

# Cultural heritage management: the Polish experience

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## *Abstract*

This article aims to understand the concept of cultural heritage and to analyze its appropriation by contemporary society through an efficient management, based on the Polish experience. This article presents the definition of cultural heritage. It also discusses the laws, concerning heritage and the cultural heritage management system in Poland. This is a contribution to the general aspect of cultural heritage management. I have highlighted the role of documentation for the identification, protection, interpretation, and preservation of cultural heritage. Referring to digitalization, the information about digitization projects is also examined, such as Kultura+ Program and Arches. To better assess and evaluate the cultural heritage management in Poland, I have presented some of the best practices, such as the Wieliczka protection, Wawel conservation and Warsaw's Historic Centre reconstruction and demonstrated the role of cultural institutions and organizations for the protection and promotion of cultural heritage.

**Keywords:** cultural heritage, tangible and intangible, legislation, management, Poland.

## **Introduction**

Cultural heritage is the essence of our lives and societies, our memory and our attitude about this memory. It surrounds us every moment and is expressed in its tangible and intangible forms. Cultural heritage is being discussed, what we should understand through it, which is its historical and contemporary value. It is a process which brings communities together and builds shared understandings of what is around us. Cultural heritage results from the needs of the contemporary world to find and to know the past, in order to be able to define itself in the present and to convey these values to the future generation. At the same time, it should be a matter of choice; we accept what has been inherited, but also make our own.

In the world where cultural heritage is acutely subjected to destruction, a good management of heritage becomes an indispensable one. The importance of this topic is the need to protect our heritage through various approaches. We should know what to protect and how to do it, using specialized terms and relevant methods.

## What Cultural Heritage is? General concepts

To define the cultural heritage it is very important to understand what the notion of culture actually means. Culture is a multilateral concept, and can make close us together as humanity, but also to identify as a community, a nation and a personality. For people around the world from different times the culture has had a different meaning, because the criteria to define culture have been adapted to specifics of the period and the geographical areas. A descriptive definition of culture was developed by a Polish anthropologist Bronislaw Malinowski like “an outstanding representative of a global anthropology and, at the same time, the creator of a trend known as functionalism. According to the representatives of this trend, human culture forms inseparable unity and creates a system of objects and human activity to satisfy human needs.”<sup>1</sup>

International Council of Museums mentions that cultural heritage does not only embrace the tangible expressions like monuments and objects throughout the years, it also includes the living expressions that many groups and communities have been passed down by their ancestors and will continue to pass on to their descendants, mostly by word of mouth.<sup>2</sup>

International Council of Monuments and Sites has formulated the following definition: cultural heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values and is often expressed as Intangible or Tangible Cultural Heritage.<sup>3</sup>

A. Tomaszewski has mentioned that cultural goods belong to an apological and ideological concept comprising all „goods” produced by human talent of an objectively historic and artistic value [...] It is not the entire artistic and cultural legacy left to us by past generations, but anything we wish to accept and make our own.<sup>4</sup>

Gregory J. Ashworth said that “heritage is a process not a form. This fundamental characteristic is quite critical when considering the uses of the past in the present.”<sup>5</sup> In this case, it means that we shouldn’t treat heritage only as a form,

<sup>1</sup> Samanta Kowalska, *Cultural Heritage in Poland- the Background, Opportunities and Dangers*, (Poznan-Kalisz 2012), 17.

<sup>2</sup> “Intangible heritage”, accessed April 2, 2017, <http://icom.museum/programmes/intangible-heritage/>.

<sup>3</sup> International Cultural Tourism Charter. Principles And Guidelines For Managing Tourism At Places Of Cultural And Heritage Significance. ICOMOS International Cultural Tourism Committee, December 2002, 10.

<sup>4</sup> Krystyna Gutowska (ed.), *Problemy zarządzania dziedzictwem kulturowym*, (Warszawa 2000), 9.

<sup>5</sup> Monika A. Murzyn, Jacek Puchla, *Cultural heritage in the 21st century: opportunities and challenges*, International Cultural Centre, (Krakow 2007), 32.



like a building, archeological site or artifact, whose prime purpose must be preservation, because heritage will be devoid of usefulness. It can't be changed due to protection and there has been a context created where heritage is contradictory with change, but changing it is an important factor of development.

Connected with the last idea, Bert van Meggelen said that thinking about cultural heritage is thinking about the future of the past, it is not about freezing the past in the present day.<sup>6</sup> In the multitude of definitions don't forget that cultural heritage is a human creation intended to inform.<sup>7</sup>

### Categories of Cultural Heritage

Cultural Heritage requires a proper management and development, processes which require a good knowledge of heritage components. The knowledge of these components assumes classification of cultural heritage by certain principles for a common understanding of cultural expressions. The multiple searches for the truth showed that the essence of heritage is portrayed in the choice transforming the cultural goods into „our heritage”<sup>8</sup> There are various forms of communication- individual as well as collective oral tradition, institutional- public, private and non-governmental distinctive for organizations which select the phenomena and artifacts important from the point of view of their meanings.<sup>9</sup>

Cultural Heritage includes artifacts, monuments and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.<sup>10</sup> The daily activities of humans throughout the millennia survive as the archeological record across the world.<sup>11</sup>

According to UNESCO we can distinguish two types of Cultural Heritage:<sup>12</sup>

1. Tangible cultural heritage which includes:

- Movable cultural heritage (paintings, sculptures, coins, manuscripts);

<sup>6</sup> Murzyn and Purchla, *Cultural heritage*, 43.

<sup>7</sup> John Feather, *Managing the documentary heritage: issues from the present and future*, In: Preservation management for libraries, archives and museums, (London 2006), 1-18.

<sup>8</sup> A. Tomaszewski, *Ku nowej filozofii dziedzictwa*, (Krakow 2012), 30.

<sup>9</sup> Łukasz Gawęł, Ewa Kocój, Towards New Areas of Heritage and Cultural Heritage Management (Introduction), In: *Cultural Heritage: Management, Identity and Potential*, (Krakow 2015), 11.

<sup>10</sup> Monika A. Murzyn, Jacek Purchla, Cultural heritage in the 21st century: opportunities and challenges, International Cultural Centre, (Krakow 2007), 17.

