of the Danube" in Budapest) and a village. The involvement of Hungary in the UNESCO-related activities peaked in 2002, when the 26th session of the World Heritage Committee was held in Budapest and the last two World Heritage Sites of Hungary were selected.

Since 2002, the Hungarian monument care system seems to distance itself from the international discourses, which is manifested by the unsuccessful nominations of World Heritage Sites in the last two decades and the rather limited presence and activities in the UNESCO-related international organisations. In the 2010s, their Hungarian offices worked with gradually reduced human and financial resources.

The urban heritage protection was inspired by French examples in the 9th district of Budapest, and by the Viennese "Sanften Stadterneuerung" in the 1990s. There was a massive Hungarian presence in the International Conference issuing the Vienna Memorandum in 2005, though the impact of the Historic Urban Landscape approach is only partially visible in the Hungarian capital.

More recently, the spectacularly increasing significance of the European cultural heritage discourse appears in the language of the Hungarian monument care, which can be explained by the discourse dependency of the grant and financing systems. It is too early to decide whether it is merely an unreflected borrowing of the European discourse, or whether it will be truly integrated into the Hungarian identity building expressed through the appreciation of its monuments and heritage.

What was the biggest success and biggest defeat of the monument protection and heritage management system in Hungary after 1989?

TF: Undoubtedly, the greatest success has been that major monument restorations have taken place and are being carried out in projects launched for the joint restoration and worthy use of a number of significant monumental buildings. There have never been so many financial resources for monuments. Even if the projects mentioned do not always fully implement the monumental aspects, their overall results are very significant. As for the care of monuments, unfortunately, no significant progress has been made.

Although the Hungarian World Heritage Act (Act LXXVII of 2011) can be considered exemplary without exaggeration, it still does not have a management plan for all World Heritage Sites. Not to mention the entire monument stock of about 13,000–14,000 items, for which there is still no system of predictable subsidies and discounts. There have been several attempts to follow the example of the Dutch Monumentenwacht, but these have not yet yielded sustainable results. There are encouraging signs: the introduction of various tax breaks and the programmatic management of certain types of monuments, for example, a national programme for the protection of vernacular architectural works.

GS: Any response to such a question must be very personal. As an urban historian, I will mention two examples from my home city, Budapest, which not only show concrete monument protection cases, but also exemplify how these cases embody social and cultural processes in contemporary Hungary. Whereas the process of heritagisation was related to democratic and emancipatory movements in Western Europe and Northern America from the 1970s, neither this process nor its social and cultural significance could take place east of the Iron Curtain. Nevertheless, the liberating atmosphere of the 1990s, in which the concept of cultural heritage arrived in Hungary, could give the idea that similar processes

will take place here – the emancipation of the supressed, the introduction and legislation of participatory principles and practices, decentralised and subsidiary monument care, critical reflection upon harmonising conservation and development under the auspices of this new concept. Unfortunately, little of these great expectations has been realised in the following decades.

Though participative heritage protection and management is essential to establish urban heritage communities, there are very few examples of such initiatives in Hungary. Thus, I chose the resilient Rév8 Plc. in the 8th District of Budapest, set up in 1997, as a big success. This is a public company (co-founded by the municipalities of the 8th District and that of Budapest), which was founded for participatory and quarter based urban renewal in a District characterised by considerable social inequality and the presence of the Roma minority. Its success lies not only in its resilience (tested under various municipalities) and in its award-winning rehabilitation programmes, but also in the successful involvement of a truly heterogeneous local population and in developing the communal ownership of local urban heritage.

For me, the biggest defeat is the particularly noticeable 120-metre-tall MOL Tower high-rise, which is being erected in Southern Buda and will definitely modify the view of the "banks of the Danube" for good. Budapest was able to resist the global tendency or temptation of high-rise up to the 2020s, which made this city an appealing peculiarity, where the exceptional attraction of the Castle Hill and the natural beauty of the Gellért Hill could co-dominate the view. Moreover, Budapest is not a particularly dynamic city – neither economically nor demographically – and could have avoided such an investment in such a central location to sacrifice its particularity embodied in the location recognised by the World Heritage title. The authorisation of this construction, taking place in the closing year of the late Gyula Foster National Centre, shows that inhibiting the voice of monument conservation is not replaced by increasing the importance of public opinion, since this paradigm-shifting project was not tried out in any referendum.

What directions of international cooperation were developed in Hungary in relations to the cultural heritage promotion and management after 1989? What was the most successful sphere of international cooperation?

TF: In this respect, the period under discussion is divided into two very significantly different phases.

In the first phase, it was extremely quick and successful to get involved in international cooperation, both at European and international level. Our institutions and specialists have been instrumental actors in the elaboration and implementation of the conventions and documents of the Council of Europe and UNESCO concerning cultural heritage, and in the monitoring of their application. Hungary and the ICOMOS Hungarian National Committee have organised a number of international events, and Hungarian experts have participated in several more foreign events with visible activity and results. (Cf. the 26th session of the World Heritage Committee, held in Budapest in 2002 and chaired by Tamás Fejérdy.) Special mention should be made of the V4 cooperation, in which we also took an active part – we cannot thank the ICC in Kraków and the Polish Government enough for organising and maintaining this cooperation in a generous, high-level, and continuous manner!

In the second part of this period – for about a decade – the international activity in the field of the cultural heritage has unfortunately by and large faded, in some areas it has become virtually "dormant". Despite the fact that Hungary has become a member of the UNESCO WH Committee again, there is no real presence in that cooperation or in anything else. Thanks again to the ICC for maintaining the V4 cooperation, although the weakening

of the official Hungarian input can be felt in this as well. As a professional NGO, the Hungarian National Committee of ICOMOS strives to maintain international relations, which are important, but by no means can they replace official, intergovernmental cooperation.

GS: One of the reasons the concept of cultural heritage was so spectacularly successful is its overarching nature between the levels of identity building. Hence, I will mention three examples from three different levels (universal, continental, regional) of heritage-related identity building in the case of contemporary Hungary.

Though Hungary's attempts to enlarge the number of its World Heritage Sites are not really rewarded since the early 2000s, the adoption of the notion of intangible heritage resulted not only in the establishment of an extensive national list but also in the successful nomination of six elements for the UNESCO List of Intangible Cultural Heritage. The national Directorate for Intangible Cultural Heritage (SZKÖI) was able to incorporate the early components of the Hungarian intangible heritage (such as the Kodály method from the interwar period, the Master of Folk Art award from the 1950s and the Dance House Movement from the 1960s) into an integrated discourse and mobilise local communities along this same discourse.

The European Heritage Label (established in 2011 and awarded since 2013) represents a more contemporary approach and definition of the cultural heritage than the one established by UNESCO in successive fragmented phases. Hungary boasts four European Heritage sites, with which it is among the six most successful EU members (Poland – six sites, France and Germany – five sites, Hungary, Netherlands and Portugal – four sites). It shows that there are Hungarian communities which are able to express their heritage as a significant part of contemporary Europe and to design a project to promote it.

On the regional level, the Visegrad Group activity for cultural heritage can be regarded as the most successful cooperation, since it generated not only the Heritage Forums of Central Europe and numerous conferences, but also the annual V4 Heritage Academy, which hosts the successive generations of scholars and experts from the participating four countries ensuring the promising prospects of this collaboration, skilfully managed by the International Cultural Centre in Kraków.

How has the monument protection and heritage management legislation of Hungary changed after 1989? Do you receive these changes positively today?

TF: Answers to previous questions have already partly covered this topic. For sure, one of its characteristics is the rapid pace and constant change in regulations. The nature of the regulations, which have already become too liberal, is NOT positive in terms of the preservation of values and the feasibility of well-founded professional work. At the same time, certain detailed rules, such as the obligation to draw up an inventory of existing values in the case of monuments, are a positive step forward. Frequent changes in the institutional system are also not good for consistent, traceable work, and they also destabilise the clients involved.

GS: As in the case of the institutional evolution, the history of the monument care legislation also contains the three major phases of the last thirty years. Though the Hungarian Parliament ratified the World Heritage Convention in 1985, "monument" remained the determining concept in the 1990s as reflected in the 1997 Acts (Act LIV on monument conservation and LXXVIII on the management and conservation of the built environment). The paradigm shift in the legislation of this sector, closely linked to the institutional changes, took place with Act LXIV of 2011, which defined the principles of the Protection of Cultural Heritage according to an integrated approach complying with the expanding and integrating notion of contemporary heritage. Though this Law has been modified several times in the last twenty years, it is still the key instrument of heritage preservation in Hungary.

The third phase can be characterised by two – paradoxically complementary – laws of the early 2010s: Act LXXVII of 2011 on world heritage and Act XXX of 2012 on Hungarian national values and Hungarikums (modified in 2015). These two laws of the heritage sector demonstrate not only that the flexibility of cultural heritage expanding over every level of identity building can be very well exploited politically, but also the outcomes of the co-existence between critical and reflective traditions of tangible and natural heritage preservation with the political use of the heritage discourse, in which the latter can subsume the former seemingly by law, but, in reality, by force. How to evaluate the legal tendencies and efforts of the last two decades on the basis of the latest Hungarian laws? Integrated cultural heritage preservation is desirable from political, economic, academic/cultural as well as practical (i.e. from the point of view of communities and audiences) perspectives, but the intended integration should not refer only to the elements of the heritage sector, but also to the various definitions and conceptions of its practitioners.

What is the role of the local government in Hungary in relation to the management and promotion of the cultural heritage?

TF: They act primarily with regard to the built heritage elements protected locally by the municipality. There is also a theoretical confusion in this area, caused by mixing historic monuments and cultural heritage. In principle, it is an important step forward that the preparation and application of a so-called "Integrated Settlement Strategy" is obligatory in the municipality, as a precondition for obtaining various (for example, EU) grants. In this document, it is obligatory to deal with the protected buildings, as well as the historical building stock, its preservation and its worthy utilisation (use or reuse).

GS: Historically, Hungary is a centralised country, in which the local level is usually regarded as a small-size representation of the whole determined by the centre. This general tendency weakens only in the times of uncertainty, when the central power loses and/or rebuilds its credibility as in the 1990s. One of the major principles of the (re) establishment of Hungarian democracy was the division of power among the different decision-making levels, according to which municipalities received competences and the corresponding revenues and incomes. In the perspective of the management and promotion of cultural heritage, there is a category of "local protection" of the tangible heritage, which is out of the national heritage protection scope and belongs to the competence of the municipalities.

Though the dwindling competences and budgets of the municipalities since the beginning of the 2010s could have reduced the number of monuments and sites locally protected, the increasing number of intangible elements in the national inventory, nominated by local communities represented by their corresponding municipalities, as well as the growing presence of municipalities in several EU and national initiatives such as the European Label (in the case of the towns of Sopron and Szentendre) prove that there is a local demand and practice for safeguarding cultural heritage in Hungary.

What is the role of the NGOs in the field of promotion and protection of the cultural heritage in Hungary?

