

Revintage project – Report Activity 1.
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1. Introduction

Report 1 is a part of Activity 1 of the Revintage project. The project describes the conception of the life cycle of interiors' values based on research of three case studies conducted in partner countries: Malta, the Netherlands and Portugal. Each of the three case studies: C1, C2, C3 aims to describe the life cycles of interiors in the heritage context of one of the three partner countries: C1 – case study the Netherlands, C2 – case study Malta, C3 – case study Portugal.

Report 1 contains preliminary research of the Revintage project, and describes patterns of 'heritagisation' of interiors by reviewing interiors from the 1920-1945 era as a sample case study. This research will consider societal values such as use, memory, and identity in addition to aesthetic and historical values. Within this preliminary sample, a case study of the 1920-1945 era interiors provides the basis for understanding possible approaches for the evaluation of more recent postwar interiors that have not (yet) been labelled as cultural heritage. This is why this preliminary study aims to understand the life cycle of values of "living", as well as "dying" interiors in becoming cultural heritage. This report links the process of heritage formation in interiors to the cultural context of the Netherlands, Malta and Portugal. These locations tie to European developments of locally connected significance, use, materials, and identity.

The history and legacy of our interior spaces have received far smaller attention, both from heritage experts and builders, than one would have expected given the time that we spend in them. Part of the reason may have been that it was long considered to be a woman's domain, and therefore less deserving of scholarly attention than the outer, male-dominated world. Yet these domains were a reflection both of our own image, and the image we wished to project to the outer world. Indeed, in many European cultures, it was long a custom to have spaces dedicated to either: a kitchen or living room, somewhat hedonistically filled with those items that made us feel relaxed and comfortable, or a more ostentatious, representational space dedicated to receiving the village priest, the mayor, and other worthies. The first type was used throughout the day, the second often went neglected for months on end. But both were equally important in defining who we were and considered ourselves to be.

Yet these representational spaces, dedicated to special occasions and receiving guests, and other worthies, have received far more attention, both from heritage professionals and art historians, than private interiors and ordinary homes. There is a real danger that we ignore, and let disappear, a unique form of popular European culture. This is particularly true after World War II when a unique set of circumstances in Europe, such as economic, social, cultural shifts, made it possible for people to shape their interiors in a way that differed fundamentally from that of their ancestors. Although this encompassed an integration of prevalent aesthetic

trends, it also integrated older traditions and concurrent but not necessarily design-oriented ideas, founded in religious and cultural developments. The end result was a unique, mostly locally diverse, eclecticism founded in tradition and popular culture. Many of these recent historical interiors are in danger of being lost at a rapid pace. From a conglomerate of unique, local styles we appear to have moved to industrial, global unification. In many cases, older interiors are well protected, but not those from the second half of the last century. They remain important not only for art-historical values, but also for socio-cultural investigation, being intrinsically tied to the cultural identities of the cities, communities and individuals connected to them.

Preliminary desk research into the problem of the rapid disappearance of recent interiors laid the basis for the Revintage project, to build both the hypothesis and research questions for Activity 1. Data in projects such as the EU H2020 OpenHeritage revealed that “The adaptive reuse of buildings and places that have lost their former use is a practice as old as buildings and places themselves. Modernity introduced a self-conscious separation of the present and the future from the past. The cultural relics to be kept in this process were to stand largely as testaments of earlier civilisations rather than as buildings with ongoing social and economic utility. The 1970s and 1980s, and a reaction against post-war modernism, saw the beginning of systematic efforts to re-integrate old places, new uses, and design.”

Preliminary research shows that there is no joint agenda of the stakeholders – heritage organisations, architects, designers, national heritage agencies, researchers of historical interiors, preservation businesses, communities and monument owners – regarding preservation of heritage interiors. This is expressed in the absence of aligned methods and approaches for handling heritage interiors, as well as in the lack of information on the subject accessible to the primary target group – VET sector. These obstacles condition an *ad hoc* approach to the treatment of heritage interiors across Europe.

Preliminary desk research shows that a systematic treatment of interiors of the 1920-1945 period by stakeholders exists, since interiors and fragments of interiors are part of the collections and research remit of organisations, as well as are maintained by communities and individuals. These can originate from ordinary homes, industrial buildings, town halls and shops. They are mainly being preserved in museum depots and it is rare that they are preserved through adaptive reuse across Europe.¹

The preliminary desk research shows that there are at least 80 heritage interiors being preserved in museum depots in the Netherlands.² Most of these interiors and/ or its fragments is preserved as relics of the past with the focus of its historical and architectural

¹ RaadSaam Erfgoedprojecten, CollectieConsult. *Verscholen verleden. Interieurs in Nederlandse museumdepots*, 2019, p.3.

² Ibid. p.3.

values rather than ongoing socio-cultural functions. Some heritage organisations consider various options for these interiors to be relocated and reconstructed, however these methods are more expensive and time consuming than the depot preservation.³ What concerns museums is that there are several obstacles in preservation of interiors. Apart from the costs of preserving it in a museum, museums do not always have room for an entire interior, and partial use of such an interior is often experienced as difficult. An interior alone no longer means much to the current public. It takes an extra effort to collect knowledge on an interior and provide an interpretation to it. The longer interiors remain in the museal depots, the lesser the chance of its relocation and adaptive reuse in the future. It is because as soon interiors are dismantled, the knowledge on its historic preservation, with maintenance of its socio-cultural functions, disappears. As well, its relocation and reconstruction are entangled with big costs. Because the large interiors have been dismantled and are kept in depots in fragments, it takes a great effort to rebuild the fragments back into an interior ensemble. The costs that this entails are a major obstacle to relocation.

On the other hand, the knowledge about interiors being preserved in museal depots remains generally inaccessible to the public. Putting this knowledge more in the hands of the wider public will create possibilities for preservation of interiors including adaptive reuse by a wider circle of stakeholders: architects, designers, monument owners, and monument custodians. These stakeholders will likely wish to save interiors from demolition.

The preliminary research also shows that there is a lack of initiatives to support bottom-up driven heritage interiors adaptive reuse, considered by museal policies and methodologies in the EU. The evaluation of the interiors eligible for adaptive reuse and relocation depends on museal collection policies. These consider whether interiors and / or its fragments can be used in various socio-cultural contexts and museums.

In terms of adaptive reuse and repurposing interiors, different locations can be considered. Three major different categories can be defined: museum setting, monumental setting, and social setting. In a museum setting, an interior is being placed in a space controlled by museum management, that provides the best possible climate control and security measures. In a monumental setting, it is a controlled environment. In a social setting, an interior can be managed with maintenance of its social functions with wide access to the public participation and interaction.

Across Europe, the stakeholder organisations treat interiors *ad hoc*, and there is no unification of their valuation process, nor are assessment methodologies available. This preliminary sample study examines methodologies being used by heritage organisations with an intention to identify factors in the decision-making process regarding the future of historic interiors from the 1920-1945 era, and consideration of diverse stakeholders in this process. The sample

³ Ibid. p.7.

study takes a critical look into the possibilities for the handling, management and adaptive reuse of interiors by various stakeholders, including non-museal, bottom-up initiatives recognised by heritage institutions and those reflected in institutional policies and methodologies.

The Revintage project investigates the life cycle of interiors' values of the 1920-1945 era in the Netherlands, Malta and Portugal. The research question and methodology for Activity 1 are conceived in such a way that the qualitative data gained answers the needs of the primary target group: the VET sector.