<sup>11</sup> Cultural Heritage Management- September 1997, 2, accessed April 5, 2017, [http://www.elp.gov.bc.ca/bcparks/conservation/cpp\\_p1/cultural.pdf](http://www.elp.gov.bc.ca/bcparks/conservation/cpp_p1/cultural.pdf)

<sup>12</sup> “What is meant by cultural heritage?”, accessed April 5, 2017, <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/>

- Immovable cultural heritage (historical building, monuments, archeological sites and so on);
  - Underwater cultural heritage (shipwrecks, underwater ruins and cities)
2. Intangible Cultural heritage includes oral traditions and expressions, performing arts, rituals, traditional skills.

Cultural goods are the movable and immovable things property of the State, the regions and other territorial public administrations, and any other public entity or institution or non-profit private entity, which show artistic, historical, archeological or ethno-anthropological interest.<sup>13</sup> “The term „cultural property” shall cover, irrespective of origin or ownership:

- a. Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular, archeological sites, groups of buildings which are of historical or artistic interest, works of art, manuscripts, books and other objects of artistic, historical and archeological interest, as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
- b. Buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph a. Such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph a.;
- c. Centers containing a large amount of cultural property as defined in sub-paragraph a. and b., to be known as centers containing monuments.”<sup>14</sup>

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage defines Intangible Cultural Heritage as the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. The intangible cultural heritage is transmitted from generation to generation, and is constantly

<sup>13</sup> Legislative decree no. 42 of 22 January 2004, Code of the Cultural and Landscape Heritage, Art. 10, par. 1, accessed April 6, 2017, [http://www.unesco.org/culture/natlaws/media/pdf/italy/it\\_cult\\_landscapeheritage2004\\_engtof.pdf](http://www.unesco.org/culture/natlaws/media/pdf/italy/it_cult_landscapeheritage2004_engtof.pdf)

<sup>14</sup> Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954, Art. 1, <http://unesdoc.unesco.org/images/0018/001875/187580e.pdf>



recreated by communities and groups, in response to their environment, their interaction with nature and their history. It provides people with a sense of identity and continuity, and promotes respect for cultural diversity and human creativity.”<sup>15</sup>

### Cultural Heritage Law

In a contemporary world the law is permanently in evolution and includes in its area of activity new aspects of daily life. The law became more specified or segmented. Because of international law regulation, cultural heritage is large - tangible, intangible, mobile, immobile, archeological, audiovisual etc., and it is necessary to maintain legal acts of international organizations like UNESCO or Council of Europe. Multitude of documents concerning to Cultural Heritage Law can be classified by geographical criteria of influence. Thus, the following categories can be identified:

- International legislation;
- European legislation (if European countries are concerned);
- National legislation (urban and regional).

The acts of international law include: Convention for the Protection of Cultural Heritage in the Event of Armed Conflict with its 2 protocols, The Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, The 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage, The UNESCO Convention on the Protection of the Underwater Cultural Heritage, Convention for Safeguarding of the Intangible Cultural Heritage.<sup>16</sup>

The specific role for the development of the international law of cultural heritage protection has soft law, which includes resolutions, declarations and recommendations. Usually these are the initiation for Convention formulation, for example the evolution of uprising UNESCO Convention in 2001 and 2003. Before UNESCO Convention 2001 was created, the Act of international law in 1996 was generally applicable<sup>17</sup>, and before UNESCO Convention 2003 was adopted, the UNESCO recommendation of tradition and folklore protection in 1989.<sup>18</sup> The soft law acts are oriented to the question of protection cultural he-

<sup>15</sup> Convention for the Safeguarding of Intangible Cultural Heritage Paris October 17, 2003, 2, [http://portal.unesco.org/en/ev.php-URL\\_ID=17716&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html)

<sup>16</sup> Kamil Zeidler, *Prawo ochrony zabytków*, (Gdansk 2014), 37.

<sup>17</sup> ICOMOS 2002: International Cultural Tourism Charter. Principles And Guidelines For Managing Tourism At Places Of Cultural And Heritage Significance. ICOMOS International Cultural Tourism Committee, December 2002.

<sup>18</sup> Recommendation on the Safeguarding of Traditional Culture and Folklore, adopted at 25<sup>th</sup>

ritage. As example can be mentioned Recommendation no. 1042 of Parliamentary Assembly Protecting the cultural heritage against disasters, September 19, 1986.<sup>19</sup>

The International Art and Heritage Law database provides a survey of current national legislation for the protection of cultural heritage in the 27 member states of the European Union and their participation in international and regional instruments in the field: treaties, constitutional provisions and laws covering movable and immovable, tangible and intangible cultural heritage and language.<sup>20</sup> According to UNESCO Database of National Cultural Heritage Laws, at the moment of searching, 2913 documents were founded.<sup>21</sup> Searching on it is possible by several criteria: region, heritage categories, normative instruments, languages, etc.

On the website of the European University Institute, the International Art and Heritage Law database is designed to facilitate research in the field of cultural heritage law, could be observed that the most of them are concerned to Protection of Cultural Property and Safeguarding Intangible Cultural Heritage. In this sense can remark that separate area of law belongs to protection of cultural heritage that means to use advanced process of separation and widening of new scientific horizon and complicated problem.

International law of cultural heritage protection has a regional dimension as law-making of the Council of Europe or European Union to range the law application of the entities is bigger in relation to UNESCO. The regional system of the international law of the protection European cultural heritage is created due to: European Cultural Convention, December 19, 1954; Convention for the Protection of Archeological Heritage of Europe, La Valetta, on January 16, 1992; European Convention for the Protection of the audiovisual heritage, Strasbourg, November 8, 2001 etc.<sup>22</sup>

Discussing the European Union legislation concerning culture and cultural heritage it is necessary to remark that in the Title XIII "Culture" of the Treaty

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Session of the UNESCO General Assembly, Paris, October 17- November 16, 1989, accessed May 28, 2017, [http://portal.unesco.org/en/ev.php-URL\\_ID=17716&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html)

<sup>19</sup> Kamil Zeidler, *Prawo ochrony zabytków*, (Gdansk 2014), 51.