TF: About this question, please see this publication (also in English): https://epa.oszk.hu/03100/03141/00030/pdf/EPA03141_transsylvania_nostra_2020_2_002-011.pdf

GS: Though heritagisation as a form of democratisation was hindered by the Communist regime, there are civil initiatives from the 1980s which use monument conservation to raise awareness of built heritage and its importance in local community building. These movements could take the form of associations at the very beginning of the 1990s. The most

eminent example is the Budapest Association of City Protection (Budapesti Városvédő Egyesület), which has a great number of activities, publications, and awards. There is also a national Association of City and Village Protectors (Város- és Faluvédők Szövetsége) with forty-six member organisations from almost every department in Hungary. This association has regular activities, a newsletter, and a prize (its Podmaniczky Prize dates back to 1982) – it has proved to be resilient and has a high level of institutionalisation during the last decades.

There are other associations of urban heritage, which were founded with more specialised objectives. The ÓVÁS! Association was established in 2004 to monitor the urban developments in the Inner Erzsébetváros (7th District of Budapest) with its significant Jewish heritage and being on the UNESCO World Heritage List as a buffer zone between the city centre and the Andrássy Avenue. This historic quarter is exposed to mass tourism, uncontrolled gentrification, and political corruption, which paradoxically strengthened after the recognition as part of the World Heritage. The Budapest100 Programme started in 2011, with the intention to organise a festival for the modern built heritage of the Hungarian capital. Every spring a series of houses celebrate their 100th anniversary and a thematic set of events is held. Both ÓVÁS! and the Budapest100 established themselves as respected research networks of urban heritage preservation.

How do you anticipate the future of heritage management in Hungary? How should the future of heritage protection and management look?

TF: "It is always difficult to predict, especially the future." Still, there is a vision, the ICOMOS Hungarian National Committee has developed a detailed proposal, after running a programme, conference, and workshop series, under the title "Heritage for the Future, Future for Heritage". The result of that has been published in a brochure: "Kulturális Örökségvédelmi Szakmafejlesztési" Program [Cultural Heritage Protection Professional Development Programme] (ICOMOS Hungary, 2014 and 2015; edited in B5 format, 72 pages). Unfortunately, this publication exists only in Hungarian. You can reach it at: http://www.icomos.hu/datas/hirado/icomos_hirado_kulonszam_2014_oktober_icomos_news_hungary_special_edition_october__2014.pdf.

The whole document is important; here I quote only some of its main statements:

- For the analysis of theoretical questions, the most suitable methodologies, and sustained international relations as well as professional contacts, the re-establishment and operation of a self-standing institute acting as a science and research centre is a vital and urgent task.
- It is also necessary to set up an effectively functioning supervision and administration system for the protection of monuments and heritage protection, which will be controlled by a professional administration.
- Direct (tender conditions, tourism, support for the preference for reusable buildings, etc.) and indirect (property-related financial regulation – restoration, land consolidation, etc.) incentive systems need to be set up to protect and serve the unique, monumental, and cultural heritage values.
- The intellectual accessibility of our values must be solved with the help of professionals, the transfer of knowledge, education, upbringing, and the promotion of local values. Children and adolescents are the most receptive cohort, the programmes organised for them must be embraced for the sake of the future.
- The future of cultural heritage protection can only be based on non-governmental organisations. With the help of the national value inventory, responsibly thinking

NGOs can jointly build a social requirement for professional cultural heritage protection, the regulation and provision of which is a state task.

Furthermore, as regards the professionals:

- Within the architect community, only a narrow layer has the skill and preparation, and there is not even a system of requirements in the licenses. Fragmented training sites teach in isolation from each other in a different system. Without their collaborative relationship, coordinated effective training is not possible. Currently, any contractor and architect is allowed to work on a monument and build and design in an environment of monuments because the legislation does not recognise the need for additional knowledge and skills. Nowhere else in the field is there any example of a special operating license being linked only to a general professional qualification, without further professional specification.
- With the completion of the tasks of cultural heritage protection, more and more topics affect the interests of monument protection and cultural heritage protection, i.e. in the programmes that are involving more and more participants, the monument approach must become a requirement even in places where it has been a completely foreign concept (e.g.: public education, infrastructure development, development of the residential service system, settlement development, settlement-, county-, country-level strategic development plan, national curriculum at the basic levels of education, flood protection, agricultural development... etc.).

And, for the good state of conservation and sustainable use of values:

- The cheapest and most effective (if not the only) way to preserve values is maintenance.
- There is no help available to the owners, the users of the building to provide a solution to their daily problems and tasks. The guide to managing monuments could be updated with individual items for each monument, but such a document is not currently available.
- Overworked development, a forced inappropriate function, too much money can cause as much irreversible damage to monuments as neglect or indifference to the environment.
- In the short term, incentive schemes can provide a solution; in the long run, education provides a solid foundation. The development can also be coordinated with the protection of monuments. Before development, it is advisable to check whether there is an existing building waiting to be renovated for the implementation of the same programme.

Like so much else, respect for, preservation, and worthy use of cultural heritage values "is decided in the minds of men". There does not exist, because it cannot exist, effective protection of values against and without people and communities, i.e. against society.

The (unfortunately not yet officially recognised) strategy for the future is twofold: to mainstream the value protection approach in all strata of society and to strengthen competence and knowledge in all professions, institutions, and professionals dealing with value protection.

GS: I think that the future of heritage protection in Hungary depends on whether the twisted relation between political, economic, and academic/cultural stakeholders could be re-established in a way that all three spheres invest into a cooperative reflection about

the last thirty years of heritagisation in Hungary and about their own role in it. It might sound extremely idealistic, but the lack of this self-reflection could result in the dissociation of cultural heritage and its 140-year tradition from current processes determined by over-centralised decision-making, uncontrolled economic speculations, and the withdrawal of critical thinking from the domain of cultural heritage. Thus, cultural heritage, which has lost its freshness as a neologism, would become not the agent of democratisation and participation, but, rather, the instrument of the political use of the past replacing participatory community building with illusionary identity building.

Heritage protection should be related to the quality of life, which enhances the experience of belonging to, awareness of, and responsibility for a reflected and shared past. Academics and researchers have an eminent role and duty in the integration of the cultural heritage discourse into their respective disciplines stretching from history and anthropology to genetics and geography. Future heritage protection will be crucial from the perspective of identity building, in which the exclusive interpretations should be replaced by the congruity of the levels of identity ranging from local to universal. In the case of Hungary, the European integration and the Central European identification with their historical realities and inclusive heritage discourses should be more significant than the artificial revival of the distant and imaginary references.

Poland

Speakers

Prof. dr. Jacek Purchla Polish Art Historian and Economist, Professor of Humanities, founder and director of the International Cultural Centre in Kraków. He specialises in urban development, social history and art history of the 19th and 20th centuries, as well as the theory and protection of cultural heritage. Jacek Purchla graduated in Economics and Art History. He received his PhD (1983) and habilitation (second doctoral degree) from the Jagiellonian University. He has been a titular professor since 1994 and full professor of humanities (professor ordinarius) since 1997.

He is a member of the Polish Academy of Arts and Sciences. He is the head of the Department of Economic and Social History and the UNESCO Chair for Heritage and Urban Studies at the Krakow University of Economics, as well as the head of the Centre of European Heritage, Institute of European Studies at the Jagiellonian University. From 1990 to 1991 he was a vice-mayor of the city of Kraków. He has been the founder and director of the International Cultural Centre in Kraków since its inception in 1991. From 1995 to 2001 he was a professor in the Institute of Art History at the Jagiellonian University. From 2015 to 2018 he has been the President of the Polish National Commission for UNESCO (previously, 2012–2015, its Vice-president). In 2016, he was elected the Chairperson of the 41st session of the World Heritage Committee.

Jacek Purchla's scholarly activities are of interdisciplinary character, and his interests focus primarily on widely understood urban issues and problems connected with the development of cities. He managed to create a modern technique of an "urbanologist", considering a city to be a complex organism, composed of social, economic, political and cultural processes. In his activities, another important emphasis was placed on research into the 19th and 20th century architecture, which he pioneered as early as the mid-1970s, and in which he analysed, in an innovative way, such factors as construction law, the role of public patronage, education, political, social and economic issues. In recent years, he has initiated interdisciplinary studies in the theory of heritage and historic city management. Since 2005, he has been the founder and head of the first Polish European Heritage Department.

Selection of various functions: an editor of the Rocznik Krakowski (with Jerzy Wyrozumski) since 1989; a member of the Art Studies Committee at the Polish Academy of Sciences; a member of the Comité International d'Histoire de l'Art (CIHA). He is a member of many organisations and associations, including the Europa Nostra Council in The Hague. He is an expert member of the ICOMOS International Scientific Committee on the Theory and Philosophy of Conservation and Restoration of Cultural Property, an expert of the European Commission in the European Heritage Label project, a member of the Advisory Council of Anna Lindh Euro-Mediterranean Foundation for the Dialogue Between Cultures. He was the chairman of the Monument Preservation Council at the Ministry of Culture and National Heritage in Poland (2000–2016).

Prof dr. Bogusław Szmygin Head of the Built Heritage Department; Dean of Civil Engineering and Architecture Faculty TU Lublin (2005–12; 2016+); vice-rector of the Lublin University of Technology (2012–2016). He specializes in protection and conservation of architectural monuments (theory of conservation, revitalization of historical towns, protection of historical ruins, protection and conservation of architectural monuments, World Heritage issues).

Author of over 150 scientific articles (e.g. monograph "Development of conservation doctrine in Poland in the 20th century"; "UNESCO World Heritage – Methodology and Management"); organizer of several scientific conferences, scientific and educational programmes; scientific editor of dozen proceedings; author of over 50 screenplays for educational films. President ICOMOS Poland (2008–2017+); president of International Scientific Committee of Theory and Philosophy of Conservation (2017+); chair of World Heritage Committee in Poland (2010–2014); member of Scientific Committee Architecture and Urbanism Polish Academy of Science (2012).

Paweł Jaskanis Director of the Museum of King Jan III's Sobieski Palace at Wilanów, Member of the Executive Committee and Treasurer of the Polish National Committee of ICOM, Chairman of the Council on Museums of the Ministry of Culture and National Heritage. Art historian, archaeologist; (since 1985) specialist at the Department of Research and Conservation of Monuments at the Polish Studios for Conservation of Cultural Property; (after 1989) Deputy Director at the Ministry of Culture and Art; (since 1996) Deputy Director of the General Monument Conservator Office; (since 1999) General Director of the General Monument Conservator Office; (2002–present) Director of the Museum of King Jan III's Sobieski Palace at Wilanów; (2003–2011) Deputy Chairman of the Council on Monument Protection attached to the Mayor of Warsaw; Chairman of the Council on Museums and Member of the Council on Monument Protection attached to the Ministry of Culture and National Heritage, Deputy Chairman of the Polish National Committee of ICOM; Member of the Council of numerous museums, of the Board of Trustees of the National Museum in Warsaw and of the Council of the International Centre of Culture in Kraków; co-founder of the Genius Loci Association; member of the Standing Conference: Museum and Local Government; juror in regional museum competitions.

How has the monument protection system changed in Poland after 1989?