2. Target group Activity 1.

A relevant network that is active in the valuation and preservation of pre-war interiors in Malta, Portugal, the Netherlands: researchers of historical interiors at architecture and design faculties of universities; the relevant sections of national heritage agencies; open-air museums and historic house museums, local businesses that preserve interior fragments.

3. Methodology and the research question

There are several conclusions that we draw from the literature review and review of some heritage projects on the subject. These inform our hypothesis, the research question and questions for the interviews with participating sample organisations.

Methodologies, tools and policies for assessment of heritage values are not regularly informed by a single discipline, but rather by multiple. In our hypothesis we assume that as many various values and qualities interiors and built environment can have, as many various disciplines can inform assessment of these values and qualities. In this way, specialists from various disciplines may participate in the compilation of heritage assessment policies and tools. The more diverse the group of stakeholders (including communities and heritage owners) that is invited to participate in decision-making, the more informed the planning of conservation and heritage management can be. Methodologies for the assessment of interiors are most effective when they respond to the needs of various stakeholders in the process.

There is a systematic treatment of interiors of the period 1920-1945 by the target group Activity 1, since interiors and fragments of interiors are part of heritage collections and maintained by communities and individuals. These can originate from ordinary homes, industrial buildings, public buildings and shops. They are usually preserved in museal depots and it is rare that they are preserved through adaptive reuse across Europe.⁴ There is a lack

⁴ Ibid. p.3.

of initiatives to support bottom-up driven adaptive reuse of historic interiors considered by museal policies and methodologies in the European Union. Across Europe, the target group Activity 1 treats interiors ad hoc and there is no unification of the valuation process nor in assessment methodologies.

The project takes qualitative research-based methodology for the sample group case studies descriptions. This methodology is stipulated by the aim to identify and understand contemporary socio-cultural complexities in the field of built environment preservation in Malta, the Netherlands and Portugal. The data gathered for the research will describe subjective insights into organisations' valuation of built environment of the 1920-1945 era, developing and improving valuation methodologies and developing approaches for documenting and sharing knowledge in the field.

This preliminary sample study of the Activity 1 (C1, C2, C3) examines how methodologies are used for the treatment of historic interiors of the 1920-1945 period by the target group Activity 1 with an intention to identify:

- Life-cycles of historic interiors values of the period 1920-1945 defined by heritage organisations;
- Criteria that are being considered in decision making on interiors being preserved in heritage depots, or through adaptive reuse, or being disposed;
- Aesthetic, historical and social values that are considered for the possibilities of adaptive reuse and preservation of interiors in a public, social context.
- Stakeholders that are considered important for the valuation of interiors.

Main research question:

What is the life cycle of interiors' values of the period 1920-1945 and its assessment criteria?

Subquestions:

- What are assessment tools for valuation of the 1920-1945 period interiors?
- What are aesthetic, historic and societal values to qualify and disqualify the 1920-1945 period interiors as cultural heritage?
- What socio-cultural values and stakeholders are being considered for adaptive reuse of the 1920-1945 period interiors?

Sample case studies

In this preliminary research of the patterns of 'heritagisation' of interiors, we will in review interiors from the 1920-1945 era as a case study. The sample group organisations will provide

primary data that form three case studies. Each case study (C1, C2, C3) will describe conditions and methods for systematic treatment of built environment of the 1920-1945 era in each country participating in the research, namely Portugal, Malta and the Netherlands. These case studies will form a representative sample to inform the following research of the Revintage project.

Selection criteria for sample group organisations

For an adequate sample size each case study (C1, C2, C3) will analyse primary data gathered from 4 participating organisations. In total, Activity 1 of the research will feature 12 sample group organisations – participants.

The selection of the sample group organisations for the research survey is motivated by the aim to provide new data on the subject. The composition of the sample organisations aims at confirming or challenge existing assumptions defined in the document's section 6 'Hypothesis', theories defined in the literature review.

The developed selection criteria for the sample cases are defined by the objective to provide a unification in the new qualitatively gathered data that answers the main research question. Selection criteria to identify eligible sample group organisations for the survey, that must:

- Deals with the treatment of interiors of the 1920-1945 era;
- Uses recognised methodology in the preservation and conservation fields for the valuation of built environment;
- Have an objective of its activities to propose and provide practical solutions in preservation of built heritage.

In addition to these criteria, a preliminary desk research was conducted in the online databases of the potential sample group organisations. The research indicated whether the organisations have interiors of the 1920-1945 era under their guardianship and which keywords are used to define them.

The keywords in Dutch for the desk research are as follows: Interieur (interior), betimmering (woodwork), wandbetimmering (panelwork), interieuresemble (interior ensemble), kamer (room), fragment (fragment), zaal (hall), inventaris (fixtures and fittings, furnishings), winkelinterieur (shop interior), lokaal (room, chamber).

Sampling procedure

The project team has composed an official letter of intent for organisations-respondents to participate in the survey. The letter of invitation contains information about the research and its aims and objectives. Senior professionals and project leaders from the selected

organisations who are responsible for the interiors' collections and/ or the knowledge on it will be contacted by e-mail. The e-mail will include a letter of intent, a questionnaire form to complete and information on the deadline. The sample group organisations will be requested to complete an online questionnaire consisting of approximately 20 questions which should take approximately 10-12 minutes to complete.

The questionnaire for interviews includes a number of sections addressing:

- Collection policy, restoration, depot policy, historical research;
- Methodological tools for valuation of built environment;
- Potentials of historic interiors for musealisation and adaptive reuse;
- Stakeholders in the process of handling of historic interiors;
- Accessibility of knowledge held by the organisation;

Approaching backlogs

The research group acknowledges that there can be delays in getting responses from the potential sample group organisations, that can be explained by several reasons, including understaffing, difficulties in obtaining the requested from collection registration systems, busy agenda etc. In cases where responses to the questionnaires are significantly delayed, participating sample organisations can be offered a live/online interview of 20-30 minutes as an alternative. The data gathered from the live/ online interview should be transcribed and digitized afterwards, which falls under responsibility of a researcher. In the case of live/ online interviews, the respondents – sample organisations – will spend less time in digitising their answers, than in the case of questionnaire. In any case, it is strongly advised to use the questionnaire to be prepared by Quiosq to ensure the aligned methodology to all data for C1, C2, C3.

Ethical Considerations:

The research takes into account that there is no unified typology of heritage values in the participant countries nor used by the stakeholders of the project. This means that various stakeholders understand, describe and assess various heritage values in different ways. In addition, this values assessment changes over time along with changes in significance of particular types of heritage. This research acknowledges subjectivity of the stakeholders in assessment of heritage values which makes it challenging to build a clear framework for describing it.

4. Glossary

To provide a necessary unification to the research terminology and methodology, it is foremost important to define what is understood by several terms used in this document.