<sup>20</sup> This database was created in the frame of The Cultural Heritage Law in Europe project, which was jointly funded by the European Commission's Marie Curie FP6 Action (No. MIF1-CT-2006-021861) and the Academy of European Law, European University Institute, <http://www.eui.eu/Projects/InternationalArtHeritageLaw/Home.aspx>

<sup>21</sup> „UNESCO Database of National Cultural Heritage Laws”, accessed April 10, 2017, <http://www.unesco.org/culture/natlaws/index.php?&lng=en>

<sup>22</sup> Kamil Zeidler, *Prawo ochrony zabytków*, (Gdansk 2014), 51.



on the Functioning of the European Union, not only the autonomy of diversified national cultures is accentuated, but also the Union is made responsible for supporting action concerning the common European cultural heritage, at the same time excluding the sphere of culture from controlling, unifying and consolidating mechanisms, and stressing the voluntary character of Member States ventures in this area. According to the Art. 167 of the TFUE “The Union shall contribute to the flowering of the cultures of the Member States, bringing the common cultural heritage to the fore and action by the Union shall be aimed at encouraging cooperation between Member States, supporting and supplementing their action for improvement of the knowledge and dissemination of the culture and history of the European peoples, conservation and safeguarding of cultural heritage of European significance.”<sup>23</sup>

### **Cultural Heritage Management in Poland**

Management is associated with the act or art of managing, the conducting or supervising of something.<sup>24</sup> Management consists of the interlocking functions of creating corporate policy and organizing, planning, controlling, and directing an organization’s resources in order to achieve the objectives of that policy.<sup>25</sup> Concerning the cultural heritage management is important to remark that the principle of management is adapted to the cultural heritage characteristics and needs. The concept of Cultural Heritage Management includes: documentation, conservation, restoration, promotion.

### **Documentation and Digitalization**

Due to global awareness and understanding the importance of heritage management has grown the need for functional heritage inventories. The role and importance of documentation in the management of cultural heritage is evident and extends beyond its use as a tool for conservation and a record for posterity. These are indispensable, for identification, protection, interpretation, and physical preservation of movable objects, archaeological sites, historic buildings and cultural landscapes.

There are known 3 internationally agreed standards for the documentation of the cultural heritage: the Core Data Index to Historic Buildings and Monu-

<sup>23</sup> Consolidated version of the Treaty on the Functioning of the European Union, Official journal of the European Union (Lisbon treaty 2012), accessed May 16, 2017, <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A12012E%2FTXT>

<sup>24</sup> Definition from <http://www.merriam-webster.com/dictionary/management>, accessed May 15, 2017.

<sup>25</sup> <http://www.businessdictionary.com/definition/management.html>, accessed May 15, 2017

ments of the Architectural Heritage, the International Core Data Standard for Archaeological Sites and Monuments, and the Object ID.<sup>26</sup> The Core Data Index to Historic Buildings and Monuments of the Architectural Heritage (1992) was created to identify the categories of information necessary to record buildings of historic and architectural interest, and the International Core Data Standard for Archaeological Sites and Monuments (1995) to identify the categories necessary for documenting the immovable archaeological heritage. Object ID (1997) was developed to provide an international standard for the information needed to identify cultural objects, in response to the threat posed by the illicit trade in the movable heritage.<sup>27</sup>

In October 2013, the Getty Conservation Institute and World Monuments Fund developed the Arches, which is “an open-source, geospatially-enabled software platform for cultural heritage inventory and management. The system is freely available for organizations worldwide to download, install, and configure in accordance with their individual needs and without restrictions. The Arches helps organizations achieve a number of objectives that promote the understanding, appreciation, and management of heritage places. These include: identification and inventory; research and analysis; monitoring and risk mapping; determining needs and priorities for investigation, research, conservation and management; planning for investigation, conservation, and management activities raising awareness and promoting understanding among the public, as well as governmental authorities and decision makers.”<sup>28</sup>

In the documentation field there are institutions and organizations working on it, like the CIPA Heritage Documentation, the International Committee for Architectural Photogrammetry, founded in 1968. CIPA Heritage Documentation is a dynamic international organization that has twin responsibilities: keeping up with technology and ensuring its usefulness for cultural heritage conservation, education and dissemination.<sup>29</sup>

As an example of Polish institution which deals with cultural heritage documentation is the National Heritage Board of Poland. It is responsible for the collection process and management of documentation resources of national heritage records. This is a collection of works made according to uniform designs, containing the most important information about the monument: admi-

<sup>26</sup> “Documenting our past for the future”, accessed May 16, 2017, [http://www.getty.edu/conservation/publications\\_resources/newsletters/20\\_3/feature.html](http://www.getty.edu/conservation/publications_resources/newsletters/20_3/feature.html).

<sup>27</sup> “The Need for Documentation Standards”, accessed May 16, 2017, <http://archives.icom.museum/objectid/heritage/intro2.html>

<sup>28</sup> “What is Arches”, accessed May 20, 2017, <http://archesproject.org/what-is-arches/>.

<sup>29</sup> See more on the CIPA website, <http://cipa.icomos.org/>.





nistrative dates, address, historical background, and description of the object, photographs, maps and plans, often archival data. Records include immovable monuments, such as individual architectural buildings, urban and rural constructions, historic parks, cemeteries, movable monuments, as well as archaeological sites. This resource should correspond to the data collections of Voivodship monuments conservators. In the archive of National Heritage Board of Poland are: architectural evidence cards - white and green cards, cards of not listed monuments on the register, evidence of historic greenery, cemetery registration cards, movable heritage cards, cards of technical heritage, archeological sites cards, address cards of monuments.<sup>30</sup>

Although documentation of the cultural heritage is already carried out at local and national levels, the need to use information produced by documentation centers is becoming international in scale, responsive to global trends in economic activity, cultural awareness, and crime. In this sense, like a form of documentation can be digitalization and the benefits of cultural heritage information networks are the enabling of common access to inventories created. Common access can be achieved only if documentation standards are developed to ensure compatibility between the databases that constitute the network.<sup>31</sup> Digitalization is the integration of digital technologies into everyday life by the digitization of everything that can be digitized and means computerization of systems and jobs for better ease and accessibility.<sup>32</sup>

The concept of digital heritage is made up of computer-based materials of enduring value that should be kept for future generations. Using computers and related tools, humans are creating and sharing digital resources.<sup>33</sup> The term digitalization is most used for library, museum, and archives, institutions that collect and make available to the public various materials. These institutions digitize their collections by creating their digital images, convert and make available to users. Sharing is done through the publication of digitized material on the Internet, in the digital library, archive, and digital repository or on the institution's website.

Digitalization activities in Poland on a broader scale began in the first decade of the 21st century. One of the characteristics of digitization projects in

<sup>30</sup> See more on the National Heritage Board of Poland website, [www.nid.pl](http://www.nid.pl).

