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## **THE ROLE OF CIVIL SOCIETY IN PROTECTION AND RESTORATION OF CULTURAL HERITAGE**

Protection of the cultural is one of the priority circumstance in the issue of nation and ethnos identity and self-determination. This is a living fact, which tells is about such history, time and period, that even a single artifact went through to reach us. Which even one artifact has passed through to reach us. Each pattern and its details show all the stages of development of the country, nation and people, history and their culture, which even one artifact has passed through to reach us. Each pattern and its details show all the stages of development of the country, nation and people, history and their culture. We are coming to the conclusion that protection and preservation of cultural heritage should be an important priority for the state, along with other challenges. Protection of cultural heritage is a human right protected by the laws of the country. By caring and preserving it, the new generation is given the opportunity to see, understand and live with the wealth left by the previous generations, and in turn preserve it to the next generation according to the standards.

The scientific research of cultural heritage for the study of its material aspects, as well as for the development of conservation and its strategies, is constantly undergoing changes related to the nature of the environment, materials and objects. Deterioration of environmental conditions and ecological disasters have caused great damage to artifacts. Modern achievements and technological revolutions have significantly reduced the risks of threats and improved the results obtained. Novel approaches and technological innovations must be explored and implemented to preserve the heritage and artifacts of human civilization.

As you know, cultural heritage is a diverse concept. Authenticity and integrity are the main values that ensure the maintenance of cultural heritage and its use in the modern world. It is a visible example and a measure of how correctly, timely and successfully it is passed on to the next generation. A wide range of considerations and assumptions, natural conditions, technical diagnostics, planned works, prevention, preventive conservation and restoration, each of them represents a different form of intervention depending on conditions, form, function and purpose. The material used in the scientific methodology and the correct analysis of the results obtained in the research process help us to save the authenticity and significance of the artifact. All this comes together in the work carried out by the conservator-restorer with new approaches and methods, which ensures the correct understanding of the meaning of culture and cultural heritage and the correct determination of its values.

The exact definition of the meaning of culture is a difficult and controversial issue. The concept itself has evolved significantly over the past 75 years. UNESCO's decisions over the past decades testify to the many ways in which humanity has tried to understand how culture can strengthen the sense of human identity and reflect on the need to protect heritage from destruction. It became necessary to launch international campaigns to protect the concept of world tangible and intangible cultural heritage sites and the need to maintain research and laboratory work. We often hear about the importance of cultural heritage. But what is cultural heritage? And whose heritage is it? The term "cultural heritage" usually evokes the idea of a single community and communication between its members. But cultural boundaries are not and should not be strictly defined. All artists in different fields draw inspiration from each other, creating a cross-cultural dialogue in unity.

Cultural heritage often includes artifacts (paintings, mosaics, sculptures), historical monuments, buildings, and archaeological sites. But cultural heritage is a broader concept. It includes all evidence of human creativity, imagination and expression: photographs, documents, books, manuscripts, etc. Both individual objects and collections. Today, cities, underwater heritage and natural environments are also considered part of cultural heritage, as people identify themselves with the natural landscape. Moreover, cultural heritage is not limited to material objects that we can see and touch. It also consists of intangible elements such as: Traditions, rituals, beliefs, myths and legends, knowledge and skills that are passed down from generation to generation in society. However, cultural heritage is not just a collection of artifacts and traditions. It is a process of memory, reflection, understanding and forgetting that characterizes every age. In the process of selection of historical heritage, a choice is made with cultural and political motives, what should remain and what

should disappear for the mental changes of future generations. Because every nation has its own contribution and place on the cultural map of the world. Therefore, it is important to respect and protect the cultural heritage of nations through international agreements. In today's world, culture is one of the most powerful tools for transforming societies and renewing ideas. Scientist Michael Faraday began to study the harmful effects of the environment on works of art. This indicates that environmental conditions are one of the important damaging factors for artifacts. Louis Pasteur also laid the foundation for the first organized attempt to apply a theoretical framework to the conservation of cultural heritage.