JP: The upheavals this system was subjected to after 1989 were the results of pressure from big, fundamental phenomena such as state democratisation, decentralisation, local government reform, privatisation and reprivatisation, the tax system change, finally the European integration. The previous system was based on a few vital assumptions whose currency ended after 1989. New problems reared their heads, e.g. the ownership

issue. In the previous system, a monument would be treated like state property even if it was private. The state declared its responsibility for preserving the historic resources, whereas come 1989, we returned to the democratic law-based state. We can talk about private ownership of monuments and accountability for them, which the owner and user has to shoulder.

The other fundamental change has to do with monument protection financing and the associated research. Until 1989 the state used to enjoy monopoly in this regard. What is more, historic resources as a whole were kept clear of commercial management. After the political breakthrough, these resources found themselves in the whirlwind of market storms.

Monument protection must in many cases be treated as an investment and must be based on a business plan. Here a fundamental change took place. It consisted of a brand new position of conservation departments. The conservation bureau under real socialism pursued the centralised state policy and would actively, I daresay arbitrarily, determine the form the monument existed in, which it would settle on while ignoring the ownership rights. After 1989 the conservation bureau became much less assertive, as its role was limited to a public administration body that issued administrative decisions stemming from owners' motions. The rules of the monument game had a volte-face.

BS: Monument protection and its system are not freestanding, and this statement is in my opinion crucial – it means that this system is a function of the social organisation, understood broadly, that is as a political, cultural, economic, social system that governs a given country, and the 1989 shift in our country's organisation in that sense was diametric. Hence, changes of similar magnitude in the monument protection system were the result. They weren't immediate or introduced deliberately and methodically, but they happened. The crucial development was a certain privatisation of the system, opposing what had been the case in the previous system. The less powerful state declared it now took less responsibility for the monuments in the new system. Property rights as a foundation of it, with all the attendant impacts, became key.

This meant separating protection and care – a legislative solution that guaranteed these realms commercialised. Many conservators and heritage protectors are under the impression that this discipline depends on a particular public body's decisions, that it's autonomous. It absolutely is not, except in individual rulings. We can also mention that conservation offices have been deeply weakened, as it no longer has power, does not decide a monument's fate as it sees fit.

PJ: After 1989 we witnessed a reform of conservation departments. Alongside decentralisation and deconcentration of powers that the Polish state – totalitarian, centralised, governed from Warsaw – had had, many competences were handed over to local governments, e.g. shaping up local spatial planning and development. In addition, the culture system reform included repealing the Polish People's Republic legislation; the state monument protection service was set up then. The tendency was for the conservation services to be subordinate to the general conservator seen as an independent professional administrative body. In 1999, the general conservator's locus as a central body of the special administration was decided. Initially, the unit was to be subordinate to government structures, but that quickly changed to answering to the minister of culture.

At the same time, the inventory of "assets" was prepared in the government administration, or in voivodeship offices in all 49 provinces, counting full-time staff of provincial conservators, mostly single-person posts in those offices, sometimes called multi-person posts and employing several people. Monument documentation bureaus or provincial archaeological and conservation centres were in every province, too. Add central monument

storage facilities set up after the war ended and the control over western lands was taken. In general, producing an inventory of what the Communist state had left and artwork protection were the goals.

This tidying up didn't actually refer only to the administrative and legal sphere which I mentioned first. It also regarded the professional insight as to what the state obligations and the duties of monument experts are. For me, the scope of the "monument protection" definition became crucial. Meaning, how to build the system of stakeholders' rights after decentralisation.

What was the biggest challenge that the monument protection and heritage management system in Poland faced after 1989?

JP: In 1989 the extent of knowledge on what we wish and ought to protect was essentially delineated. What started to change greatly after 1989 was related to expanding this area of protection to cover the 20th-century monuments. The 19th-century objects entered in the register grew in number as early as the 1970s and especially 1980s, while after 1989 until the present day the list started to expand in terms of chronology, and that's certainly novel.

As for the biggest problem, we've got the state perspective and state responsibility on the one hand, and on the other we've got owners and users. From the state's point of view, adjusting the whole protection model to fit the new reality became key. It happened with a lengthy delay, not until 2003, when the parliament passed the new act. The new law fundamentally changed the conservation offices, enjoying ample professional autonomy and homogeneous structure before. Moreover, in the 1990s state budget expenditure on conservation works kept falling, with the state losing its monopoly position. Local governments appeared on the scene, there were no European funds yet, but new ways to finance monument works were sought. Then, private owners showed up, who had a go at the heritage game.

BS: Once again I need to speak about the political transition since, for me, it caused two crucial things. Come 1989, we are dealing with society's empowerment: people and organisations feel they have a different posture, voice, strength, and a different right to articulate their views on monument matters. The conservator, no longer the person in charge, in this new reality turned into a participant. And as of now the biggest challenge is that the conservator is a party to conflict situations, because monument protection in practice often boils down to limiting the owner's right to having their property, the monument, at their complete disposal. The problem is thus a conflict of values, with intangible, higher-order values behind the conservator. The investor marshals concrete reasons, one wants to have more surface and adapt the building, another wants to let in more light.

This challenge seems crucial to me, because let's notice, the whole narrative of the new system went in this direction. Take matters into your own hands, you're the owners, you can participate in the conservator's decisions. And the office is there to put a damper on some actions.

What kind of inspirations and ideas were involved in the transformation of the monument protection and heritage management system in Poland after 1989?

JP: I don't recall any sort of wide-ranging discussion, not least because we were proud of the huge potential that Poland has generated after World War Two in terms of conservation corps. If there were attempts to transplant any models in the 1990s, then on the one hand it was the British model, with the National Trust and a sort of rendering social and rendering public the things that in the Polish tradition are by definition the state's duty.

BS: I don't get the feeling that the new system under the new way of governing was accepted deliberately as the effect of reflection and the result of a particular concept to put a specific system in place.

PJ: Of course there was reflection on the models used in other European countries, the Netherlands and France were eyed as the models, a tax- and earmarked subsidy–related system attracted interest.

What was the biggest success and biggest defeat of the monument protection and heritage management system in Poland after 1989?

JP: One of the major achievements is the Act itself: differentiating protection from care, showing or trying to define where the state's responsibility and the citizen's responsibility lie. Inching towards this 2003 Act took many years. At the same time, the state does little to recompense the owner of an object registered on the list. We did not create the compensation scheme, which paradoxically had existed in the Polish People's Republic.

After 2003, politicisation of the whole monument protection system sadly did occur, too. General Conservator then became John the Lackland, directly subordinate to the minister of culture. Provincial conservators are, as stipulated in the Act, nominated by voivodes, so the provincial conservation structure is under other ministries. This stratification and politicisation is obviously a giant step backwards.

The 2003 Act is also important for a different reason. Poland changed and loosened up the spatial planning and spatial control rules as the 21st century began. It thus caused provincial monument conservators to remain the last bastion for the rule of law and control, even as they were stripped of the power they had had as late as the 1990s.

Despite these failures, a lot of successes can be noted. After the EU accession, new opportunities to finance monument works came up in Poland. New actors on the scene appeared even earlier – local governments and private owners. A look at big and small Polish cities is enough to know how big a role the local governments play with regard to revitalising the public space. In addition, the development of the non-governmental organisation sector is a success, with the new democratic reality giving the impetus to many valuable grassroots initiatives. Unfortunately, a problem that still awaits solution is the huge asymmetry in the positioning of associations, organisations, and their ilk across the West and in our country. The whole sector receives next to no significant support from the state, and this flaw is systemic.

BS: The increase in wealth across society, local governments, the state, and private owners has visibly translated into the condition of monuments. We cannot omit the formidable EU programmes or the vast investments that were to do with EEA Grants and Norway Grants. We are also seeing large investments in public spaces, works on palatial or military objects. Another factor which should be considered a success is the creation of local government monument protection services.

The weakness, meanwhile, is the politicisation of the conservation offices with all its consequences. A separate failure is the commercialisation. No one would deny that putting monuments to use is a good thing, but there is a flip side.

What directions of international cooperation were developed in Poland in relations to the cultural heritage promotion and management after 1989? What was the most successful sphere of international cooperation?

JP: Poland began its international gaming with a strong note. In 1991 in Kraków, Commission on Security and Cooperation in Europe had its conference on culture. Even earlier, Poles were active on the international arena, took part in saving the Middle East

monuments, had their share in preparing the Venice Charter, and in ICOMOS actions – the organisation was actually born on the Wawel hill. So we didn't have to enter, so to say, unlike many others. In 1991, we accentuated our position strongly. Since then, especially in the 1990s, thanks to such figures as Andrzej Tomaszewski, Poland notched up major successes in cooperation within UNESCO. Additional entries on the World Heritage Lists were undoubtedly a proof of our competences and activity. The culmination of these processes was the 41st session of the World Heritage Committee in Kraków in 2017.

BS: I don't feel that the international activity had a particular cooperation direction. There are very many initiatives and possibilities. Their characteristic is that they are scattered, which means in my opinion they go in no direction, pursue no plan. Lately, we've started to understand that cooperating with neighbours is much more important than searching for partners far away from our region.

How has the monument protection and heritage management legislation of Poland changed after 1989? Do you receive these changes positively today?

JP: Changes in the law on monument protection and care have largely been discussed already.

The Act is today a litmus test for the state of awareness among the conservation community. It arose from the experiences of the first decade of freedom, democracy, capitalism, and so on. In its own way it is, I'd say, a realistic document. The Act includes four forms of protection, as apart from the register it introduces the cultural park, it sanctions the Monuments of History and the need to agree on protection principles in urban development plans. These are all important directions that the Act signposted, sadly they didn't translate into practice.

What is the role of the local government in Poland in relation to the management and promotion of the cultural heritage?

JP: We are reaching the key question. Along with the growing affluence of society, the importance of leisure industries and the importance of intangible heritage are growing. Heritage is attractive for various reasons, it is useful, and this usefulness was noted by local governments too, or at least many of them saw that it isn't only ballast and trouble. Local governments noticed their chance to build a local identity – and for building a local identity and making places recognisable, this heritage is crucial.

BS: The local government reform brought a very important change, which stems from the right way to recognise the new reality. I feel that the monument protection system should follow this direction. The system should be based on a duality of the central government conservation service and local government conservation service.

Since the monument conservation is in principle a conflict-prone discipline, it should be controlled from the top and painstakingly separated into the two levels. The local government units are close to offices which have power, have money, have the organisational and any other means to look after the local heritage. The state service should oversee the actions pursued at the lower level. Designing and implementing such a system was a very good thing.

PJ: When we pay attention to the structure which the monument register in Poland has, at least for the immovable monuments, a significant part of them is administered by territorial governments, basically by the lowest echelon – municipalities. The legislative clauses include the local spatial development plans and the actual governance of historical cities' structure, of many objects entered in the register which are schools or office buildings, budgeting etc. The scope of state aid regarding such resources has not been defined clearly.

Even though many years have passed since the local government reform and setting up three public administration echelons, unwillingness to cooperate among those who manage these units can still be noticed. The feeling is often that we live as if in separate countries where a municipality exists on its own, so does a county, so does the province government, and a central government's decision might exist separately from those, too. This affects the condition of the heritage. Fortunately, Poland's EU accession and granting large sums of European money to cultural institutions and some owners, mostly the Catholic Church, bettered the condition of this substance, but not every chance was used, because the political decision didn't always go in lockstep with the decisions arising from the needs for the social and economic development.