<sup>31</sup> "The Need for Documentation Standards", accessed May 20, 2017, <http://archives.icom.museum/objectid/heritage/intro2.html>.

<sup>32</sup> "What is Digitalization", accessed May 22, 2017, <http://www.igi-global.com/dictionary/digitalization/7748>.

<sup>33</sup> "Concept of digital heritage", accessed May 20, 2017, <http://www.unesco.org/new/en/communication-and-information/access-to-knowledge/preservation-of-documentary-heritage/digital-heritage/concept-of-digital-heritage/>.

Poland was that libraries, archives, museums, and other entities involved in numerous and centrally-coordinated digital content creation and presentation projects were taking over.<sup>34</sup>

Recognizing the growing need to finance digitization projects, the Ministry of Culture and National Heritage of Poland has funded digitization projects since 2007. In 2011, thanks to the efforts of the Ministry of Culture and National Heritage, the Annual Program *Kultura+*<sup>35</sup> has been launched, which in Priority digitalization supports digitization, the development of digitization infrastructure, the protection of cultural heritage collections by digitization, and the provision of information to a wide audience. Within the framework of *Kultura+* are also Competence Centers for digitization. Current activities of Ministry of Culture and National Heritage of Poland in the digitalization field are: realization of the Annual Program *Kultura +*; coordination of the Competence Centers activities; work on the digitization of cultural resources under the new EU Financial Perspective 2014-2020, launch of digitization site MKiDN and new contact address [digit@mkidn.gov.pl](mailto:digit@mkidn.gov.pl)<sup>36</sup>

On the digitalization site, elaborated by the Ministry of Culture and National Heritage of Poland, the information on the Competence centers activity in the field of digitalization, the possibility of funding digitalization projects, the most important Polish and European documents related to digitalization and the heritage resources available through the EUROPEANA digital library can be found. This information is useful to better understand the digitalization and dissemination issues of cultural heritage resources.<sup>37</sup>

Digital technologies can considerably ease and expedite the documentation process, while ensuring a precise result and an accurate output for establishing the conservation phase.<sup>38</sup> The documentation process of the valuable objects and sites is important especially for the future activity and next steps of heritage preservation and, to be more accessible, these data should be digitalized and in this sense will have a status of open to the public.

<sup>34</sup> "O digitalizacji", accessed May 1, 2017, <http://www.digit.mkidn.gov.pl/pages/digitalizacja/o-digitalizacji.php>

<sup>35</sup> "Program wieloletni kultura", accessed may 1, 2017, <http://www.digit.mkidn.gov.pl/pages/finansowanie/programy/program-wieloletni-kultura.php>

<sup>36</sup> "O digitalizacji", accessed May 1, 2017", <http://www.digit.mkidn.gov.pl/pages/digitalizacja/o-digitalizacji.php>

<sup>37</sup> "O digitalizacji".

<sup>38</sup> F. Hassini, *Documentation of Cultural Heritage Techniques, Potentials and Contraints, The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, Volume XL-5/W7, 201525th International CIPA Symposium 2015, 31 August – 04 September 2015, Taipei, Taiwan.



## Protection and Conservation

Analyzing the system of cultural heritage protection makes obvious the relation between a country's reality and its heritage preservation system. The preservation means the act of keeping something the same or of preventing it from being damaged.<sup>39</sup> The public character of the protection of cultural heritage is reflected in the Polish Constitution of April 2, 1997. The fact that the issues of heritage protection are addressed at the constitutional level proves that it is thought to be a vital aspect of the state's legal interest. According to the Art. 5 of the Constitution, Poland safeguards the national heritage and ensures the protection of the natural environment in pursuance of the policy of sustained development, creates conditions for the promotion of and equal access to products of culture, which is a source of the Polish nation's identity, continuity and development.<sup>40</sup> Another essential for the practice of the protection of cultural heritage, after the Constitution, are laws such as the Building Code of July 7, 1994<sup>41</sup> and the Land Planning and Development Law of March 27, 2003.<sup>42</sup>

Bogusław Szmygin has defined a heritage preservation system as: "a set of all elements and factors that determine the condition of heritage existence. A practical criterion is the conservator's ability to influence particular elements of a heritage preservation system."<sup>43</sup>

During the Congress of Polish Culture, in 2009, the Report on the system of the protection of the cultural heritage in Poland after 1989 was assumed.<sup>44</sup> The initial assumptions of the Report accepted that the term „the system of the protection of heritage” is envisaged as a system of professional endeavors connected with politics, the economy, social life, culture, education and the media, which means that its eventual reforms are determined by limitations and possibilities defined by the general conditions prevailing in the country.<sup>45</sup>

<sup>39</sup> <http://dictionary.cambridge.org/dictionary/english/preservation>

<sup>40</sup> The Constitution of the Republic of Poland of 2<sup>nd</sup> April, 1997, Art. 6, section 1, <http://www.sejm.gov.pl/prawo/konst/angielski/konse.htm>

<sup>41</sup> Dziennik Ustaw in 2010, vol. 243 entry 1623.

<sup>42</sup> Dziennik Ustaw in 2003, Vol. 80 entry 717.

<sup>43</sup> Bogusław Szmygin, "Transformation of the Heritage Protection System in Poland after 1989" In: Protecting and Safeguarding Cultural Heritage, Systems of Management of Cultural Heritage in the Visegrad Countries, (Krakow 2011), 31.

<sup>44</sup> Böhm A., Dobosz P., Jaskanis P., Purchla J., Szmygin B., *Raport o systemie ochrony dziedzictwa kulturowego w Polsce po roku 1989*, (ed.) J. Purchla, Narodowe Centrum Kultury, (Warszawa 2009), 34.

<sup>45</sup> Piotr Szpanowski, *Organisation of Heritage Protection in Poland*, In: Protecting and Safeguarding Cultural Heritage, Systems of Management of Cultural Heritage in the Visegrad Countries, (Krakow 2011), 211.