In the process of restoration-conservation work, he is guided by ethical standards that have been established throughout the world and national and international ethics guidelines have been created. In addition to the ethics manual, decision-making in the work process is done by a group of restorers and other competent persons responsible for the protection of cultural heritage. Together with the law on the protection of the cultural heritage of the countries, these norms and standards are regulated by the "Charter of Venice" - the International Charter on the Conservation and Restoration of Monuments and Assemblies (1964), which is an internationally recognized basic document related to the protection of monuments and establishes the main values of the conservation and restoration of cultural heritage monuments. , methods that list all the important principles that are most important in the restoration-conservation process.

Chemistry plays a major role in the research, preservation and conservation-restoration of cultural heritage. In the study of the ancient production of materials and the technology of art, in the study of the causes of damage, in the evaluation and in the development of methods. Advances achieved in chemistry, electronics, and computer science over the last few millennia have brought great improvements in the creation of new tools, infrastructures, and methodologies.

In the protection of cultural heritage, natural sciences such as chemistry, physics, biology and interdisciplinary sciences, art history, archeology, ethnology, are directly related to each other in order to make the right decision for the conservator when working on the object. Advances in chemistry, electronics, and computer science over the last few millennia have brought great improvements in the creation of new tools, infrastructures, and methodologies.

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This applies not only to manuscripts based on paper or parchment, but also to metal, glass, stone and etc.

As we have already mentioned, chemistry plays a multifaceted role in the perception of cultural heritage protection and transmission to future generations. Chemistry is one of the most important links in the material stability of artifacts, in reducing the impact of air pollution and in solving the problems caused by the deterioration of environmental conditions. When researching objects of cultural heritage, the chemist faces such tasks as: the main constituent material of the objects, its structure, the period of creation, the study of aging and aging processes and the influence of environmental factors. Long-term protection of cultural heritage objects, material stability of traditional and modern materials, impact of air pollution and protection of art objects.

During the last decades, the development of chemistry, the analytical achievements of spectroscopic and chromatographic methods, the growth of the potential of nanotechnologies and nanomaterials, have significantly improved the development of new diagnostic methods of traditional conservation and restoration. In cultural heritage research, the availability and popularity of portable non-invasive tools has led to dramatic positive changes in the conservation and preservation of objects. A new disciplinary vision has emerged that includes chemistry, conservation, archaeological sciences, environmental sciences, physical and engineering sciences. It supports to strengthen the role of cultural heritage as a key factor for a better understanding of history, traditions and culture, as an instrument of community unity, especially in individual and social elements.

What is restoration, conservation, prevention, what do these terms mean and what is the meaning of these terms, where is the limit when making a choice and what is given special importance when making a decision in the process of cultural heritage protection. Restoration - restoration of manuscripts, architectural monuments, works of art, archeological objects and others damaged in the circumstances of the times. It is the act or process of returning an artefact to its original state and position. (Cambridge Dictionary) In his theory of restoration, Cesar Brand describes restoration as “the methodological moment in which a work of art is evaluated in its material form and historical and aesthetic duality, with a view to its transmission to the future”. There are often compromises between maintaining the appearance, the original design, and the ability to change material properties. Therefore, in modern approaches, reversibility is emphasized in the work process in order to reduce problems related to the examination and use of the exhibit in the future. Carrying out restoration it means to renovate. It should also be noted that there will be no justification for preserving the artifact. “Restoration” will not be a term denot-

ing the main work. but as a means to be differentiated from conservation and protection as well as renewal.

The Charter of Venice states that the goal of restoration is to preserve and reveal the aesthetic and historical value of the artefact, based on respect for aesthetic and authentic documents. Restoration can go further than harmonizing an artifact or filling in gaps. These processes are aimed at correcting the defects of the old restoration. For this, we must always remember that a new restoration may unilaterally define specific aesthetic and historical values, or even falsify them. This increases the likelihood of making the same mistake. What was done by the old restoration, whose errors became the excuse for new interventions. Conservation - preservation of historical and cultural artefacts, museum exhibits, protection from deterioration, decay by special treatment and creation of conditions. Conservation is the main principle of artifact preservation. In the conservation process, attention is focused on the protection and care of artifacts kept in museums (and not only). Conservation activities primarily include preventive conservation, ensuring the subsequent damage to the object, researching the artifact, creating documentation, treating and saving the objects. Because of all this, conservation should be given absolute priority over all other measures. Conservation of cultural heritage includes protection of monuments and artefacts using any method that ensures that they are close to their original state. That is, the maximum protection of authenticity. Conservation of cultural heritage is often associated with art collections and museums, and includes the care of this collection, proper management, observation, research, detailed documentation, exhibition, storage.