What is the role of the NGOs in the field of promotion and protection of the cultural heritage in Poland?

JP: The prominence of NGOs in Western European countries is often a function of the evolutionary, long-term process which the building of civil society in a democratic law-based state is. This process has two ends. Even if there is a lot of initiative and social energy, in the case of monument protection it usually ends up in short-lived actions which are organised too late, when the preservation of a monument is actually threatened. Sadly, the blame lies with the system created by the state, and there is no political will to make social organisations matter more. At the same time, these organisations are extremely important and needed. I admire the people of good will who, especially in villages and smaller towns, are involved in taking care and spreading the knowledge of heritage.

BS: The limit for NGO activity still remains the ability to administer or use single heritage objects, while their protection – understood as fundraising, securing funds, maintenance, that is physically looking after the monument – very often exceeds their capabilities. NGO activity is an instrument to administer monuments, but it's auxiliary vis-à-vis the actions taken by the state or local governments.

How do you anticipate the future of heritage management in Poland? How should the future of heritage protection and management look?

JP: The future of heritage management and protection system should be a function of a wider phenomenon, which should be the growing engagement of civic society aided by the institutions of a democratic law-based state. The state should define its duties towards culture and heritage in no uncertain terms, without a tinge of ideology or activity belonging to historical politics. Ensuring that these obligations are carried out and controlling them should be handed over to professional bodies, decentralised and equipped with proper legal instruments. This is one side of the coin, the other is state involvement in supporting any and all grassroots initiatives. The state should in this model be the guarantor of efficacy, able to tap into the energies that flow around.

BS: The further development of society will impose the direction for the system to follow. I would like this to be the expansion of the local government framework. In the international dimension, I regard the fascination with opening up to users and being at their whim, at a cost to the monument, as a danger. There need to be limits.

The key is to show society that protecting authentic monuments as elements of the past is a value which exceeds the profits coming from rearranging and adjusting them freely to fit the contemporary needs, that destruction of the heritage resources is absolutely less cost-effective than their preservation. Either we will be able to do that as a community, and no one is going to do it for us, or we won't, and the trend to adapt to the needs of tourist market is going to prevail more and more.

Speakers

Dr. Pavol Ižvolt (Ing. Arch. MSc, PhD) is an architect and conservator. In 2011 he received PhD in Architecture at Slovak Technical University in Bratislava. He was Director of the Monuments Department at the Ministry of Culture of the Slovak Republic until 2013. Since 2014 he has worked as a technical manager of the project "Pro Monumenta — prevention by maintenance" run by the Monuments Board of the Slovak Republic with the collaboration of Riksantikvaren, Norway and Monumentenwacht, Netherlands. The project is focused on the Maintenance and Monitoring of protected historic monuments. He is active at the agenda of UNESCO, CDPATEP, preparing legislative documents and conceptions at the national level and coordinating conservation projects.

Dr. Katarína Kosová graduated in history of art and ethnology from Masaryk University (Czech Republic) in 1978. She successively obtained a doctorate degree in history of art in 1981. Katarína Kosová started her career as a specialist in the State Restoration Ateliers (works of fine art, polychrome wooden sculpture and wall-painting) where she became director in 1990. She was then appointed director general of the Slovak Institute of Monuments Preservation in 1998. After a restructuring plan of the Institute, she became director general of the new Monuments Board of the Slovak Republic in 2002 and hold this position until 2020. At the European level, Katarína Kosová has been a member of the expert group for skills and crafts in cultural heritage for the Council of Europe. She also plays an active role in the Slovak UNESCO Commission and ICOMOS Committee among others.

Magdaléna Vášáryová also known as Magda Vášáryová), (born August 26, 1948, Banská Štiavnica, Slovakia) is a Slovak actress and diplomat, prominent for her liberal anti-nationalist stances. In 1971 she completed her studies at Comenius University in Bratislava. Until 1989 she acted in several Slovak theatres, including Slovak National Theatre and in numerous movies. She was ambassador of Czechoslovakia in Austria (1990–1993) and ambassador of Slovakia in Poland (2000–2005). She was one of the candidates in the 1999 presidential election, but did not advance to the second round of the election. From February 2005 to July 2006, she held the position of State Secretary of the Ministry of Foreign Affairs of Slovakia. In the 2006 parliamentary elections, she was elected to the National Council of the Slovak Republic for Slovak Democratic and Christian Union – Democratic Party. Magdaléna Vášáryová has a fine lyric soprano opera voice. She did her own singing when she played Tatyana in the 1988 film of the opera *Eugene Onegin*.

How has the monument protection system changed in Slovakia after 1989?

KK: It was a radical change, a fundamental one because the whole society had to react. This change was the reaction to the transformation from the totalitarian system into democratic, open civic society, which was also incorporated by the market economy. It is important to understand that the crucial turn was related to the human rights and the rights of property ownership.

It was a very important moment when the state ownership of the property changed during the process of the restitution and privatisation. And that was very important after the political transition and after the adoption of the new constitution; there was a constitutionally guaranteed provision for monument protection as a public interest. There was

a very important moment that came with the market economy that created the new social layer of new wealthy people. So they started also to be one of the stakeholders which are operating also in the space of monument protection. They were the owners, they acted as developers and as managers of their companies' headquarters in the historic buildings. There was always a very big issue that people don't want to live in a bureaucratised system, and this is why we tried to push the protection of monuments into the new way of communication with the owners.

So the Velvet Revolution as a shift, which had a very democratic character, let us establish the Monuments Board of Slovak Republic, the state agency with competency to take decisions dedicated to the monuments. This institution was created on a very academic, very professional methodology.

MV: First, we realised after Czechoslovakia split that we are responsible for monuments. After the Republic of Slovakia was established, there was a breakthrough in approach to them, but there was no money. What came was the realisation how many monuments – castles, churches, historic cities – we've got. Substantial actions didn't start until ten years after Slovakia was established. Reprivatisation and regulating property rights with the Church was a very important process. Over time, the realisation that now we need to find a role for these historic buildings came. The issue was lack of engagement on the part of people in particular places and their lack of sense that this heritage is also theirs.

PI: Yes, it has changed quite a lot. I do remember I started working in this system in 1997 and in that time we were still using the law, the act from the socialist era, which haven't been changed. But in 2002, we drew up a new act, a new law, and the major institution called the Monuments Board of the Slovak Republic was transformed to play the new role. And as for the other aspects: during the socialism, there were, let's say, about 20 percent more buildings in the property of the state; another element is how the monuments were restored. Before 1989 there were state companies which dealt with restoration. Later on, it became entirely private.

What was the biggest challenge that the monument protection and heritage management system in Slovakia faced after 1989?

KK: The adoption of the new legislation, which was the basis for the whole transformation. Due to this legislation we shifted from an advisory body of the state administration to the decision-maker. Then the financial and economic area, because we are very active to motivate the state to create new financial subsidy scheme for the old art.

For the owners, it was the moment when the constitution guaranteed the public interest in the protection of monuments. So it was important to show the people that it is not only the duty, but it is the ambition of the state to present its interest in the problem. It was very important to us to show the owners that the support from the state exists, because according to the legislation, when you have such a special requirement you also have to offer support, not just give somebody duties.

One more issue was the revision of the central register of the monuments. First of all, because up to 1989, there was a lot of monuments listed only because of ideological reasons. There were the monuments related to the Communist Party, etc.

MV: Conservation efforts on a massive scale were necessary. Professionals and money were lacking. Property rights were a separate problem.

PI: Before 1989 it was the duty of the state to take care of cultural monuments, after the changes it became the role of the owner. So the whole legislation was changed in this manner. The owner is the main person responsible for the state of cultural monuments.

Another big problem was connected with the market and construction products. During socialism, access to the products was limited and after the market economy was established there were many new types of materials and construction details which did not fit well with monument restoration.

What kind of inspirations and ideas were involved in the transformation of the monument protection and heritage management system in Slovakia after 1989?

KK: I think that the inspiration came from the past – the common empire of Austria and Hungary. We were interested in the experiences of our Austrian colleagues. Bratislava is located so close to Vienna. The other important place for us was Budapest and Hungary.

PI: During the 1990s the Monuments Board was a kind of more scientific institution and advisory body, after 2003 it became a state executive office. So there was a real discussion on what to do about it, how to change it. The inspiration came from Austria, for example, and the Czech Republic.

What was the biggest success and biggest defeat of the monument protection and heritage management system in Slovakia after 1989?

KK: The establishment of the institution was the biggest success. Since 2002, we have been operating in the same system and under the same law.

MV: We managed to save a very large number of endangered objects.

PI: The biggest success, I would say, is the legislation that is quite complex, well elaborated. As for problems, there are many. I think the role of the municipality is quite weak in Slovakia. I would also say that owners deserve more attention from the state. Compensation, tax relief, among other things, and this doesn't work properly.

What directions of international cooperation were developed in Slovakia in relations to the cultural heritage promotion and management after 1989? What was the most successful sphere of international cooperation?

KK: First of all, I have to mention the cooperation with the Czech Republic. We cooperate not only with the National Institute of Monuments, but also with the Academy of Science, Czech Technical University professors, etc. We also work very closely with Hungary, there are common research interests. We are also active on the level of UNESCO and ICOMOS, not to mention the European Union. Today, we have here many projects funded by the EU. So there is a very lively cultural cooperation.

And of course ICC is among our closest collaborators. The Heritage Forum of Central Europe and the V4 Academy of Heritage are very fruitful and important, having been conducted for so many years.

PI: We are engaged in many European initiatives, activities, and meetings.

How has the monument protection and heritage management legislation of Slovakia changed after 1989? Do you receive these changes positively today?

KK: The change was basic and fundamental and it was also not so easy to implement all these ideas. It was 12 years of preparation and, first of all, of overcoming institutional biases, because it's necessary to prepare the existing bodies for the new conditions.

The law of 2002 is based on democratic principles, on respect for the ownership right that is balanced with the rights of society.

PI: The main legislation act was passed by the parliament in 2002. Later on we had several amendments of that act. We tried to be flexible and to react under all the changes.

What is the role of the local government in Slovakia in relation to the management and promotion of the cultural heritage?

KK: In the year 2002, there was a decentralisation of Slovakia and since that time many institutions of culture have been decided to be managed under the auspices of a regional government. Very often such institutions are located in various monument buildings. The local, regional governments started to be very active in the field of cultural tourism, they also started to create the funds to support renovation, they understood that well-maintained heritage is what is interesting for the tourists.

The municipalities are also very important because, according to the act, they are the partners in the process of listing buildings on the register of monuments. There are many historic buildings in villages and small towns that are quite interesting, but mainly on the local level, and it's not necessary for them to be listed on the state level. Municipalities are helping us with such sites.

Moreover, municipalities are very active and a lot of the monuments which are listed as national were supported with their help.