It is important to remark the role of the World Heritage List on the system of evaluating cultural property and preservation system. "A compressive system of evaluating cultural property has been created for the needs of the World Heritage List. A single process of evaluation combines the following three elements: comparative evaluation of a cultural property, assessment of the quality of a cultural property, evaluation of the preservation system. This system was created to analyze new nominations and can offer the basis for reviews of preservation system at sites that have been inscribed."<sup>46</sup>

Next to the preservation system is the conservation process, as a complex activity, which means the protection especially from the damaging effects of human activity. A good conservation makes cultural heritage publicly accessible. The fundamental need of any conservation project of the object is understanding and gathering data about its physical condition prior to any action and intervention that might change the object.<sup>47</sup>

The experts of the National Heritage Board of Poland prepare conservation guidelines for the most valuable historical monuments that are endangered as well as expert's statements and opinions concerning the protection of historical objects required by the General Inspector of Monuments. The differences between a monument and heritage generate differences of conservation. "In the case of monuments, the conservator's activity is limited to maintaining the object's unchanged form and substance, and is supposed to be excluded from the process of modern changes, only subjected to research and protection. A heritage preservation system is more complex and much harder to develop than a monument preservation system."<sup>48</sup>

Alison Bracker and Alison Richmond noticed that "decision-makers and those who act in the name of conservation do things to irreplaceable works of art and design, archeological artefacts, buildings, monuments, ruins and heritage sites on behalf of society. Conservation is currently re-evaluating itself in relation to society and acknowledging both its role in assigning and perpetuating cultural value."<sup>49</sup>

<sup>46</sup> Jacek Purchla (ed), *Management of UNESCO World Heritage Sites in Poland and Norway*, (Krakow 2011), 54.

<sup>47</sup> F. Hassini, *Documentation of Cultural Heritage Techniques, Potentials and Contraints, The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, Volume XL-5/W7, 201525th International CIPA Symposium 2015, 31 August – 04 September 2015, Taipei, Taiwan.

<sup>48</sup> Purchla (ed.), *Protecting*, 36.

<sup>49</sup> Alison Richmond, Alison Lee Bracker, *Conservation: Principles, Dilemmas and Uncomfortable Truths*, (Oxford 2009), 14-15.



## Preservation of UNESCO World Sites. Wieliczka as an example of Heritage Site

### Protection

The World Heritage List is created globally by international experts following standards which define a common approach to preservation issues. Many heritage experts agree that the World Heritage List is the most successful project of heritage protection on a global scale, but the success is not as complete as we would like wish it to be.<sup>50</sup> The sites inscribed on the World Heritage List should have a long-term protection and management to ensure the maintenance. It means a suitable management plan which specifies how to preserve and promote sites. Having World Heritage properties means prestige and honor, but also a voluntarily accepted “duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural heritage situated on its territory [...] Activities related to the international obligation under the Convention Concerning the Protection of Natural and Cultural Heritage in Poland is coordinated by the Ministry of Foreign Affairs as the Permanent Representation of Poland to UNESCO [...] At the government level, the Polish Committee for UNESCO is a consultation and advisory body of the Council of Ministers [...] The World Heritage matters are controlled by two ministries: the Ministry of Culture and National Heritage and the Ministry of Environment.”<sup>51</sup>

Cultural properties have been traditionally protected under separate systems, which is the case in Poland [...] The Convention Concerning the Protection of the World Cultural and Natural Heritage addressed them jointly already in 1972 as equal elements of our environment treated as a whole [...] The protection of the World Heritage Sites aim to ensure that their outstanding universal value and the basis for their integrity or authenticity at the time of inscription on the World Heritage List are maintained or strengthened in the future.<sup>52</sup>

Bogusław Szmygin has mentioned that “protecting the inscribed properties on the World Heritage List are voluntary commitments of the State Parties which have ratified the Convention. The principle of maximum respect for the State Parties independence restricts the application of the Convention to formulating general objectives for the State Parties without defining ways of their implementation. The sole responsibility for the preservation of the listed properties is, with

<sup>50</sup> Alison Richmond, Alison Lee Bracker, *Conservation: Principles, Dilemmas and Uncomfortable Truths*, (Oxford 2009), 54- 56.

<sup>51</sup> Jacek Purchla, *Management of UNESCO World Heritage Sites in Poland and Norway*, (Krakow 2011), 64-94.

<sup>52</sup> Purchla, *Management*, 42-56.

the State Parties. Protection of UNESCO - certified sites is part of a system created by each State Party. Each country organizes site protection in keeping with its tradition, capabilities and the unique character of each site. No separate system for the World Heritage Sites has been created in Poland, where preservation is provided within the national system of heritage protection. There has been no centralized coordination or control of actions taken at each of the sites in Poland, and no long-term World Heritage policy has been in place. Only in the last few years a significant change has taken place: a World Heritage team has been appointed within the National Centre for Monument Studies and Documentation (Kobidz) and a local World Heritage Committee has been set up in Poland.”<sup>53</sup>

The preservation of the World Heritage Sites in Poland, in the context of management, has several problems. In this sense, Bogusław Szmygin, pointed out major problems and proposed some recommendations. The values should be a basis for guidelines on formulating conservation and monitoring recommendations. Preparing statements is the aim of a programme delivered by ICOMOS Poland [...] The second point is to create a system of World Heritage Sites management. The results of the Periodic Report have shown that Polish heritage sites lack adequate management plans. Such plans need to be designed as soon as possible in accordance with verified Statements of Outstanding Universal Value. [...] Next point is to create a system of monitoring of the UNESCO List Sites, which should be part of the management system of each property in conservators’ care. In Poland, monitoring should additionally be provided at a national level by already existing agencies: The World Heritage Team and the World Heritage Committee [...] The last recommendation is about preparing new nominations properly, which should be prepared in such a way that they correspond to the Committee’s current policy.”<sup>54</sup>

The Royal Salt Mine Wieliczka can serve as an example of World Heritage Protection in Poland, which was inscribed as the First UNESCO World Heritage Site on September 8, 1978. The Wieliczka and Bochnia Royal Salt Mines are the historic stages of the development of mining techniques in Europe from the 13<sup>th</sup> to the 20<sup>th</sup> centuries. The mines were administratively and technically run by Wieliczka Saltworks Castle.<sup>55</sup> Till the second half of the twentieth century, the salt was excavated using traditional mining methods and equipment. Protective works are carried out and its tourist functions are developed. The underground

<sup>53</sup> Bogusław Szmygin, *The UNESCO World Heritage List – Concerns in Poland and in the International Context*, In: *Management of UNESCO World Heritage Sites in Poland and Norway*, (Krakow 2011), 56.

<sup>54</sup> Szmygin, *UNESCO*, 66-70.