Interior:

“An interior is the combination of one or more spaces: structure, interdependencies and spatial dependencies, the finishing of those spaces, such as walls, floors and ceilings and the fixed components, such as doors, fireplaces, installations and built-in furniture as well as the movable property such as furniture and loose wall decorations. A separate fragment without further connection with the interior, such as a fireplace, is excluded.”⁵

Values:

“Value suggests usefulness and benefits. Heritage is valued not as an intellectual enterprise but because (as one aspect of material culture) it plays instrumental, symbolic, and other functions in society.”⁶

Cultural value:

“The meanings, functions, or benefits ascribed by various communities to something they designate as heritage, and which create the cultural significance of a place or object.”⁷

Social value:

“Range of qualities for a place such as spiritual, traditional, economic, political, or national qualities which are valued by the majority or minority group of that place. Social values include contemporary cultural values”.⁸

Stakeholder:

A person or group of people who is involved, relevant to the process of interiors treatment, and has interest in it. The following stakeholders are relevant to the research: heritage owners, heritage managers, insurance companies, researchers and relevant architecture and design faculties of universities, relevant sections of national heritage agencies, museums, archives, local businesses that treat interiors and its fragments.

Preservation:

“Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.”⁹

⁵ Hulpmiddel bij de waardering van het historisch interieur, RCE, 2011, p. 2.

⁶ RaadSaam Erfgoedprojecten, CollectieConsult. *Verscholen verleden. Interieurs in Nederlandse museumdepots*, 2019. p.3.

⁷ ICOMOS - NARA + 20: *On Heritage Practices, Cultural Values, and the Concept of Authenticity*, 1994.

⁸ *Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador* - Getty Conservation Institute 2009.

⁹ ICOMOS. The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 2013; Incorporated Peter Marquis-Kyle: Brisbane, Australia, 2013.

Conservation:

“An umbrella term to mean all the processus of looking after a place so as to retain what is important about it or its cultural significance. These actions include repair, restoration, maintenance and in some instances, reconstruction.”¹⁰

Adaptive reuse or adaptation:

“Modifying a place to suit proposed compatible use. Modification is acceptable only when the adaptation has a minor effect on the cultural significance of a place, and adaptation should include a minimum change to a significant fabric, achieved only after considering options.”¹¹

5. Key concepts on preservation and adaptation of build environment

In order to develop an appropriate research approach to case studies and ensure solid academic grounding for the cases analysis, the investigation includes a review of the recent discourse in Europe related to the research subject. The literature review will briefly introduce general historic approaches in preservation of built environment and introduce a few contrasting approaches for the assessment of built environment. The review will focus on the subject of adaptive reuse of heritage where social-cultural values of heritage and consideration of diverse stakeholders is emphasised, next to its aesthetic and (art)-historical values. The social-cultural values of built environment give cultural identities to the cities, communities and individuals. At the same time, aesthetic and (art)-historical values make built environment worth to preserve as evidence of a historic time. The theoretical framework for describing various values and methodologies for evaluating these will guide the interpretation of the new data gathered through a questionnaire for the case studies C1, C2, C3.

Before starting with the description of heritage values of built environment and analysis of methodologies and policies that define and describe these, we shall start with a brief introduction of the key concepts of preservation and adaptation of built environment. The introduction of the key concepts will present an overview of the different approaches to preservation and maintenance of built environment which lay foundation for the establishment of institutional concepts, policies and methodologies for interiors preservation. This short overview will guide our inquiry about the life cycle of values of interiors as defined by contemporary international methodologies and policies.

The general lexicon, terminology and key theories related to modern conservation, restoration, maintenance, adaptation of heritage budlings and built environment have been

¹⁰ Ibid.

¹¹ Ibid.

formed in the 19th century.¹² The key theories that have been developed in the 19th and 20th century form three groups of movements which principally present contrasting approaches towards handling of built heritage:

- stylistic restoration
- conservation (anti-restoration)
- restoration-conservation.

Most of these theories reflect on the maintenance of tangible heritage and limit any interventions to it.

The 19th century saw a controversial debate between advocates for stylistic restoration of built heritage on one side, and advocates for conservation of built heritage. Stylistic, faithful restoration understands restoration of original style of built heritage. Some theorists in the field used alternative terms such as ‘historicist reconstruction’. Advocates for stylistic restoration, such as, Eugene Emmanuel Viollet-le-Duc (1814-1879), believed that the method of building to the original state as its architect intended, minimalizing any alterations prevents the unavoidable process of decay. The theory and method of restoration in the 19th-20th centuries prioritised replacement of some parts of heritage when necessary. Over time, the theory of stylistic restoration received considerable criticism, with the main argument that it can result in the falsification of history.¹³ At the same time, some other theorists were arguing advocating for the method of anti-restoration during the 19 and 20 centuries: preservation of the original design of buildings with an emphasis on the original context and history. One of such major thinkers, John Ruskin (1819-1900), has been advocating for a regular maintenance of heritage through direct intervention, in order to prevent its decay – a theory that has laid the foundation for the contemporary concept of conservation.

As the result of these theories of heritage preservation, the contemporary concept of restoration refers to the treatment of historic relics as: ‘Returning the existing fabric of a place to the known earlier state by removing accretions, or reassembling existing components without the introduction of a new material.’¹⁴ Whilst contemporary concepts of conservation encompass a range of activities aimed at preservation of cultural heritage. These activities are not only technical, they can precede and follow physical intervention to heritage. Although the conservation theories developed in the 19th focused on the immediate concern of restoration and conservation of tangible heritage, all of these approaches in treatment of

¹² Yazdani Mehr, Shabnam. 2019. "Analysis of 19th and 20th Century Conservation Key Theories in Relation to Contemporary Adaptive Reuse of Heritage Buildings" *Heritage 2*, no. 1: 920-937. <https://doi.org/10.3390/heritage2010061>

¹³ Yazdani Mehr, Shabnam. 2019. "Analysis of 19th and 20th Century Conservation Key Theories in Relation to Contemporary Adaptive Reuse of Heritage Buildings" *Heritage 2*, no. 1, p. 923.

¹⁴ ICOMOS. The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 2013; Incorporated Peter Marquis-Kyle: Brisbane, Australia, 2013.

built environment have reflected to some extent on heritage encompassing socio-cultural values. This paved the way to forming in the 20th century a more holistic theories on adaptive reuse as an approach to heritage protection.

One of the two important international conservation policies have been established in this regard. After the First World War, the International Museum Office established has introduced first international that encouraged modern conservation policy – The Athens Charter (1931). It has introduced seven solutions to restoration and preservation of built environment, criticising ‘stylistic restoration’ and emphasising the need of permanent maintenance. The Athens Charter only indirectly addressed permanent maintenance through adaptive reuse as a way of making a building usable and preventing its decay.¹⁵

The aftermath of the Second World War gave a major impulse to the development of international modern conservation policy. The term ‘historic’ that since the 19th referred to antique and medieval buildings, was reconsidered in the post-war world.¹⁶ During the 1960s, architects and conservators have been developing and considering range of values and typologies of build heritage in heritage preservation and conservation. The second major heritage conservation document of the century – The Venice Charter – revised the 1931 Athens Charter. In this regard, it has distinguished and defined maintenance of tangible heritage though conservation on one hand, and preservation of heritage through restoration of its historic and aesthetic values on the other. For the first time, it introduced adaptive reuse as a form of conservation practice.¹⁷ The document defines community as a driving force for the efforts of heritage conservation. This policy and joint efforts of the post-war era scholars emphasised socio-cultural values and social meaningfulness of the built environment in the conservation in terms of adaptation efforts.¹⁸

Overall, all of the described theories have considered adaptive reuse of built heritage. However, in practice, the traditional modes of assessing heritage significance heavily rely on evaluation and documentation of aesthetic and (art)historical, archaeological values that are applied in interdisciplinary ways of heritage treatment. The described theories are directly reflected in contemporary methodologies and approaches for handling built heritage.