PI: For the local government, there are two roles. It may be the owner of some cultural monument. And the second position is that it can take some responsibility for the cultural monuments which are in the ownership of a private person. So, municipalities can make some cultural policy, some programmes on their own and help. There is a very difficult situation in Slovakia with the manor houses of noble families. After 1918 many of them, especially homes of the families of Hungarian origins, were nationalised. The second wave of this process came after 1945. Today, some of the manor houses are abandoned. We are talking about a group of, let's say, 500 in Slovakia. After the revolution of 1989 in many cases the municipalities took responsibility for restoring such buildings and finding them new functions.

What is the role of the NGOs in the field of promotion and protection of the cultural heritage in Slovakia?

KK: A lot of NGOs are very, very active, not only for the restoration works but also for interpretation, etc. Their work helps to broaden and deepen the public awareness.

MV: Currently, every little town has a group that focuses on history and monuments. The third sector plays a very big role in Slovakia, both in culture and in politics.

PI: There are many NGOs involved in this field and some of them are operating across the whole country, like academics. Nowadays, they are collaborating with municipalities more and also they are focused on organising the craft seminars for craftspeople on how to prepare something in a traditional way, the historic windows, and so on.

The National Trust of Slovakia belongs to the net of various trusts all over the world, like in England and Austria and so on, but they have specific activities. They try to manage several buildings in Slovakia. They work with volunteers and they are repairing these ruins with very skilled, trained, and educated people. There is also a real exchange of information among them. This is unique.

How do you anticipate the future of heritage management in Slovakia? How should the future of heritage protection and management look?

KK: I know that nothing is stable. The monument protection system is still very fragile, and it is mainly because of the society, which is not yet solid, stable enough. When I am looking at the young generation of my colleagues, I'm quite optimistic. We have very good legislation and we need to be flexible in the future, observing how the society is changing. Coming down to the operational level, we need to go more digital and to digitalise our archives.

MV: The task now confronting Slovakia is to include the history of Hungarian Kingdom in our history and identity. Otherwise people won't stop destroying its remains.

PI: Heritage offers a big potential for economic growth in the regions, but not in the traditional sense. So what I would really like to see is the state or Europe giving some money through the structural funds and using this money for more than just the renovation of buildings. That's not enough, I would say, these days. So I think the whole role of conservation should be transformed, should be changed, and we should cooperate more with other fields, with other social activities such as young people, unemployed people, old people, for example, and we can involve them in the procedure of maintenance and restoration of cultural heritage. And they have to see the result – the renovated cultural heritage brings value for society. Not only aesthetic values, but many other too, including economic, ecological policies. I think this is very important and this is the challenge for the future, not only in Slovakia.

CHAPTER 3:
THE BEST EXAMPLES OF V4 HERITAGE MANAGEMENT PROJECTS

Czech Republic

The V4 Cultural Heritage Experts' Working Group (V4 Heritage Academy, The Heritage Forum of Central Europe)

The V4 Cultural Heritage Experts' Working Group is coordinated by the International Cultural Centre (ICC) in Kraków. Since 2007, the group has been working on heritage management, capacity building, and solutions to the problems of historical sites and locations on the UNESCO World Heritage List, among others.

The Colloquium of Library and Information Workers from the Visegrad Group

The Colloquium provides an opportunity for an annual meeting of library and information staff mainly from the V4 countries. The aim of the meeting is primarily the exchange of experiences, the presentation of technical and organisational solutions to current issues and problems in the field of digitisation, and finding a space for discussion on relevant issues.

SEFO Cooperation (The Olomouc Central European Forum

SEFO has created an extensive international network of partners and established a documentary and research centre – the Central European Art Database (CEAD). In the last two years, SEFO's activities included an extensive research programme connected with the international project "Years of Disarray 1908–1928. Art of the Avant-Garde in Central Europe", based on the long-term collaboration of professional institutions from the V4 countries (the Bratislava City Gallery, the International Centre of Culture in Kraków, and the Janus Pannonius Múzeum Pécs). The exhibition project was presented in all V4 countries (Olomouc, Kraków, Bratislava, Pécs).

Hungary

László Teleki Foundation

In Central Europe, it is not an exception but a common phenomenon if a nation regards edifices beyond its frontiers as monuments of their own national significance. A considerable number of monuments of historic Hungary came under the control of neighbouring states after World War I, primarily castles and fortresses built by Hungarian kings and noblemen, places of worship of Hungarian-speaking Catholic, Protestant, and Jewish communities. Post-World War I border changes are also essential as regards the heritage of Hungarian architectural history because, since 1920, the state's territory has coincided with the area of Ottoman occupation and the devastating Ottoman-Hungarian wars of the 16th and 17th centuries. Consequently, the proportion of monuments of national significance in the neighbouring countries has been markedly higher in terms of Medieval and Renaissance edifices. Besides, one could find a fair number of the easternmost instances of Gothic architecture in Europe among this set of monuments.

During the socialist regime, the culture of ethnic Hungarians in the neighbouring countries was vastly underrepresented in public discourse, and accordingly, domestic institutions of monument protection could not protect national monuments beyond state frontiers. The Hungarian state opened up to Hungarians abroad after the transition of 1989. In 1991, László Teleki Foundation was among the governmental organisations established under the auspices of new minority politics. The Foundation's original main goal was to set up an institute for historical, sociological, and minority rights research with particular attention to neighbouring countries. In addition to academic pursuits,

the Hungarian government delegated the duty of protecting monuments of national significance to the László Teleki Foundation in 1999. This meant a caesura since, at that moment, the issue of historic memorial sites beyond state borders was institutionalised in the spirit of the 1997 law on monument protection, which declared that "the protection of Hungarian-related monuments abroad as well as monuments in Hungary that are precious for other nations should be asserted in the framework of international cooperation". The Foundation became not only a funding agency; in effect, it acts as a patron over the monuments: they coordinate every phase of conservation and restoration (preliminary research, planning, implementation), as well as monitor the sites after interventions in the interest of possibly required rapid conservation works. With the financial and professional aid of the Foundation, about 300 monuments were conserved or partially restored between 1999 and 2006; during the same period, about 20 monuments were entirely restored.

Despite these results, in 2006, the government of the day closed the László Teleki Foundation. On facing the cabinet's step, the board decided to continue the work as a private foundation. In 2015, the organisation became responsible again for a significant amount of government subsidy as the executive agency of "Flóris Rómer Plan", named after a 19th century founding father of Hungarian heritage protection. Within the framework of the currently running plan, restoration works started in 2016 for about 100 edifices, while in the first half of 2021, conservation and restoration work was going on at 55 sites. A few prioritised projects are the research and restoration of the cathedral in Gyulafehérvár (Alba Iulia, Romania; seat of Roman Catholic Archdiocese of Transylvania), the major Gothic churches of Huszt and Técső in the region Transcarpathia (Khust and Tiachiv, Ukraine), and the Borsi castle (Borša, Slovakia), the birthplace of Prince Francis II Rákóczi, 18th-century revolutionary and member of the Hungarian national pantheon. Although the main objective of the foundation is to protect built heritage, it also takes notice of the intangible aspects of heritage. They pay special attention to educating conservation experts beyond state borders and strengthening the identity of ethnic Hungarian minority communities, that is to say, the main stakeholders of the heritage in question.

RE-designing Access to Cultural Heritage for a wider participation in preservation, re-use and management of European Culture

The REACH (*RE-designing Access to Cultural Heritage for a wider participation in preservation, re-use and management of European Culture*) Horizon 2020 project, coordinated by the Coventry University and developed between 2017 and 2020, established four participatory pilots that were diverse in nature, working with different types of communities and stakeholders, in different situations and political climates. The remit of Minority, Rural, Institutional and Small Towns' heritage pilot was to undertake participatory activities with specific stakeholder groups, to consider which participatory approaches were most effective, and, perhaps more importantly, raise the profile of cultural heritage in, and on behalf of, their associated communities.

As the first European funded project to explore Roma cultural heritage in Hungary, the Eötvös Loránd University team faced multiple challenges and responsibilities during the pilot's lifetime. Being aware of its "pioneering" role, the team used a wide-range of tools and methodologies taken from social sciences in order to perform a detailed analysis of the current status of Roma cultural heritage and highlight the participatory practices related to the preservation, (re-)use and management of Roma heritage in Hungary, both in rural and urban contexts. It therefore aligns with the important initiative to establish Roma minority heritage as a step towards reinforcing social inclusion and creating more

tolerant, diverse societies in Central Europe countries. During the project, in relation to the V4 context, a precious relationship has been built with the Roma Museum of Brno and Charles University in Czech Republic.

Using participatory practices seemed to be the most suitable way to recognise and highlight resilient Roma heritage, both for their own communities and for the wider population, in a society that has traditionally been hostile. After an extensive analysis of existing research literature on the Roma and the establishment of an extended network of associate partners, the main activities during the pilot, and especially the local encounters, revealed the potential for future cooperation between stakeholders, by identifying opportunities of cross-collaboration. It should be highlighted that the participants of the local encounters were mainly isolated from each other (geographically, socially, and professionally) and therefore REACH support increased their visibility towards each other and created the opportunity for them to get to know more about the good practices and struggles of others. Several examples have arisen from the pilot that demonstrate how participatory activities can produce stronger impact in terms of community building, social innovation, and cohesion. With the attempts to engage and mobilise community members and build connectedness through cultural heritage, the examined practices and initiatives have a unique position in these marginalised communities. On the one hand, a wide range of participatory practices are integrated into the heritage agenda, on the other hand, the long-term sustainability of these practices is endangered by such factors as the lack of official recognition.

World-heritagisation attempts of the Danube limes

The Roman Empire's interest in the territory we call Central Europe today became serious in the 1st century AD. The province of Pannonia was founded during this century, before 68/69 AD. The river Danube served steadily as the north-eastern frontier of the empire until the 5th century, not counting the period of the existence of the province Dacia from 106 to 271. Thus, the Romans military frontiers, i.e. the *limes*, followed the Danube for almost 1,000 km. The river being a natural barrier, this part of the *limes* was not a continuous wall but rather a chain of legionary fortresses and minor forts, fortlets, and watchtowers connected by a road. As the border zone was next to the "Barbaricum", the life was colourful in the vicinity of the Danube *limes* in times of war and peace alike. The *limes* played a vital role in the empire's defence and demanded state-of-the-art military technology. In addition, the frontier was significant in trade and cultural transfer and attracted many merchants, artisans, and other attendants; hence the vestiges of military installations and concomitant civil settlements allow us insight into the history of warfare, technology, and everyday life of provinces, as well as the various ways of interrelation between the Roman Empire and its neighbours.

Archaeologists, curators in museums of antiquity, and other stakeholders all over the former empire recognised that this rich history and its relatively well-preserved remnants suit the requirements of World Heritage Sites. Hadrian's Wall, the fortification along the northern frontier of the province of Britannia, was the first section of the *limes* inscribed on the list in 1987. Then a part of the *limes Germanicus* went through the world-heritagisation process in 2005, and another British section, the Antonine Wall, in 2008. Meanwhile, in 2000, the Hungarian archaeologist Zsolt Visy proposed the nomination of the entire Roman *limes* according to its frontier lines of the 2nd century. This area covers more than 6,000 km that stretch across three continents; thus, pursuing the project required the cooperation of many stakeholders. Nevertheless, the experts of the Danube *limes* (which presently is the heritage of eight countries) have played the leading roles in the process.