<sup>55</sup> “Wieliczka and Bochnia Royal Salt Mine”, accessed May 25, <http://whc.unesco.org/en/list/32>



museum and the visitor routes are in the best-preserved part of the mine [...] In 1994, its economic and patriotic significance throughout Polish history justified the idea of promoting it to the position of a National Monument of History.<sup>56</sup> In 1994, Alexandrowicz and Wiewiórka said what the protection and securing systems applied in the Wieliczka Salt Mine do not satisfactory include and accentuate this unusual phenomenon.<sup>57</sup> In 2004, Alexandrowicz mentioned that a long-term project for the protection of the geological heritage mine are provided by a concept for the establishment of an underground national park or UNESCO Geopark in the Wieliczka Salt Mine.<sup>58</sup>

Wieliczka Saltworks Castle “is inscribed on the register of historic monuments of the State Party. The protection of the monuments is the responsibility of the Conservator’s Office for Protecting Historic Monuments. The application of mining laws and regulations is the responsibility of the Krakow District Mining Office. The system for the individual management of each site has been satisfactorily put in place. Each site can draw on a large number of competent specialists. The functioning of the programs for the conservation and management of the sites is satisfactory.”<sup>59</sup>

As we can see, Wieliczka as a historical site is a subject of the law protection and care of monuments. The protected area includes nine oldest levels which were recognized as a monument of Polish history by the Presidential Decree of September 26, 2000. The protection of cultural heritage is included in all the strategic and development plans of the region, both national plans as well as local government plans.

### The Wawel Conservation

Firstly, it is needed to discuss historical background of the management activities for the restoration. Dr. Andrej Michałowski made a summary on this topic. Large – scale renovation work on the Wawel started in 1905.<sup>60</sup> “In the years 1905-1914, the first manager of the Castle Restoration, Zygmunt Hendel conducted wide-ranging activities in this respect, both in the castle and in some other buildings on the hill (e.g. Lubranka and Sandomierz towers) in preparation for planning

<sup>56</sup> Alexandrowicz Zofia, Jan Urban, Krzysztof Miskiewicz, *Geological Values of Selected Polish Properties of the UNESCO World Heritage List*, In: Geoheritage, May 2009, 46-49.

<sup>57</sup> Alexandrowicz Zofia, Wiewiórka J., *Magnum Sal- the monument of the World Natural Heritage*. Chrońmy Przyr Ojczystą, 1994, 7-20.

<sup>58</sup> Alexandrowicz Z., *Geoparks – the most valuable landscape parks in southern Poland*. Pol Geol Inst Spec. Papers 13, 49-56.

<sup>59</sup> „Wieliczka and Bochnia Royal Salt Mine”, accessed May 25, 2017, <http://whc.unesco.org/en/list/32>

<sup>60</sup> Andrej Michałowski, *The Wawel Its History and Conservation*, (Warsaw 1997), 195.

and restoration work. Hendel's research was continued in the years 1916-1939 by Prof. Adolf Szyszko-Bohusz, who revealed the remnants of the Romanesque church in the western wing of the castle and the remnants of St. Felix and Adactus's rotunda. He published the results of his discoveries in several articles, primarily in the "Kraków Annual Volume". After 1945 architectural research was conducted, as a part of the Restoration of Wawel Royal Castle, by, among others, Dr. Stanisław Walczy.<sup>61</sup>

In the years 1947 – 1983, the activities of the Management for the Restoration covered conservatory supervision and project owner supervision, archeological research, architectural research and studies, the drawing up of engineering documentation for currently executed conservation and construction works, with the use of both its own executive potential and under the mandatory system. The whole body Management's activities in the years 1951 - 1983 may be subdivided into: studies, research and documentation work and execution of conservation and construction work.<sup>62</sup> The projects carried out in the years 1951 - 1983 can be classified into: restoration works, conservation works and construction works. The work was the most intense at the time when Wawel Cathedral was directed by Franciszek Wlancik [...] Two major historical buildings on the Wawel, the Cathedral and the Renaissance Palace, have been restored and require no more than constant care and maintenance.<sup>63</sup>

The programme of extensive restoration of the Wawel historic complex, conducted since 1991 by the Archaeology Department, also covers architectural research, the results available in the Wawel Castle Archive, and major research findings can be found in articles published in the „Studia Waweliana” and „Acta Archaeologica Waweliana” periodicals.<sup>64</sup>

While presenting the conservation process of the Wawel we can notice that the notion restoration is used often. Restoration activities conserved and preserved the Wawel and it is interacted. During the years many restoration and conservation activities were realized and it is a good example how the cultural heritage can be conserved. The Royal Castle with the Cathedral on the Wawel Hill, including Cracow holds a significant place in the nation's history. In this sense, all the work carried out on the Wawel Hill has been followed by the public. Specialists like researches, conservators, art historians, architects etc. were involved in the conservation process demonstrating the role and the importance of the Wawel.

<sup>61</sup> „Archeological and architectural research”, <http://www.wawel.krakow.pl/en/index.php?op=25>

<sup>62</sup> Andrej Michałowski, *The Wawel Its History and Conservation*, (Warsaw 1997), 85 – 87.

<sup>63</sup> Michałowski, *Wawel Its History and Conservation*, 158 – 200.

<sup>64</sup> „Archeological and architectural research, accessed April 28, 2017, <http://www.wawel.krakow.pl/en/index.php?op=25>.





### **Restoration and Revitalization. The Warsaw's Historic Centre Reconstruction.**

Restoration is a commonly accepted notion in the conservation field. The 1801 edition of *The Shorter Oxford Dictionary* defines restoration as the action or process of restoring something to an unimpaired or perfect condition.<sup>65</sup> The restoration process is associated with tangible cultural heritage and supposed the renovation of authentic cultural heritage or, as it is usually practiced nowadays, - total reconstruction.

Reconstruction or rebuilding is done because of lack of authentic cultural heritage objects and here the documentation has an important role for quality workmanship. Documentation can offer the information about the prototype of cultural heritage objects which were destroyed and we can use general information, photos for reconstruction. Reconstruction may involve the total rebuilding of a historic place that has been lost or is unsalvageable; or it may involve rebuilding one or more components of a historic place as part of a restoration project.<sup>66</sup>

Revitalization means the process of making grow, develop or become successful again. The concept of recreation and reinterpretation entail the difficult question of determining to what extent changes in the quality of the heritage are acceptable.<sup>67</sup> Revitalization of tangible cultural heritage, especially architectural and archeological sites supposes not only the transmission of it for the future generation, but also for the tourism development. It is done for new recreation places and tourist attractions. Revitalization has a remarkable contribution for knowing cultural heritage, its history and meaning.