As a theory and practice, adaptive reuse was formalised in the 1970s. In architecture, the term came to refer to repurposing an existing structure for new functions and use. Certainly, the practice of converting old buildings for new uses and functions has been applied in the past *ad hoc*. However, re-evaluation of this practice after the Second World War with the focus on protection heritage values and consideration of social values, built environment

¹⁵ Yazdani Mehr, Shabnam. 2019. "Analysis of 19th and 20th Century Conservation Key Theories in Relation to Contemporary Adaptive Reuse of Heritage Buildings" *Heritage 2*, no. 1, p. 927.

¹⁶ Ibid. p.929.

¹⁷ Ibid. p. 929.

¹⁸ Ibid. p. 929.

holds, has in this regard initiated systematic practical policies, legislation and efforts. The modern practice of adaptive reuse places an emphasis on such important factors as structural durability of old buildings, the context of urban environment, the senses of belonging and memory formation attached to heritage etc.¹⁹ The contemporary practice of adaptive reuse considers many other factors in the methodologies of evaluating physical surroundings, such as economic values, technology, fashion and continuity in use.

There are also needs of society and communities that recognise values and importance of physical spaces and can advocate for its functional maintenance and/ or adaptation. These factors influence decision-making of heritage organisations involved in preservation of heritage regarding on what approaches to use: from keeping physical spaces intact (in situ or in museal depots), to community-driven preservation to changing functions of built environment for other uses.

In contemporary sense, adaptive reuse is being distinguished in two forms: within-use adaptation (building adaptation based on its primary function) and across-use adaptation (extensive adaptation in the form of functional changes).²⁰

6. Understanding the life cycle of interiors' values

This research departs from the idea that cultural heritage is multi-valued. Different stakeholders attach different values, meanings and significance to it. These values are always contingent and subjectively assigned to cultural heritage, they are not fixed concepts and always change during historical periods and depending on various contexts. Depending on the methodologies for cultural heritage evaluation these different values and significance of heritage can be considered or dismissed. Values can be understood with reference to social, cultural, historical and special contexts of cultural heritage and are articulated through the subjective lens of heritage organisations and stakeholders of the heritagisation process: heritage owners, managers, communities, general public, researchers, conservators. Attributing values to heritage shapes the decision-making during the conservation process and the overall future of historic interiors.

The research on values and economics of cultural heritage that was started by Getty Conservation Institute in 1995 has showed that there is lack of recognised and widely accepted methodologies for cultural values. As well as there is lack of alignment between comparing the results of economic and cultural values assessment.²¹ *Cultural significance* of heritage item is defined by values that are attributed to it and makes the item worth to be preserved. Up until recently only values of defined by experts – (art) historians, conservators,

¹⁹ Ibid. p. 930

²⁰ Ibid. p. 931.

²¹ Ibid. p. 3.

archaeologists, architects, designers etc. – were considered in the process of conservation of heritage. From the last decades of the 20th century the conservation field became more inclusive by considering opinions and criteria of the stakeholders in the process of heritage assessment. The more democratic heritage assessment process is, the more complex it is. Understanding, articulation and documentation of various heritage values entails the development of complex strategies and methodologies that inform more sustainable decision-making on heritage preservation. In terms of policies, methodologies and strategies there is still little known about how to assess a wide range of heritage values and include wide range of stakeholders in heritage conservation and management processes.²² The research into heritage values assessment by the Getty Conservation Institute revealed that there are overall two major approaches to the process, where: a) one kind of value is considered primary in comparison to others; b) all values are ‘calculated’ into ‘significance’ of a heritage value.²³ In the case of the first approach, the major pitfall is that any values can be considered secondary and one discipline that informs the assessment can predominate all others.²⁴ With the second approach, different values can get ‘lost’ behind one notion of significance and therefore be neglected in consideration. Up until now there is no unified typology of heritage values that would serve as guidance for heritage assessment. Characterising values ascribed to heritage change over time and are always subjectively understood by different stakeholders (see Table 1 for reference). Values are critically understood and weighted by heritage formation concepts, yet it is not always clear what range of values is being weighted by European conservation methodologies and policies what in the end has a practical effect on heritage preservation and maintenance.

Table 1 Summary of heritage value typologies devised by various scholars and organizations (Reigl 1982; Lipe 1984; for the Burra Charter, Australia ICOMOS 1999; Frey 1997; English Heritage 1997).

Reigl (1902)	Lipe (1984)	Burra Charter (1998)	Frey (1997)	English Heritage (1997)
Age	Economic	Aesthetic	Monetary	Cultural
Historical	Aesthetic	Historic	Option	Educational and academic
Commemorative	Associative-symbolic	Scientific	Existence	Economic
Use	Informational	Social (including spiritual,	Bequest	Resource
Newness		political, national, other	Prestige	Recreational
		cultural)	Educational	Aesthetic

*Table 1. Summary of heritage value typologies devised by various scholars and organisations.²⁵

²² Ibid. p. 5.

²³ Ibid. p. 8.

²⁴ Ibid. p.8.

²⁵ De la Torre, Marta, ed. 2002. *Assessing the Values of Cultural Heritage: Research Report*. Los Angeles, CA: Getty Conservation Institute, p. 2. Accessible online: http://hdl.handle.net/10020/gci_pubs/values_cultural_heritage

For the purposes of this research, it is important to understand which heritage values are being recognised by methodologies and policies that are used for valuation of interiors. This report departs from the idea that preservation and conservation are not only technical disciplines but also sociocultural practice that underlines any interventions to and planning on heritage. In the context of this report, it is important to examine whether valuation methodologies and policies contain any consideration of environments and contexts that surround built heritage: geographical, social, cultural, economic, managerial which can affect conservation strategy. It is apparent, that the conceptual complexities of the heritage values assessment and analysis make it nearly impossible to outline life cycle of such values. This research merely aims to provide sampling of the life cycles of values of historic interiors in Europe to tackle the issue of its preservation in Europe.

A life-cycle point of view on values allows us to analyse and reconsider the conservation plan and management of historic interiors according to changes in its particular values significance to stakeholders. It suggests that preservation of historic interiors and general consideration of new uses and purposes for it is intrinsically sustainable from the cultural point of view.²⁶ However, consideration of ever-changing needs of built heritage users and adaptation of historic environment to these needs frequently is in conflict with the concept of its musealisation and heritagisation, that can discontinue its social use. A lifecycle-oriented approach considers all values that are significant to the stakeholders at a particular period of time which allows us to outline a lifespan of a historic interior.

Historic interiors connect people in different way what we can see in the projects for preservation, maintenance and valuation of interiors with involvement of wide range of stakeholders. Various stakeholders and generations of people are connected to interiors and built environment through a number of values assign to it. For most owners and communities these are environments that are about shared stories, memories, and experiences. These stories and memories are being passed on to future generations and form places and communities' identities. It is the responsibility of heritage organisations to provide methodologies to recognise these values for preservation of historic interiors in the way that is meaningful and sustainable for the stakeholders. As well as involve wide range of stakeholders in the process of heritage preservation. Owners, architects, craftsmen often hold valuable knowledge on the built environment history. They are the ones who were dealing with construction or refurbishment of places and related to it documentation and drawings. Once interiors are musealised such knowledge and documentation are often lost and therefore the interior's the living connection to the past and its contexts is interrupted.