Founding the Bratislava Group in 2003 was a milestone on the road to institutionalisation. Its members were well aware that the nomination of the entire *limes* in one block as a World Heritage Site would be an inoperable approach, so they decided to world-heritagise the remnants of military installations by countries, yet the rejection of the separate Hungarian nomination showed that this way was not fruitful either. Thus the concerned states teamed up in groups of four; the group of the Danube *limes*' Western segment comprised Germany, Austria, Slovakia, and Hungary with 175 component sites that were nominated for the 2019 session of the World Heritage Committee. This formation seemed to be promising for a long time; even the decisive report of the ICOMOS, usually considered the non-official result of the World Heritage Committee, stated that the selected sites of the *limes* "clearly reflect their inherent value and their contribution to the Outstanding Universal Value". Ultimately, the committee eloquently referred the nomination back to the states due to the decision of the Hungarian government that ordered the withdrawal of the Hajógyári governor's palace from the officially filed nomination dossier; hence, a large part of the process got stuck again in connection with an outstanding monument of the province of Pannonia. However, the series of attempts continue: in 2020, countries of the Eastern Danube segment, Croatia, Serbia, Romania, and Bulgaria, filed their equivalent nomination.

Poland

The V4 Cultural Heritage Experts' Working Group, under which V4 Heritage Academy and The Heritage Forum of Central Europe are organised (see Chapter No. 4)

The Colloquium of Library and Information Workers from the Visegrad Group

The project under which the V4 Workshops on Digitisation of National Libraries are set up – a series of library and IT colloquia aimed at the exchange of experience and information and the presentation of good practices regarding electronic systems for digitising library resources. The idea of creating the Workshop was presented by the Slovak side during the meeting of the ministers of culture in Banská Bystrica in 2005. The colloquium is organised every two years in a different Visegrad Group country. So far, meetings and conferences have been held in Warsaw, Budapest, Bratislava, and Brno among others.

Technical historical monuments of the Visegrad Countries Project

A joint research initiative of the Construction Associations and Chambers of the four V4 countries, which was carried out in the years 2000–2010. The V4 cooperation of the organisations dates back to 1994. In 2000, on the initiative of the Czech Chamber of Civil Engineers (CKAIT), the group had initiated a researchprogramme "Technical historical monuments of the Visegrad Countries", which resulted in annual conferences and publications (in years 2000, 2004, 2007, 2010) under the same title. After the end of the project dedicated to historical monuments, the group continues research cooperation dedicated to contemporary engineering structures of the Visegrad Group countries, completed after 1990.

V4 programmes of the Villa Decius Association

Villa Decius Association, located in Kraków, has been running various programmes within the V4 framework in culture and heritage fields. Among them are the Visegrad Summer School – a two-week training programme for young people from the Visegrad Group and Eastern Europe, implemented annually since 2002 (in 2021, the 19th edition took place).

The initiative is aimed at promoting a positive image of the region on an international scale alongside the promotion of the intellectual and cultural heritage of Czech, Polish, Slovak, and Hungarian societies. Apart from this long-term project, there were also shorter-span ones, such as the Visegrad Academy of Cultural Management – a year-long training programme for young professionals working in the cultural field in the Visegrad Group countries focused on the development of skills and competencies in the field of cultural and community policies and management. The course had two editions, in 2015 and 2017.

Interreg V-A Poland-Slovakia 2014–2020
A joint Polish-Slovak programme supported by the European Regional Development Fund under the "European territorial cooperation" goal. Priority Axis 1 of the programme was the "Protection and development of the natural and cultural heritage of the border area". 55 projects are organised within this framework, among them are the postgraduate studies programme "Carpathian Gates: between Ropa and Zborov – protection and development of common cultural heritage in the Polish-Slovak borderland", held at the Kraków University of Economics, Open Museums – capability-building programme for the Polish-Slovak border culture institutions' employees, run by the Subcarpathian Museum in Krosno, or the Joint 3D digitisation of historical monuments of the SK-PL cross-border area programme, affiliated with the University of Žilina.

Slovakia

Revitalisation of the landscape surrounding the World Heritage Site Vlkolínec
The cross-border project[1] aimed to revitalise the characteristic landscape of Vlkolínec, a unique mountain settlement in central Slovakia, through the recovery of traditional agricultural practices. The main part of the project was carried out between 2017 and 2019 in collaboration with several Czech and Slovak partners (universities, municipalities, conservationists). It tackles the gradual loss of the traditional elements of Vlkolínec's rural cultural landscape through the exchange of experience and good practice examples from the Mikulčický Luh Nature Park in the Czech Republic. In addition to educational workshops and training in traditional agricultural practices, round-table discussions or field trips, the mapping of old regional plant varieties was carried out in Vlkolínec, as well as the community planting of typical fruit trees. Long-term maintenance of the project results is ensured through the landscape study, manual for traditional cultivation, community survey to be included in the site management, and the memorandum on further cooperation signed by the project partners.

Academia Istropolitana Nova
AI Nova is an institution of lifelong learning based in Svätý Jur (near Bratislava), which focuses on the capacity building and training of professionals, mainly from the state and public sector. Since its inception, it has operated on the basis of international cooperation in the field of education and research by creating international partnerships, developing active cross-border cooperation, and providing its experience abroad. It offers study

1. Project INTERREG V-A-SK-CZ/20/16/02 no. NKP3040D001: Monuments of UNESCO World Heritage in the Life of Municipalities, Cities and Regions. Project partners: City of Ružomberok, Catholic University in Ružomberok, Masaryk University in Brno, Lower Moravia Biosphere Reserve; University of Constantine the Philosopher in Nitra.

programmes in English for students from Central and Eastern Europe in the fields of Protection and Management of Cultural Heritage, Environmental Policy, Sustainable Development Studies, etc. In 2009, AINova was awarded the Europa Nostra Prize for Education and Awareness in the Field of Cultural Heritage Protection. The jury commended AINova for its exemplary interdisciplinary educational and training activities in the field of cultural heritage management and for the promotion of cultural and environmental values as important European values.

Preservation, presentation, and promotion of traditional crafts in the cross-border area

Launched only in 2018, this project aims to develop the cultural potential of the Slova-Polish border area; namely, of two historic royal towns – Bardejov and Grybów – linked by a common history and location on historic trade route from Bardejov to northern Poland. Mutual contacts translated into common elements of craft, which nowadays form an important part of our shared heritage. Together with unique skills as well as the artisans themselves, they are the cornerstones of traditional craft centres that are gradually being established in two rare, listed buildings. In Bardejov, it is a 14th-century Franciscan monastery and in Grybów a building of the former Sokół sports unit. Both buildings, which used to be in poor condition, are being thoroughly restored and renovated. Subsequently, the centres of traditional crafts will be created there with workshops for artisans from the border area, presentations of crafts typical of Poland and Slovakia, and with an offer for the public to actively try some crafts. This project is a fine example of a long-term solution for adequate use of historic objects while simultaneously preserving the fragile heritage of traditional craftsmanship.

Archeopark Mikulčice – Kopčany

The gradually formed archaeological park enhances the exceptional potential of the site through the coordinated cross-border presentation and interpretation of its cultural heritage. The area between the present-day villages of Mikulčice (in the Czech Republic) and Kopčany (in Slovakia) contains several important cultural-historical layers: a 9th-century Great Moravian fortified settlement and political centre associated with the missionary activities of the St. Cyril and Methodius; preserved elements of a baroque cultural landscape created in connection with the summer residence of Empress Maria Theresa and her husband Francis of Lorraine; and the living heritage of the first Czechoslovak president Tomáš Garrigue Masaryk, whose parents' house is located in Kopčany. The project entails archaeological research and state-of-the-art presentation of the fortified settlement in Mikulčice, conservation of the 9th-century St. Margaret Church in Kopčany, and establishment of a municipal museum in the former Francis of Lorraine's stud farm in Kopčany. An essential part of the project is the shared protection of the cultural landscape, and the recently completed construction of a footbridge over the Morava River to connect both parts of the site and allow visitors to get acquainted with it in all its complexity.

Blueprint on the List of Intangible Cultural Heritage of Humanity

In 2018, the Intergovernmental Committee for the Protection of the Intangible Cultural Heritage approved the registration of the multinational nomination "Blueprint" for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, submitted together by Slovakia, Austria, Germany, and Hungary. Blueprinting (in Slovak "modrotlač") is an old technique of dyeing fabrics blue with indigo for the production of clothes and other textile goods. The patterns used are over 300 years old, inspired by Christian, floral, and animal

motifs, and reflect the influence of local culture. At present, the production remains mainly in small family workshops that sell blueprint art from generation to generation. The project includes a complex collection of collaborative measures aimed at ensuring the transmission, protection, documentation and promotion of blueprint technology, including educational programmes for young people, partnerships with technical and vocational schools, and exhibitions.

CHAPTER 4:
V4 CULTURAL HERITAGE EXPERTS' WORKING GROUP (2006–2021)

In 2006 the Ministers of Culture of the Visegrad Countries Group nominated the ICC as the coordinator of the V4 Cultural Heritage Experts' Working Group. Regular meetings of the representatives of the Czech Republic, Hungary, Poland and Slovakia have been launched in 2007 and were organised every year in Kraków, Bratislava, Budapest, or Prague. The meetings led to establishing the common Visegrad projects. In 2009 the first summer programme entitled "V4 Heritage Academy. Management of the UNESCO World Heritage Cultural Sites in Visegrad Countries" was organised in Kraków. A year later the conference on Protection and Safeguarding Cultural Heritage was held at the ICC seat, inaugurating the series of conferences entitled "The Heritage Forum of Central Europe".

The Heritage Forum of Central Europe is an international conference that takes place every two years, during which specialists from Central Europe, as well as researchers and experts from all over the world who deal with the issues of the region and discuss the intricacies of cultural heritage. The conference in Kraków is a voice of Central Europe in the field of its philosophy, management, preservation, and economic and political dimension.

The 1st edition of the Forum did, above all, provide an opportunity for a comprehensive review of the 20 years of transformation in culture and heritage in our region, and for pinpointing common problems and challenges in this area.

The following problems were selected as key issues:

- Contemporary meanings of heritage – especially observed during the last 20 years in changes of philosophy and interpretation of the cultural heritage concept; the duality and complementarity of material and non-material heritage; what do we currently understand by heritage?; what are the reasons for the expansion and polarisation of the concept of cultural heritage and the diversity of its interpretations?; in what way does heritage satisfy the expectations and aspirations of contemporary societies and communities?
- Public responsibility for heritage protection – the role and meaning of public institutions in heritage protection; the transformation of cultural heritage management systems over the last 20 years, both in the Visegrad Countries and in the broadly conceived Central Europe; an attempt at diagnosing the current State of affairs and defining the tasks which face the systems of heritage protection in Central European countries; what should we regard as optimal solutions in the above context, and what should be seen as a necessary minimum?
- Heritage and society – the role of cultural heritage in social, economic, and cultural change and the system transformation of Central Europe, with a particular emphasis on the relation between heritage and social capital; what is the potential and what are the limitations of heritage as a non-renewable means of raising the quality of life?
- What is happening on the ground? Examples of managing monuments and sites in the Central European countries of the Union – examples of local solutions and good practices in heritage protection, current trends, discussion on improving the forms of heritage protection, especially the owner-manager relation.