As an example of good restoration serves the Warsaw's historic centre, an example of historic urban area which has been listed by the World Heritage Committee. Two principal examples of historical districts reconstruction in Poland are the Main Town in Gdansk and The Old Town in Warsaw.

After August 1944, more than 85% of the Old Town in Warsaw were destroyed. "10% of its buildings had already been destroyed by September 1939. The devastation continued in 1941, when the city suffered under Soviet bombings. In 1943, the destruction was brought to an unprecedented level with the liquidation of the Warsaw ghetto."<sup>68</sup> Before the war, the Faculty of Warsaw Technical University had documented the city's architectural heritage. As an act of

<sup>65</sup> Salvador Munoz Vinas, *Contemporary theory of Conservation*, (Oxford, 2005), 17.

<sup>66</sup> Harold Kalman, *Heritage Planning: Principles and Process*, (New York 2014), 155.

<sup>67</sup> Siegfried Wiessner, *Cultural Heritage, Cultural Rights, Cultural Diversity*, Vol. 4, (Leiden 2012), 196-197.

<sup>68</sup> "How Warsaw Came Close to Never Being Rebuilt, accessed May 10, 2017, "<http://culture.pl/en/article/how-warsaw-came-close-to-never-being-rebuilt>.

moral resistance during the German occupation, students collected images of old Warsaw, developed schemes for rebuilding and hid the documents in a monastery outside the city [...] After the end of the war, faced with the choice of redevelopment in a contemporary style or restoration, the citizens of Warsaw, supported by the new Polish Government, began a campaign to reconstruct the Old Town in its historic urban and architectural form.”<sup>69</sup>

To rebuild the historic centre of one of the biggest cities in Poland and the most important testimonials of Polish culture is a question of national identity, a symbol of elective authority and tolerance. The Historic Centre of Warsaw is an area subject to legal protection and conservation based on Polish legislation.<sup>70</sup> Education and raising awareness of the significance of Warsaw’s reconstruction in the post-war history of Poland and Europe is an important aspect of effective management for the future of the property.

The reconstruction works included the recreation of the urban plan, the Old Town Market, townhouses, the circuit of the city walls, the Royal Castle and important religious buildings. “The reconstruction of the Old Town was an implemented project devised at the Warsaw Reconstruction Office in the years 1945-1951. Two guiding principles were followed: firstly, to use reliable archival documents where available, and secondly, to aim at recreating the historic city’s late 18th-century appearance [...] The Archive of the Warsaw Reconstruction Office, housing documentation of both the post-war damage and the reconstruction projects, was inscribed in the UNESCO Memory of the World Register in 2011. The rebuilding of the Old Town continued until the mid-1960s. The entire process was completed with the reconstruction of the Royal Castle, opened to visitors in 1984.”<sup>71</sup>

The reconstruction was a major contribution to the changes related to urbanization and conservation of urban area and development. “It was intended to signify the reemergence and indestructibility of Polish culture and the state of Poland after the World War II. Rather than disqualifying reconstructions, the politics of this care serves to remind us that there is always a political dimension in how the past is used in each present.”<sup>72</sup>

In order to maintain the integrity of this property “it is essential that the principles implemented during the process of reconstruction are maintained and continue to underpin the management system, and that the appropriate state of

<sup>69</sup> Chris Couch, *Urban Planning: An Introduction*, (London 2016), 156-264.

<sup>70</sup> “Historic Centre of Warsaw”, accessed May 28, 2017, <http://whc.unesco.org/en/list/30>

<sup>71</sup> “Historic Centre of Warsaw”.

<sup>72</sup> Geoffrey Scarre, Robin Coningham, *Appropriating the Past: Philosophical Perspectives on the practice of archeology*, (USA 2013), 76.



preservation and conservation of individual tangible and intangible elements of the complex carrying Outstanding Universal Value be ensured. Maintaining the functional dimension of the Old Town as a residential quarter and venue for important historical, social, and spiritual events is a significant aspect of its integrity. The cohesive rebuilding process came to an end with the reconstruction of the Royal Castle. Since then, the Historic Centre of Warsaw has fully retained its authenticity as a finished concept of post-war reconstruction.<sup>73</sup>

The pioneering and unique effort of reconstruction in Warsaw was already recognized by public opinion in 1980, when Warsaw's Old Town was selected as part of UNESCO's World Cultural Heritage list. The Warsaw's historic centre reconstruction serves a good example for rebuilding an urban area, conservation and maintaining the functional dimension.

### **Promotion as component of cultural diversity**

Promotion is a term associated with economic activities, used especially in marketing. It means to undertake some activities to make society know about cultural heritage, to present these objects and to make public take care of cultural heritage. It is done with and for public awareness. It is also necessary to a better vision about heritage and management in general. Promotion as a process is constant all the time. This is a source of information and monitoring and should inform about all that is happening with cultural heritage during its existence. In this sense, the humanity will know about its heritage, will become more sensitive for its problems and dangers and improve its civic engagement.

Promotion is an inevitable part of cultural heritage management and should be a daily activity. The governmental and non-governmental institutions and organizations have the major role in the cultural heritage promotion. The Ministry of Culture and National Heritage of Poland initiates and coordinates many projects to present Polish culture at the national level and abroad. In this sense it is monitoring the work on national cultural institutions like the Adam Mickiewicz Institute, the International Cultural Centre, the National Heritage Board of Poland, The National Institute for Museums and Public Collections, the Book Institute, the National Audio-visual Institute, Zbigniew Raszewski's Theatre Institute, the Institute of Music and Dance, Polish Film Institute, National Institute of Frederic Chopin.<sup>74</sup>

National Heritage Board of Poland is a state agency that gathers and disseminates information on heritage, aims to raise the social awareness on cultural he-

<sup>73</sup> "Historic Centre of Warsaw", accessed May 30, 2017, <http://whc.unesco.org/en/list/30>.