Cultural heritage conservation uses simple ethical guidelines:

minimal intervention;

Using appropriate materials and reversible methods:

Complete and detailed documentation of the work performed:

prevention - to preserve and protect something in order to prevent damage (Cambridge Dictionary)

The word prevention means to take some kind of preliminary measures in order to avoid an unwanted event later. It includes different methods of impact on cultural objects and monuments, through which it is possible to stop the destructive processes of the exhibit and to minimize the risks arising during its storage and operation. The term "preventive conservation" was established in the 80s and 90s of the last century, its development and establishment is related to the specialists of the Paul Getty Institute and the famous conservationist Peter Waters. The main goal and task of preventive conservation is to stop the processes of destruction and decomposition of the exhibit, while at the expense of minimal intervention. Development of foundations, storages, exhibition halls, libraries and

management systems has a key place in the direction of preventive conservation. In particular, the architecture of the museum building and the layout of the rooms, the technical and material equipment of the storage room, the exhibition hall, and the library. Development and implementation of safety norms, protection system - ensuring protection of lighting, temperature and humidity regimes, chemical analysis and content control of air, protection of cleanliness of storage facilities, norms of behavior of users with the facility, alternative methods of storage and protection of exhibits. All these are the basic and most important principles of preventive conservation listed above.

Renovation - means renewal and conservation, and together with restoration, is an important method of preservation of an artifact. The immediate goal of renovation is to achieve the aesthetic integrity of the artefact in such a way that it becomes new again, while cleaning or re-presenting it through conservation work to "make it visible again" with the filling of missing areas remains the prerogative of restoration. That is why renewal is a highly controversial and cautious process. It is more likely to misunderstand/perceive the term and process than to perform the process itself accurately and fluently. There is an increased risk that the artifact will be processed in a way that compromises its integrity and authenticity. A renewal measure is justified only if it includes actions similar to conservation and it is determined that conservation cannot be implemented.

In order to distinguish between conservation, restoration and renewal, we must emphasize that together they represent a differentiated system of measures for the preservation of an artifact. Conservation, restoration and renewal measures are interconnected. The bottom line is that a conservator must carefully and thoughtfully determine, decide, and then execute where, when, and how decisions are made based on the best interests of the artifact.

The importance of modern awareness-raising - in the matter of cultural heritage protection, the main priority of states and communities in general should be to increase civic awareness. People should not only appreciate the public significance of the artifact, but also take individual steps in this matter. Preventive conservation is accepted and already established in the leading restoration centers, which in itself implies creating optimal conditions for the exhibit in order to preserve it for a long time. Preventive conservation is considered an alternative to mechanical restoration of exhibits. Because in the background of the current natural cataclysms and ecological situation in the world, the issues of protection, preservation and security of the cultural-historical heritage have come forward significantly. In order for restorers to decide on an appropriate conservation strategy and apply their professional knowledge, they must take into account stakeholder views, values, the artist's intention, the meaning of

the work and the physical needs of the material.

The historical monuments and artifacts that have survived to this day are living witnesses of centuries-old traditions. People are more and more clearly aware of the unity of human values and perceive cultural monuments as a common heritage. A shared responsibility for the maintenance of this heritage of future generations has already been recognized. It is our obligation to preserve them and pass them on to future generations (Venice Charter)

And finally, we must mention that considering and correctly understanding the meaning of cultural heritage protection, as well as the protection of cultural heritage itself, is a complex issue and requires constant thinking, judgment and responsible work. It is not a search for one specific formula, but involves the joint and creative work of people from different professions.

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