²⁶ V. Cinieri, E. Zamperini. *Lifecycle approach for widespread built heritage: potentialities and criticalities*. In Proceedings of the Online Conference Built Heritage 2013, Monitoring Conservation and Management, Milan, Italy, 18–20 November 2013; Boriani, M., Gabaglio, R., Gulotta, D., Eds.; p. 1129.

Contemporary methodologies of evaluation of historic interiors vary per region and have range of purposes. In this report we concentrate on the those which are relevant to heritage fields in the Netherlands, Portugal and Malta.

6.1. Preservation of built environment in the Netherlands

In the Netherlands, valuable interiors are not always legally protected. Individual cultural objects with extraordinary cultural value are protected by the Cultural Heritage Preservation Act, while buildings are protected by receiving a status of a heritage monument. In these national preservation approaches, on the practical level: interiors without assessment and maintenance by owners and custodians, do not receive a systematic national protection.

In order to place realistic values on historic built structures, European national heritage agencies develop methodologies for heritage evaluation, including historic interiors. These methodologies are being used by the stakeholders in the preservation process: heritage organisations, restoration companies, communities etc. However, these are not normative and do not function within legal protection framework. These are also not intended to establish the economic and commercial value of interiors. Rather, they are meant to guide stakeholders – owners, guardians, conservators, monument keepers, (interior) architects, interior historians, researchers, students – in the evaluation process. Tools such as the brochure *Tool for valuation of historical interiors* (2011), published by the Cultural Heritage Agency of the Netherlands (Rijksdienst voor het Cultureel Erfgoed or RCE), provides assistance in making decisions about restoration, conservation, climate conditions, security and public accessibility of an interior. Its main aim is to evaluate an interior subjectively following a standardised process using explicit criteria, answering a research question and, as an end goal, establish and describe ‘significance’ or ‘value’ of an interior.²⁷ This tool explains the process of historic interiors evaluation step by step: from introduction and stating a research question, to gathering all information, to putting together evaluation team, to establishing assessment criteria.

The research question for the evaluation is based on understanding what is precisely being evaluated: interior, interior with a building, interior with an environment around it. It distinguishes two levels on which a comparison of values can take place: an internal and an external. By an internal valuation a comparison of various interiors takes place within one organisation. By an external evaluation a comparison of interiors takes place on an (inter)national, regional or local level. An external evaluation is only relevant when it is wished to establish a significance of an interior/ a house in comparison to another comparable interiors or houses.

²⁷ Rijksdienst voor het Cultureel Erfgoed. *Hulpmiddel bij de waardering van het historisch interieur*: RCE, 2011, p. 2

This publication lists several criteria that distinguish interior as cultural heritage. These comprise *primary criteria* (historical values, artistic values, social values, research values) and *comparative criteria* (condition, ensemble, provenance, rarity, amenity or experience complied values, usefulness). Most relevant for this report social values fall under primary criteria.

The brochure includes a number of practical examples to illustrate the evaluation process. This report will concentrate on practices, that consider participation of various stakeholders central to the conservation and adaptive reuse efforts in treatment of historic interiors. Apart from the development of methodologies for valuation of historic interiors, since 2011 the RCE organises a special forum – informal, interdisciplinary and interactive platform – by and for people who are involved in management and conservation of monumental historic interiors. The platform aims to share theoretical and practical knowledge on a variety of subjects in which monumental interiors a focus point in order to improve management and conservation of monumental interiors. The programme committee organises meetings twice a year discussing restoration-technical, historical, policy-related, theoretical or practical aspects of management and conservation of monumental interiors.²⁸

For instance, the *Tool for valuation of historical interiors* (2011) since its publishing has been applied to a number of heritage projects. One of such recent projects is “Future of historical interiors in Achterhoek” (“Toekomst voor historische interieurs in de Oost Achterhoek”) – implemented in 2019 by the Gelders Association (Gelders Genootschap), is an initiative of the municipalities of Aalten, Oost Gelre en Winterswijk in the province of Gelderland in the Netherlands.²⁹ The non-profit Gelders Association, for instance, is represented by 55 member municipalities, of which 51 in Gelderland, 3 in Limburg and Oss in North Brabant. The Achterhoek project was implemented by a team – consisting of Roger Crols, Nick van den Berg and Marlieke Damstra – and was supported by a team of registrars. The purpose of the project was to draw attention to this type of heritage in the region. The project’s aim is to make the future of historic interiors in the region feasible, clear and long-term in terms of finding the balance between sustaining its cultural-historical values and the contemporary urgency to adapt it to the present time needs.³⁰ The project team has departed from the definition of interiors provided by the RCE in the *Tool for valuation of historical interiors* (2011). Building on this definition, the project aimed to understand interiors in broad

²⁸ Cultural Heritage Agency of the Netherlands website. ‘Interieurplatform’.

<https://www.cultureelerfgoed.nl/onderwerpen/interieurs/interieurplatform>

²⁹ Geldersgenootschap website. ‘Toekomst voor historische interieurs in de Oost Achterhoek’

<https://www.geldersgenootschap.nl/projecten/toekomst-van-historische-interieurs-in-de-achterhoek.aspx>

³⁰ Ibid. <https://www.geldersgenootschap.nl/projecten/toekomst-van-historische-interieurs-in-de-achterhoek.aspx>, accessed on 30.06.2022;

contexts: including furniture, structures, walls, floorplans and structures, finishes, purposes of a interiors and how people move through an interior.³¹

To accommodate the valuation of various values and futures of interiors, the project has been including owners, municipalities and professionals in accumulation information about interiors. The project was informed by the collaboration with several knowledge partners on different levels: historical societies, local organisations, and VET organisations such as Cibap Vocational School for Design, the national heritage agency – RCE, and the Radboud University Nijmegen. Municipalities play a prominent role as a source of information as owners contact them with questions about their interiors. These questions are answered by heritage advisors by municipalities, or being passed to specific organisations as the Gelders Association or Monuments Guard Gelderland (Monumentenwacht Gelderland). Such local organisations, promoting cultural heritage of the region, organise informational meetings to discuss technical side of preservation and development of built environment.

During the first phase of the project, interiors have been photographed and inventoried on a large scale. This overview was meant to provide new information about what characterizes the region. With this overview municipalities are better informed to support owners in their requests for preservation of interiors.

The team has emphasizes the cornerstone role of the stakeholders in the process of heritage assessment and preservation, as various groups of people attach various values and meanings to (soon to be) heritage. In this manner, the project has recognised that not only interiors' elements and structures tell different stories but also its owners, users, managers, architects and designers. Stakeholders connect different memories, experiences and stories to these spaces and often carry the knowledge on its history, (re)construction and maintenance. In this way, the second phase of the project aims to collect various stories about interiors, living and working culture in the region.³² The team has been publishing invitations on social media for owners to share their experiences with restoring historic interiors for the project.

Series of workshops were organised for owners and managers of historic buildings where typical for Achterhoek interiors restoration techniques and crafts have been discussed and taught.³³ First series took place in autumn of 2020 and were dedicated to the theoretical side of the development of the Gelderland interior from approximately 1850 to 1970. The first series were conceived around the themes of materials and finishes (stucco, painting, wood, floor, tiles), research on colour in architecture and sustainability. Second series of online

³¹ Ibid. <https://www.geldersgenootschap.nl/projecten/toekomst-van-historische-interieurs-in-de-achterhoek.aspx>, accessed on 30.06.2022;

³² Erfgoedooostachterhoek website. "Waardevolle interieurs 'Een toekomst voor historische interieurs in de Oost Achterhoek'", <https://erfgoedooostachterhoek.nl/projecten/waardevolle-interieurs/>; accessed on 30.08.2022;

³³ Ibid. <https://www.geldersgenootschap.nl/projecten/toekomst-van-historische-interieurs-in-de-achterhoek.aspx>, accessed on 30.08.2022;

lectures of 2021 discussed a practical side of interiors preservation: restoration practice, technical and stylistic developments of materials such as stucco, glass, and the use of colour.