<sup>74</sup> "Instytucje kultury w Polsce", accessed May 27, 2017, <http://www.mkidn.gov.pl/pages/strona-glowna/dziedzictwo-kulturowe/instytucje-kultury-w-polsce.php>.

ritage of Poland in order to save it in accordance with the strategy for sustainable development. The Board's activities encompass education and promotion of heritage, which means popularization of knowledge about historical monuments and formation of social conditions enabling the effective protection of them. It collaborates with international institutions and organizations, like UNESCO, English Heritage and European Heritage Heads Forum.<sup>75</sup>

The National Institute for Museums and Public Collections is a state agency, responsible for creating and implementing national policy for museums and assisting them in their development. Its mission is also achieved by building and updating an integrated system of information about museums and collections.<sup>76</sup>

"Activities related to the promotion of Polish culture beyond the borders of Poland are coordinated by the Department of International Relations. The initiatives are supported by institutions subordinated to the Ministry, out of which the most important tasks are carried out by the Adam Mickiewicz Institute and the International Cultural Centre. Among the tasks carried out by the DIR in recent years, the following deserve a special notice: coordination of the Cultural Program of the Polish Presidency of the EU Council, foreign promotion of Chopin Year 2010, exhibition or the organization of the contest for the title of European Capital of Culture 2016 etc."<sup>77</sup> "The Adam Mickiewicz Institute in Warsaw is one of the most large-scale organisations in promoting Polish cultural heritage abroad. From 2001 to 2013, the Adam Mickiewicz Institute completed promotion projects in 26 countries. The Institute launched the major trilingual web portal on Polish culture - Culture.pl, which includes more than 40,000 articles and extensive image and video databases."<sup>78</sup> The International Cultural Centre conducts research, scientific, educational and informational activities. The Centre's mission is to create and promote new attitudes towards the common European heritage, support the cultural integration of Europe and to protect its cultural achievements."<sup>79</sup>

The museum is an institution which has a responsibility for cultural heritage promotion. In this sense, Polish museums are organizing exhibitions, cultural activities as festivals or concerts, scientific activities such as seminars, confe-

<sup>75</sup> See more at the National heritage Board of Poland website, <http://nid.pl/en/>.

<sup>76</sup> "About Us an Overview", accessed May 25, 2017, <http://nimoz.pl/en/about-us/about-us-an-overview>.

<sup>77</sup> "Promotion of Polish Culture", accessed May 25, 2017, <http://www.mkidn.gov.pl/pages/the-ministry-of-culture-and-national-heritage/promotion-of-polish-culture.php>

<sup>78</sup> "How Poland Develops its Culture", accessed May 25, 2017, <https://www.culturepartnership.eu/en/article/kak-poljsna-razvivaet-svoju-kuljtu>

<sup>79</sup> "Promotion of Cultural Heritage", accessed May 31, 2017, <http://www.mkidn.gov.pl/pages/the-ministry-of-culture-and-national-heritage/promotion-of-polish-culture.php>



rences or trainings and other daily activities with promotion aspect. The cultural non-governmental organizations also work on cultural heritage promotion. Their activity is organized especially based on projects financed by government, local authorities, European funds etc. Here organizations like ICOM Poland and ICOMOS Poland could be mentioned.

The system of cultural heritage management in Poland is permanently developing. Cultural institutions and organizations, civil society, community, are involved in this process and are doing their work for a common aim. The components of cultural heritage management permanently interact between them for an efficient contribution and visible results.

### Conclusions

The topic of cultural heritage has become a subject in a growing number of academic disciplines. Cultural heritage means physical artifacts and intangible attributes inherited from past generations, maintained in the present and bestowed for the future generations. Concerning cultural heritage law the topic is complex and includes many different legal acts, such as conventions, resolutions, declarations and recommendations. Most of them refer to cultural heritage protection which highlights the attitude and interest to preserve it.

Analyzing the system of cultural heritage management in Poland it is important to remark the role and realizations of each component. Documentation is important especially for the future activity and next steps in heritage preservation and also it is the first step into developing digitization infrastructure and providing information to a wide audience. Poland, as a country with a large number of tangible cultural heritage, gives special attention to preservation system. Specialists from a wide range of activity, like architects, archeologists, conservators, art historians, designers, etc. are involved in the conservation process. It demonstrates the attitude, professionalism and implication of the implementation team, responsible for the quality of conservation taking aim of durability, authenticity and maintaining the functional dimension.

The governmental institutions and non-governmental organizations have the major role in the cultural heritage management in Poland. In this regard we can notice the activity of the Ministry of Culture and National Heritage of Poland, National Heritage Board of Poland, The National Institute for Museums and Public Collections, International Cultural Centre.

Heritage should be protected and preserved, but also changed and performed. To be actual and attractive, it should correspond to contemporary trends and process development. Management of cultural heritage is done for heritage and people. Nowadays it is very important to look at cultural heritage in con-

nection with people as decision makers of the heritage future and depending on human behavior. It assumes creating an environment where people can develop their potential, creative lives in accordance with their needs and interests connected with cultural heritage, and Polish experience serves as a good example of appropriating cultural heritage to the society. Management of cultural heritage can change people's life for better, meaning social and cultural development, infrastructure, new recreation places. Regarding the public institutions reformation, Poland has experience in decentralization and consolidation of cultural institutions for heritage protection, demonstrating the attitude and engagement of Polish government, civil society and community related to cultural heritage.

### Rezumat

Acest articol propune cunoașterea conceptului de „patrimoniu cultural” și analizează conexiunea acestuia cu societatea contemporană printr-un management eficient, în baza experienței poloneze. În articol este prezentată definiția patrimoniului cultural, categoriile acestuia – material și imaterial, legislația privind patrimoniul cultural și este descris sistemul de management al patrimoniului cultural din Polonia. Acest articol contribuie la analiza aspectului general al managementului patrimoniului cultural. Am evidențiat rolul documentației pentru identificarea, protejarea, interpretarea și conservarea patrimoniului cultural. Referitor la digitalizare am prezentat informații despre proiectele de digitizare, cum ar fi programul Kultura+ și Arches. Pentru introducerea în managementul patrimoniului cultural din Polonia, am prezentat unele din cele mai bune practici, cum ar fi protecția Wieliczka-i, conservarea Wawel-ului și reconstrucția Centrului Istoric al Varșoviei și am demonstrat rolul instituțiilor și organizațiilor culturale pentru protecția și promovarea patrimoniului cultural.

**Cuvinte-cheie:** patrimoniu cultural, material și imaterial, legislație, management, Polonia.