The central theme of the 2nd Forum was "The Limits of Heritage". The second decade of the 21st century was favourable not only to deliberations on the mere system of heritage preservation, but also on its dimension and philosophy: What should be preserved? How should relations between contemporaneity and history be built? In the context of

international and local lists of objects, sites, places and forms of cultural heritage – where does heritage end and when does contemporaneity become heritage?

During two days of deliberations within six thematic sessions, the following current issues were tackled: the limits of reconstruction, the political and economic dimension of heritage, the growing importance of non-material heritage, and managing large-scale objects of heritage.

The Forum was attended by researchers and experts, not only from the V4 countries, but also from almost 20 European states, countries in Asia and Australia. Thanks to the ICC, the issues of cultural heritage of Central Europe transcend far beyond the borders of the V4 countries. The conference was opened by a lecture by Prof. Joseph Rykwert, a renowned researcher of architecture. Among 78 speakers at the Forum, there were: Prof. Marie-Theres Albert, Prof. Gregory J. Ashworth, Prof. Ewa Chojecka, Peter van Dun, Dr. Tamás Fejérdy, Dr. Krzysztof Kowalski, Prof. Małgorzata Omilanowska, Prof. Jacek Purchla, Dennis Rodwell, Dr. Marko Špikić, Dr. Gábor Soós and Dr. Jan Sucháček.

The theme of the 3rd Forum was "The City". The study of the city brought together researchers and practitioners from many disciplines: experts in urban matters, economists, sociologists, social psychologists, anthropologists, historians, and art historians. The conference opened with the keynote lecture by Professor Jacek Purchla on "The Central European city and its identity", and on "Conservation 3.0 – Integrated conservation in the age of smart specialisation strategies" by Professor Christer Gustafsson (University of Uppsala).

Following the call for papers announced in 2014, a selection from the over 60 presentations received was made during the session of the Selection Committee in Prague on 9–10 April 2015. The conference consisted of presentations by 80 speakers from 18 countries, and brought together over 160 participants.

The papers were divided into parallel sessions: "Cities and their narratives", "Heritage in conflict", "Who is the city for?", "The historic urban landscape", "Creative heritage cities", "Cityspace", "Revitalisation practices in heritage cities". The forum was complemented by plenary sessions. An introduction to the reflections was the session entitled "The Central European city – transformation and globalisation", which entailed discussion between Karel Bartak (Czech Republic), Dr Melinda Benkő (Hungary), Dr Rafał Dutkiewicz, and Dr Slávo Krekovič (Slovakia), and was chaired by Prof. Jacek Purchla. The session entitled "Cultural heritage counts for cities" was an opportunity to present the results of a project called Cultural Heritage Counts for Europe. In the first part, Dr Katarzyna Jagodzińska and Joanna Sanetra-Szeliga presented a report, and the latter's presentation was continued through a discussion with experts: Kate Pugh of Heritage Alliance (UK) and Edwin Bendyk of the Polish *Polityka* weekly, chaired by Prof. Purchla.

The purpose of the 4th edition was to discuss and analyse mutual relationships between heritage and society. The decision on the priority treatment of the issue of heritage's cultural, political, and economic influence on contemporary society was connected with the diagnosis of the state of research in heritage studies. For a long time now, the bonds between society and heritage have been considered to be one of the most important aspects of the debate on human legacy, both tangible and intangible.

Just as important for the conference organisers was the diagnosis of Brian Graham, Gregory Ashworth, and John Tunbridge, who claim that the category of heritage should be extended to "nearly all kinds of intergenerational exchanges or relationships which are established between both communities and individuals – irrespective of whether they are creators of heritage". Hence, several important questions posed within the framework of the 4th Forum were the following: What is the attitude of society to the issue of heritage

today – to its crucial, yet often difficult past? In what way does heritage shape the communities in which we live? Who is the owner of heritage and why? What are their social functions? What do we want to remember and what do we try to forget?

The two-day meeting at the ICC, which gathered nearly two hundred people, was an attempt to answer the above and other questions connected with the social dimension of heritage. Researchers working in various academic fields, including art and architecture, history and literature, economics and sociology, political science and management, were invited to participate in the conference. As a result of the announced open enrolment, over 150 speech proposals were submitted, out of which 80 were selected to be delivered during the two days of the Forum. Finally, during the two days of the Forum and in four main thematic blocks (i.e. unwanted heritage, heritage protection in light of contemporary social challenges, memory constructions, and heritage and communities), 71 lectures were presented by researchers from 20 countries.

A group of outstanding researchers in heritage were invited to deliver plenary lectures: Prof. Sharon Macdonald from the Humboldt University in Berlin/the University of York; Prof. John Tunbridge, a retired professor from Carleton University in Ottawa; and Prof. Rob van der Laarse from the University of Amsterdam. John Tunbridge presented a historical-critical diagnosis of the state of research into heritage in his lecture and postulated a wider turn in the direction of the phenomenon's intangibility, whereas Sharon Macdonald, on the basis of the three international research projects she ran, attempted to present new trends and models of reflection on heritage and the mechanism of heritage users' activation. In his speech, Rob van der Laarse announced the twilight of the Holocaust paradigm in studies on memory and the return of the so-called memory wars in the situation of increased nationalism in Europe. All three lectures were widely promoted and open to the public. Each time, they had an audience of about two hundred people.

Seven expert presentations supplemented the plenary lectures prepared especially for the needs of the Forum. Recognised theoreticians and practitioners in the field of heritage (Tamás Fejérdy, PhD, Sophia Labadi, PhD, Jakub Muchowski, PhD with Aleksandra Szczepan, Ioannis Poulios, PhD, Hanna Schreiber, PhD, Prof. Pavel Vařeka and Magdalena Vášáryová) presented the key problems for the leading motif of the conference in their presentations, such as the role of civil society in the protection of cultural goods, the social dimension of museology, vernacular memory and uncommemorated places of remembrance, "difficult" heritage, the heritage of totalitarianisms (Communism), intangible heritage, and the role of heritage in Central Europe.

The objective of the 5th edition of the Forum was a reflection on the multidimensional relationships between heritage and the environment – widely understood as everything that surrounds us, in its tangible aspect as well as its social and cultural one. The environment was debated in the widest possible sense – first of all, as the natural environment. This meaning was especially emphasised, primarily in the context of the increasing reflection of many societies over their own role or significance within nature and their awareness of being a threat to it. Nature and heritage are intertwined in many various ways: in both a negative and a positive sense. The second meaning of the term "environment" reflected upon during the proceedings was its anthropogenic meaning: as the environment created by people and their community.

Many scholars representing both the humanities and the life sciences were invited to take part in the 5th Heritage Forum. The selection of speakers was based on an open call for papers, for which 88 paper proposals were submitted; those which most suited the subject matter of the conference were chosen for presentation. During the two days' proceedings, 52 papers from 15 countries were presented (the Czech Republic, Estonia,

the Netherlands, Lithuania, Malta, Germany, Poland, Romania, Slovakia, Slovenia, Switzerland, Ukraine, Hungary, Great Britain, and Italy), in parallel sessions, divided into specific subjects: Canals and Rivers; Heritage, Landscape and Environment; Heritage and Tourism; Intangible Heritage; Parks and Gardens; Heritage: Natural? Cultural? Both?; Landscape and Conflict; (Eco)Museums; Heritage and Local/Global Communities; Architecture and Landscape; Cityscapes and Urban Environment; Memory, Identity, and Space; Heritage and "Wastelands".

The Forum also offered two plenary lectures open to the public. The way in which water heritage can help solve contemporary problems with water was discussed in the lecture "Adaptive Strategies for Water Heritage. Past, Present and Future" by Prof. Carola Hein and Dr Tino Mager, specialists from the Chair of History of Architecture and Urban Planning at Delft University of Technology in the Netherlands, sharing with the public their historic and contemporary experience in this respect. Prof. Gabriele DolffBonekämper from the Technical University Berlin gave the lecture "Shifting Frames of Heritage: Spaces, Places and Stories", inspired by the theory of Maurice Halbwachs (1877–1945), a French sociologist and cultural scientist, a precursor of the contemporary study of memory: the lecture connected his famous theory with contemporary debates about the disputable places of memory.

In addition, the proceedings were rounded off with eight expert lectures delivered by specialists invited to speak at the Forum: Dr Adam Izdebski and Dr Rafał Szmytka from the Institute of History, Jagiellonian University, in a talk with Prof. Jacek Purchla presented the most important theses from the book they had edited, titled *Ekobiografia Krakowa* [The Eco-biography of Kraków]. Dr Hana Skokanová from the Silva Tarouca Research Institute for Landscape and Horticulture presented a historic landscape, its state of preservation, and methods of protecting it, using a Czech example. Professor Nijolė Strakauskaitė from the Lithuanian Klaipėda University shared the planes of the reconstruction of the castle in Klaipėda, whilst Ágnes Balog, who represented the Apor Vilmos Catholic College in Vác discussed the need to teach sensitivity to cultural and natural heritage to children through play, creation and first of all, by experience, and presented methods for doing it. Dr Michał Kępski, from the TRAKT Cultural Tourism Centre in Poznań characterised a comprehensive approach to the issue of heritage and the role of museums in its preservation. Professor Marie-Theres Albert from the Institute of Heritage Studies in Berlin talked about the creation of a European identity by means of education connected with cross-border entries on the UNESCO World Heritage List, using the example of the Muskau Park. The presentation of Dr Artur Chojnacki, representative of the Office of the Citizens' Committee for the Restoration of the Historical Monuments of Kraków, discussing the role of nature in Kraków, found its continuation in the closing lecture of the 5th Heritage Forum delivered by the Deputy Director of the Kraków Municipal Greenspace Authority, Łukasz Pawlik. The speaker presented the current actions of the city authorities with regard to municipal green areas, consisting in the revitalisation of those areas and the founding of new parks.

On account of the 450th anniversary of the Union of Lublin, a special place at the 5th Heritage Forum was proposed for our north-eastern neighbours. Among the participants, there were six speakers from Lithuania, with the Deputy Minister of Culture, Dr Ingrida Veliutė among them. The first day of proceedings was closed with an event, open to the public, entitled "In Search of Lithuania's Multicultural Heritage", which was a meeting with Dr Kristina Sabaliauskaitė, a Lithuanian writer and art historian, author of the best-selling tetralogy *Silva rerum*, who won the hearts of the audience with her story about the Lithuanian natural environment, historic objects, the way they are perceived, and about her own writing, so rooted in the natural and social environment of Lithuania.

Besides the Heritage Forum of Central Europe, the ICC together with its V4 partners initiated the regular annual international training courses addressed to employees of conservation services and cultural institutions, as well as NGOs involved in heritage protection. Since 2009, the International Cultural Centre has been organising a summer course called **V4 Heritage Academy: Management of UNESCO World Heritage Cultural Sites in Visegrad Countries,** whose subject matter is the management of sites entered on the UNESCO World Heritage List. The week-long educational programme for employees of cultural institutions, conservation services, and students in the Central European region is organised by the ICC and its V4 partners and run under the auspices of the V4 Cultural Heritage Experts' Working Group of the Visegrad Group Countries. The permanent partners of the project are: the Ministry of Culture of the Czech Republic, the Monuments Board of the Slovak Republic, and the World Heritage Affairs Unit of the Prime Minister's Office of Hungary.