Assessment of historic interiors can be generally summarised by the major steps: identification of issue/ heritage, elicitation and elaboration.³⁴ The above-mentioned methodologies and tools for evaluation of interiors examine heritage cultural values. Evaluation of cultural values assists in weighting importance of heritage for the stakeholders: heritage user groups and general public. This evaluation assists in making decision on accessibility, protection procedures, priorities in management and maintenance of interiors.

6.2. Preservation of built environment in Portugal

Currently, no systematic policy for preventive conservation of built cultural heritage has been developed in South-West Europe. Most sources and efforts in this respect are directed to address listed cultural heritage, whereas conservation policies deal mostly with conservation and restoration and are applied when there is a severe damage to heritage.³⁵ Efforts aimed at long-term maintenance and adaptive reuse and appropriate conservation take place ad hoc.

In Portugal, mechanisms of legal protection of cultural heritage are framed by the Constitution (Art. 78) and such documents as the Lei de Bases do Património Cultural 107/2001 (and following 2009 amendments). The last establishes political basis and judicial regime for cultural heritage protection, according to which the State has the duty to protect cultural assets. On the national level, The Directorate-General for Cultural Heritage (Direção-Geral do Património Cultural, or DGPC) is responsible for implementing the Law on Cultural Heritage by managing the cultural heritage in mainland Portugal. The DGPC develops guidelines and strategic plan for implementation of national policies in the field of cultural heritage. It defines rules and procedures and take binding decisions concerning safeguarding, conserving, restoring and enhancing movable and immovable cultural heritage (and its protection areas), including museum practices and safeguarding of intangible cultural heritage.

Cultural assets in Portugal are divided into the categories of Monuments, Group of Buildings and Sites and can be declared of national, public or municipal interest. The protection system is based on a classification and inventorying cultural heritage in their respective registers as

³⁴ Deliverable 1.2 Work Package 1. Mapping of current heritage re-use policies and regulations in Europe. Complex policy overview of adaptive heritage re-use. December 2019. OpenHeritage: Deliverable 1.2 (Report). Ref. Ares(2019)7896005 - 23/12/2019, p. 144.

³⁵ Morais, Maria José & Masciotta, Maria & Ramos, Luís & Oliveira, Daniel & Azenha, Miguel & Pereira, Eduardo & Lourenco, Paulo & Cunha Ferreira, Teresa & Monteiro, Paula. (2019). A proactive approach to the conservation of historic and cultural Heritage: the HeritageCare methodology. 10.2749/guimaraes.2019.0064, , p. 64.

an administrative act.³⁶ Classification of cultural heritage assets recognises its cultural values and an inventory composes a systematic collection of cultural assets at a national level.³⁷ Once immovable property is recognised and listed, or awaiting to be listed, the municipalities activate protection zones to safeguard heritage according to the ‘Safeguard detail plan’ (‘Plano de pormenor de salvaguarda’).

The DGPC states that any interventions to built environment and landscape architecture should bear in mind uniqueness of values and expressions that heritage holds, such as historical, urban, architectural, ethnographic, social, industrial, technical, scientific and artistic.³⁸

In general, there are no specific regulations for enforcing or stimulating adaptive reuse of built environment. In 2017, was launched the ‘National Emergency Programme for cultural heritage’ (‘*Programa Nacional de Emergência do Património Cultural*’), (Lei n. 114/2017, 2018 State budget, Art. 205)– a program for monitoring and analysing cultural heritage conditions, assessing future interventions.³⁹ It is mainly concentrated on conservation and safeguarding of cultural heritage.

On the one side, growing interest in heritage and its values among the public and communities supports mobilisation of stakeholders in adaptive reuse efforts. However, the development of stakeholders-oriented projects and policies in maintenance and adaptive reuse of built environment is still rare in Portugal.⁴⁰ Public participation is being prioritised at the moment by strategies of some municipalities in Portugal, such as ‘Plano Director Municipal de Lisboa’ (2020).⁴¹

On the other side, owners and stakeholders can be reluctant to invest in preventive conservation and maintenance of built environment.⁴²

³⁶ Deliverable 1.2 Work Package 1. Mapping of current heritage re-use policies and regulations in Europe. Complex policy overview of adaptive heritage re-use. December 2019. OpenHeritage: Deliverable 1.2 (Report). Ref. Ares(2019)7896005 - 23/12/2019, p. 145.

³⁷ Ibid. p. 145.

³⁸ An Empirical Investigation of Architectural Heritage Management Implications for Tourism: The Case of Portugal. Shahrbanoo Gholitabar, Habib Alipour, Carlos Manuel Martins da Costa. Sustainability 2018, 10, 93; doi:10.3390/su10010093, p.64.

³⁹ Deliverable 1.2 Work Package 1. Mapping of current heritage re-use polices and regulations in Europe. Complex policy overview of adaptive heritage re-use. December 2019. OpenHeritage: Deliverable 1.2 (Report). Ref. Ares(2019)7896005 - 23/12/2019, p. 146.

⁴⁰ Ibid. p. 146.

⁴¹ Ibid. p.146.

⁴² An Empirical Investigation of Architectural Heritage Management Implications for Tourism: The Case of Portugal. Shahrbanoo Gholitabar, Habib Alipour, Carlos Manuel Martins da Costa. Sustainability 2018, 10, 93; doi:10.3390/su10010093, p. 65.

One of the objects that received attention in Portugal for conservation and restoration is tiles. Conservation and restoration in Portugal are relatively recent practices because for a long time it was considered a minor art. The growing interest in and appreciation of this heritage is based on the contribution of João Miguel dos Santos Simões, who promoted the tile in Portugal and abroad, and on the recent candidacy of tiles as a World Heritage Site.

The conservation and restoration interventions in the tiles were conditioned, for a long time, due to the low value attributed to the Decorative Arts. Within the tiles, the works of artistic creation are more easily accepted for their individuality while the industrial tiles, decorated by repetitive techniques through stamping or stamping, are not so easily recognized. However, if both semi-industrial tiles and historic panels are integrated into constructions, and if this is considered an architectural work, then everything that integrates it and the outer space where they are located deserve the respect due to their cultural heritage (Mimoso & Chaban, 2016).

The historical value of the tile is also important and has several aspects: historicity (because it is old), it represents the work of an artist, it bears witness to the technology and cultural development of an era and it bears the marks of time.

For many years this heritage was under the responsibility of civil construction and due to lack of knowledge, many mistakes were made – total or partial removal of tile sets, as well as the removal of partially deteriorated tiles, replaced by replicas, sometimes of lower quality. Gradually, the tile factories took over the restoration work of this heritage. Professional training in tile conservation and restoration was developed primarily at a technical-professional level and little at a higher education level. Currently, as will be done in activity 2 (survey carried out on where training in conservation and restoration can be taken), there are already many undergraduate, master's and even doctoral courses. There is even an Association of these professionals (Associação Profissional de Conservadores – Restauradores de Portugal - <https://arp.org.pt/>).

Currently, tile conservation and restoration interventions are usually carried out by conservation and restoration companies with specialized technicians. Interventions are often guided by the repetition of methodologies, which are not always accompanied by a correct diagnosis of the causes of degradation. Little is known about the tile's behaviour in the face of different degradation factors, and preliminary laboratory analyses for tile conservation and restoration interventions are not frequent.

At Porto city, to help citizens with the restoration of the interiors as tiles are concerned, the tone hall decided to create a Material Bank - <https://museudacidadeporto.pt/estacao/banco-de-materiais/>; <https://repositoriodemateriais.pt/>. In this space citizens can see decorative and constructive elements from the buildings in Porto, such as tiles, namely Hispanic-Arab

examples and a great diversity of patterns from the 17th to the 20th centuries, as well as a significant set of stucco pieces from the Avelino Ramos Meira Workshop, one of the most prestigious of its kind and the last to close in Porto. The Material Bank also has a set of toponymic plates collected on the public road, various wooden, iron and stonework artefacts. These materials are available for people to restore their houses / interiors, preserving the original trace. This Material Bank also promotes the circular economy and sustainability.

The innovative character of the Materials Repository and its relevance in the context of Circular Economy and Sustainable Urban Rehabilitation has been recognized by several entities, having even been referenced as an example in the Action Plan for the Circular Economy in Portugal 2017-2020 (PAEC) of the Ministry of the Environment.

6.3. Preservation of built environment in Malta

Legislation in cultural heritage and planning was introduced in Malta majorly after it has attained its independence in 1964. Maltese legislation in cultural heritage is majorly influenced by the British and Italian systems of governing cultural heritage (Cefai 2012, 60; Formosa 2019, 8). The aftermath of Second World War shifted attention of the Maltese government to urgent physical reconstruction of the cities, rather than developing legislation and policies in the field of cultural heritage (Cefai 2012, 66). The development of the new urban areas entailed delay in conservation and maintenance of historic buildings and its consequent decay. Since the 1925 Antiquities Protection Act, the Minister of heritage has the power for redevelopment of historic buildings, which is stated as well in the 2002 Cultural Heritage Act. In the 1990s a number of important developments in the field of conservation and management of built heritage took place in Malta, that were aligned with international legal instruments and standards.⁴³ For instance, the 1992 Development Planning Act (PA) has established a Planning Authority as the regulatory body to manage development and established important conservation measures for of built heritage in a broader context of development.⁴⁴ The Cultural Heritage Advisory Committee (CHAC) – a designated statutory advisory consultee to The Planning Authority, chaired by Superintendence of Cultural Heritage, has been set up to advise on interventions on historic buildings to ensure the protection and accessibility of cultural heritage in accordance with the Cultural Heritage Act 2002. The Act also requires the Superintendence of Cultural Heritage to compile a National Inventory of cultural property of Maltese islands.⁴⁵

The Planning Authority (PA) and the Superintendence of Cultural Heritage (SCH) are the principal entities regulating the restoration and preservation of built environments. While the

⁴³ Pace, A. Malta. In: Pickard, R. (Ed). Policy and Law in Heritage Conservation . London : Spon Press, 2001, p. 243.

⁴⁴ Development Planning Act 1992, 9; Analysing Cultural Heritage within Maltese Planning Procedure, p. 9

⁴⁵ Parliament Malta, Superintendence of Cultural Heritage, "Annual Report 2016", 2016. Accessible online: <https://www.parliament.mt/media/88791/08699.pdf>. Accessed online on 11.08.2022.

PA focuses on preserving the structure and character of built infrastructure, the Superintendence of Cultural Heritage oversees caring for movable and immovable heritage in built environments. The PA does not manage movable interiors but rather looks after the interior spatial configurations of buildings. Both institutions rely on national legislation such as the Cultural Heritage Act, established in 2002 and the Structure Plan, written in 1990. Alongside national regulations, both entities adhere to international charters and laws on cultural heritage.⁴⁶

The Cultural Heritage Act is the main legislation to protect all cultural heritage. The built environment might be covered under the Cultural Heritage Act insofar as it is older than 50 years or it is “an object of cultural, artistic, historical, ethnographic, scientific, or industrial value, even if contemporary, that is worth preserving”.⁴⁷ Additionally, the Structure Plan of 1990 protects built environments under the establishment of Urban Conservation Areas (UCAs). Heritagization of buildings can occur when they are scheduled for restoration under a grading system or are protected as part of UCAs.

According to the Urban Conservation Areas policy UCO 7, buildings in Malta are to be graded and scheduled according to the degree of historical or architectural interest. The grading systems dictate their level of preservation. Any alterations to the exteriors or interiors of grade 1 buildings are not allowed unless it is for scientific restoration purposes. Alterations to internal structures are permitted only to keep the facility in active usage. Alterations to the interiors of grade 2 buildings are allowed insofar they are “carried out sensitively and causing the least detriment to the character and architectural homogeneity of the building”.⁴⁸

Buildings are considered, after expert analysis, of outstanding historical value if they contain rare features.⁴⁹ However, few buildings of the 20th century are on the list of grade 1 buildings.⁵⁰ There is no information published on the criteria to determine the grading of a structure.

Nevertheless, buildings graded 1 or 2 can undergo restoration work. Under the Cultural Heritage Act, restoration work is considered “highly specialised activity to conserve the integrity of cultural heritage, and to reveal its cultural values and to improve the legibility of its original state, form and design, within the limits of still existing material. Such activity must be based on a critical and historical process of evaluation and not on conjecture”⁵¹. Moreover, the Cultural Heritage Act grants authority to a Board known as the *Bordtal-Warrant tar-*

⁴⁶ Interview with Kurt Farrugia, Superintendent of Cultural Heritage.

⁴⁷ Parliament Malta, “Cultural Heritage Act”, 2002

⁴⁸ Works Department, “Structure Plan for the Maltese Islands” 1990. Accessible online: https://www.um.edu.mt/library/oar/bitstream/123456789/34196/1/Structure_plan_for_the_Maltese_islands_writ ten_statement_November_1990.pdf.

⁴⁹ Interview with Joe Zahra, senior officer of the Planning Authority.

⁵⁰ Bonnici, Sandra “Towards Better Protection of Modern Twentieth Century Architecture in Malta”, 2020.

⁵¹ Parliament Malta, “Cultural Heritage Act”, 2002

Restawraturi. The board regulates warrants to practice the profession of conservator or restorer, sets standards for training and approves academic institutions, among other functions.

Aside from the Cultural Heritage Act, the Planning Authority has established restoration guidelines to preserve the fabric of historic buildings. Some guidelines are included in restoration grant schemes offered to private owners of residential properties protected under heritage laws.⁵² The guidelines distinguish between “maintenance, repair/replacement, cleaning, restoration and minor works”.⁵³ Individuals or companies wishing to carry out restoration work under protected property must submit a Restoration Method Statement to the PA and follow a set of general parameters established by this entity. The restoration process contains general steps beginning with a historical analysis, followed by a description of the buildings, material conditions, state of conservation and mapping of deterioration. Restoration workers later plan and map their interventions and establish monitoring parameters. Additionally, the document provides drawing conventions and parameters to conduct a photographic record of the building.⁵⁴

The Planning Authority also provides specific guidelines for repointing limestone mortar joints and providing maintenance of architectural ironwork. The latter two guides consider exterior restorations rather than the interior elements of buildings.