The first programme was held in Kraków in 2009 and was focusing on the methodology of the UNESCO sites management in Poland. A year later, the course was organised in Kraków and in the Czech Republic focusing on the heritage management in Olomouc and Kroměříž. In 2011, the summer programme visited Slovakia, mainly to discuss the case of Levoča.

The main subject of the summer course in 2012 was cultural landscape, its protection and management. The course was composed of two parts: the theoretical part, with a series of lectures and presentations by the participants; and the practical part, with visits, seminars, and meetings in Poland, Slovakia and Hungary. The main part of the course was devoted to cultural heritage sites in Slovakia and Hungary. In Slovakia, the trainees took part in workshops on the urban cultural landscape of Kosice. In Hungary, they learned about the problems of protecting the cultural landscape of the Tokai region and the Hortobágy National Park.

In 2013, the principal part of the programme focused on a site on the UNESCO List – Kalwaria Zebrzydowska, a Mannerist Architectural and Park Landscape Complex and Pilgrimage Park from the 17th century. This time, a very active form of participation in the summer school was introduced – which assumed taking part in workshops and preparing a presentation on selected issues connected with the preservation and promotion of a given site. In Kalwaria, the participants took part in a series of meetings and presentations prepared by the municipality monks, and experts who had to do with the inclusion of Kalwaria on the UNESCO World Heritage List in 1999.

In 2014, the course was organised in July and devoted to UNESCO listed sites in the Czech Republic. The course was held in Telč. Its main subject was the city centre and the Pilgrimage Church of St John of Nepomuk in Zelená hora located in Žďár nad Sázavou, and the challenge that the participants shared was establishing the location of a new centre serving the tourists who visit the site. Participants in the programme visited the church and met representatives of the authorities and local institutions involved in the management of the venue.

In 2015, the course on the Management of UNESCO World Heritage Sites in Visegrad Countries was devoted to sites inscribed on the UNESCO List in Slovakia. The main theme of that year's course was the cultural heritage of Banská Štiavnica. The participants were invited to make themselves familiar with the history and heritage of the town and the numerous relics of mining culture that developed in the vicinity over the centuries. Situated in the heart of Slovakia, the site is one of the most fascinating examples of clusters of Slovakian cultural heritage.

In 2016, the programme visited the Benedictine Abbey in Pannonhalma, focusing on management of the pilgrimage centre.

In 2018, the V4 Heritage Academy was organised for the ninth time. Due to the fact that the project was included in the European Year of Cultural Heritage 2018 programme, a decision to increase the number of participants in the Academy to thirty people and also to invite participants from Ukraine and Germany was made. As the year 2018 marked the 400th anniversary of the Thirty Years' War and the 375th anniversary of signing the Peace of Westphalia, the topic chosen for the Academy was the management of a site included in the UNESCO World Heritage List exemplified by the Evangelical Church of Peace in Świdnica. The temple was erected shortly after the end of the Thirty Years' War under peace treaties which allowed three Protestant churches in Silesia to be constructed. The fact that the religious functions of the Świdnica Evangelical church survived for nearly four centuries is unique in the context of Silesia's tragic history – particularly in the 20th century.

In 2019 the eleventh edition of the V4 Heritage Academy was organised. This time, the main venue of the programme was Český Krumlov, a picturesque town in the South Bohemian Region of Czechia, designated UNESCO World Heritage Site in 1992. The key partner of this edition of the Summer Academy was the Ministry of Culture of the Czech Republic.

The V4 Heritage Academy highlighted the great need for integration and international exchange among conservators' circles in Central Europe. This project, carried out since 2009, has already allowed contacts and the exchange of ideas to be established for more than 200 people, mostly from the Czech Republic, Poland, Slovakia, and Hungary but also from Belarus, Spain, Germany, Romania, Serbia, and Ukraine. The eleventh course of the programme was scheduled for Spišska Kapitula and Levoča in Slovakia. The coronavirus pandemic forced its postponement from 2020 until the next year, epidemiological situation permitting.

Posters of the V4 Heritage Academy.
Management of the UNESCO World Heritage
Sites in Visegrad Countires, 2009–2019

V4 Heritage Academy. Management
of the UNESCO World Heritage Sites
in Visegrad Countires, 2009-2019

Tokaj, Hungary, 2012

Košice, Slovakia, 2012

Wrocław, Poland, 2018

Levoča, Slovakia, 2011

Kraków, Poland, 2019

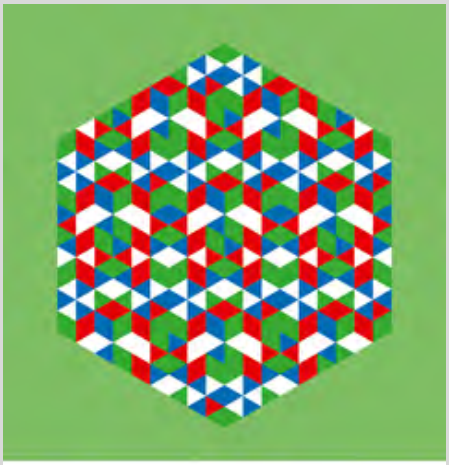
Świdnica, Poland, 2018

Pannonhalma, Hungary, 2016

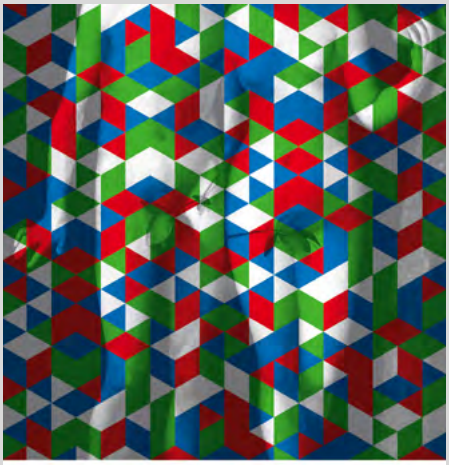
Hortobágy National Park, Hungary, 2012

Český Krumlov, Czech Republic, 2019

Vlkolínec, Slovakia, 2015



The 1st Heritage Forum of Central Europe



The Limits of Heritage

Heritage and the City

Heritage and Society

Heritage and Environment

4th Heritage Forum of Central Europe, 1st–2nd June 2017

5th Heritage Forum of Central Europe,
19th–20th September 2019

6th Heritage Forum of Central Europe,
16th–18th June 2021


Forum Dziedzictwa Europy Środkowej
–
Heritage Forum of Central Europe
THE 1st HERITAGE FORUM OF CENTRAL EUROPE
July 7–9, 2011
venue: International Cultural Centre, Krakow
The 1st Heritage Forum of Central Europe is a joint initiative of the International Cultural Centre in Krakow (ICC) and the V4 Cultural Heritage Experts' Working Group. The Forum will focus on protection and management of cultural heritage, aiming to:
take stock of current trends, challenges and opportunities;
share ideas, experiences and practices;
identify / develop viable strategies as well as formulate common recommendations
Introductory panel discussion
Central Europe: Past – Present – Future
Moderator: Jacek Purchla
Participants: Csaba G. Kiss, Yuriy Andrukhovych, Simona Škrabec
Session 1
Contemporary meanings of heritage
Key-note speaker: Tamás Fejérdy (Hungary)
Session 2
Public responsibilities in heritage preservation
Key-note speaker: Katarína Kosová (Slovakia)
Session 3
Heritage and society
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Key-note speaker: Josef Štulc (Czech Republic)
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CHAPTER 5:
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Hungary

Dr. Péter Erdősi (CSc, Hungarian Academy of Sciences, 2000; PhD, ELTE, Budapest, 2004) is an assistant professor of History, at Eötvös Loránd University of Budapest. He started his academic career studying early modern courtly culture, with a focus on the principality of Transylvania. His teaching activity, initiated at the Department of Central European Literature and Culture of the University of Miskolc and the Atelier Department of European Social Sciences and Historiography of Eötvös Loránd University, Budapest, has been marked by an interdisciplinary approach and a focus on cultural history. In cooperation with Gábor Sonkoly, he co-edited a reader which promoted the academic adoption of the concept of cultural heritage in Hungary (2004). Erdősi published numerous articles on both the historic and the contemporary uses of memory and heritage. He gained expertise in the field of museology at the Ferenczy Museum of Szentendre. Since 2012, he's been working at the Atelier Department for Interdisciplinary History, contributing to the TEMA+ Erasmus Mundus European Master's Course European Territories: Heritage and Development and the Cultural Heritage Studies Master's Programme. His research interests include, along with heritage, urban history, and Renaissance/Baroque cultural history.

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Poland

Marek Świdrak is a PhD student in art history at the Jagiellonian University, where he graduated in law (MA), history of art (BA, MA) and heritage studies (BA). His research focuses on early modern Central European architecture, monument protection law and cultural heritage management. Employee of the International Cultural Centre in Kraków and research assistant at the Institute of Art History of the Jagiellonian University. Member of the Polish National Committee of ICOMOS and Collegium Invisibile.

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Slovakia

Dipl. Ing. Arch. Ľubica Pinčíková graduated in architecture on the Faculty of Architecture of Slovak University of Technology (SUT) in Bratislava in 1982. From 1982 to 1990 she taught History of Medieval Architecture and History of 19th Century Architecture at the Faculty of Architecture of SUT in Bratislava. Since 1990, she has been employed in the Monuments Board of the Slovak Republic, she is a head of the Department of National Cultural Monuments and Historical Territories. She is methodologist for preservation of World Culture Heritage Sites in Slovak Republic, responsible for monitoring of cultural WHS. She is author or co-author of several books, many articles and scientific papers concerning preservation of authenticity and integrity of monuments sites, etc. She is co-author of nomination projects for inscription on the World Heritage list (Wooden Churches of the Slovak Part of Carpathian Mountain Area, System of Fortification at the Confluence of the Rivers Danube and Vah in Komárno – Komárom, Sites of Great Moravia: Slavonic Fortified Settelment at Mikulčice – Church of St. Margaret at Kopčany, Extension of the Location of Spiš Castle and its Associated Cultural Monuments with Levoča town and the Work of Master Paul in Spiš and Frontiers of the Roman Empire – The Danube Limes in Austria – Germany, Hungary, Slovakia) and several management plans of World Culture Heritage Sites in Slovakia. She is a president of the National Committee of ICOMOS Slovakia.

Anna Tuhárska works at the Monuments Board of the Slovak Republic as an expert advisor for the UNESCO World Cultural Heritage, the European Heritage Label, and other international initiatives aimed at protecting and promoting cultural heritage, with particular emphasis on the broader role of heritage in society beyond the cultural sector. She is a member of several international working groups dealing with the economic benefits of cultural heritage, its contribution to the quality of life or the mitigation of the impacts of climate change. In 2021, she was elected Secretary General of ICOMOS Slovakia.