There is little coverage in Maltese literature about participation of stakeholders in conservation planning process in the field of built environment and historic interiors. Key professionals of built environment retain a leading role in the development of standards, methodologies and values in the process of heritage assessment, conservation, and management. Governmental agencies, NGO’s and relevant departments such as the Department of Conservation and Build heritage at the University of Malta play an important role in the development of conservation filed and relevant policies and methodologies. At the same time, participation of various stakeholders both in the development planning process and in the entire process of conservation of cultural heritage has become more common and accepted in Malta.

One of the recent projects for adaptive reuse of built environment and interiors with a focus on the participation of stakeholders was organised in 2006 by the Heritage Planning Unit within the Planning Authority of the local Maltese government. The EU-funded project ‘Restore, don’t replace! Collaborating to save timber balconies and the traditional craftsmanship’ involved 68 Local Councils of Malta that were implementing local grant

⁵² Conversation with Joe Zahra, Michael Portelli and Daniela Formosa, planning officers of the Heritage Unit at the Planning Authority

⁵³ Planning Authority “Guidelines for Restoration” n.d. Accessible online: <https://www.pa.org.mt/en/guidelines-for-restoration>

⁵⁴ Planning Authority. “Restoration Method Statement- General Parameters” n.d

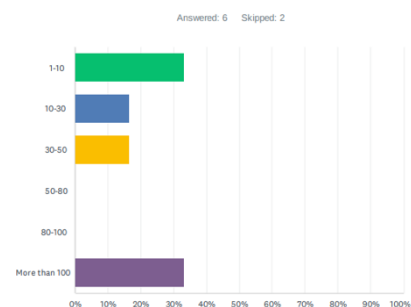
schemes and awareness raising initiatives.⁵⁵ The main aim of the project is to preserve and raise awareness around traditional closed timber balconies that constitute Malta’s cultural identity. Climate change, lack of conservation and maintenance, and replacement by owners with cheaper materials threatens the continuity of traditional decorative structures and motifs.

To provide a holistic approach to the issue of preservation of traditional balconies local authorities engaged professionals and citizens in the process, which has resulted in the restoration of more than 4.000 units. Improved education and training for heritage professionals, awareness-raising among residents and improved funding schemes has sufficiently informed the guidelines and policy for restoration of timber heritage.⁵⁶ Thus, besides tangible restoration of the cultural heritage, the project put forward improvements in the policy-making such as review of the ‘Heritage in Timber Guidelines’ complete in 2019 and updated in 2020. The Heritage Planning Unit has organised meetings and workshops with artisans and craftsmen to better understand the needs and solutions for the restoration process. The communication strategy for raising awareness on the issue among citizens, the project has organised a roving exhibition in local council offices, schools, and science fairs, as well as created a campaign on the radio, in TV programmes and social media.⁵⁷

7. Findings

An online questionnaire has been sent to the sample group organisations to gather preliminary data to form three case studies C1, C2, C3 in Portugal, Malta and the Netherlands. Various organisations operating on a national, municipal, and local levels took part in the survey: Heritage Malta (Malta), Gemeente Hoorn (the Netherlands), The Cultural Heritage Agency of the Netherlands (the Netherlands), Centraal Museum (the Netherlands), Gelders Genootschap (the Netherlands). They were represented by various specialists in the heritage field who are involved in the historic interior treatment: heritage carers and curators, architectural historians, heritage consultants, scientists, interiors specialists, operations officers. The first section of the survey has introduced specifics of institutional collection policy, restoration, depot policy and historical research with regards to preservation of historic interiors of 1920-1945 era. Majority of

Q5 How many interiors of the 1920-1945 era does your organization deal with?



⁵⁵ Cultural Heritage in Action website. “Malta. Collaborating to save timber balconies and traditional craftsmanship”, p. 48: <https://www.heartsnminds.eu/culturalheritageinaction/#page=48>. Accessed on 09.08.2022.

⁵⁶ Cultural Heritage in Action website. “Malta. Collaborating to save timber balconies and traditional craftsmanship”, p. 46: <https://www.heartsnminds.eu/culturalheritageinaction/#page=46>. Accessed on 10.08.2022.

⁵⁷ Cultural Heritage in Action website. “Malta. Collaborating to save timber balconies and traditional craftsmanship”. <https://culturalheritageinaction.eu/wp-content/uploads/sites/2/2021/11/VALETT1.pdf>. Accessed on 10.08.2022.

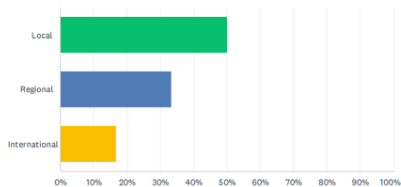
organisations split equally in treating the smallest and the biggest number of the 1920-1945 era interiors. One third of the respondents deals with up to 10 interiors and another third deals with more than a 100 of the period interiors. The rest and minority of the respondents deal with either 10-30 or 30-50 interiors.

Revintage Activity 1 Questionnaire

SurveyMonkey

Q6 Within what territorial framework must a historical interior have significance in order to be preserved by your organisation?

Answered: 6 Skipped: 2



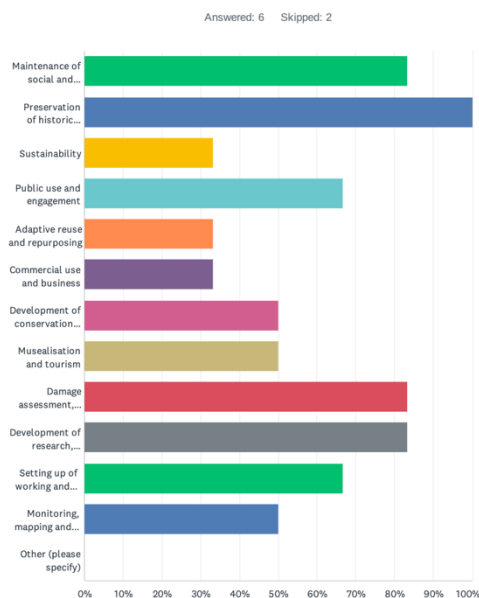
Half of the respondents deal with the period interiors on the local level, whereas third on the regional level and only the minority treat these interiors on the international level.

The selection criteria these organisations apply for the period interiors to be part of their practice, collection and conservation policies are:

- 1) *Historical relevance and significance.* If there are any period adaptations to the original site, it is preserved in the original state.
- 2) *Relevance to the historical interpretation.* This restoration interventions are carried in accordance to a historical interpretation of the built environment an organisation aims to portray, namely a particular time period. In this way, additions (even historical) to the original period are removed;
- 3) *State of an interior.* If an artefact is too deteriorated it might not be worthy to preserve, especially if there are similar examples in a better condition.
- 4) *National importance.* This is defined by:
 - a) various tools such as *Tool for valuation of historical interiors* (2011) on the ground of valuation criteria;
 - b) recognising as a milestone for architectural history or art history at national or international level, or is an essential example of an important cultural-historical development;
 - c) In the case of the Netherlands: if the monument was built after 1939, has a comparable monumental value as the monuments that belong to the approximately 100 most valuable monuments built in the period from 1940 to 1958, as referred to in Article 3, part b, of the Temporary Policy Rule for designation of protected monuments 2007 or the most valuable monuments from the period from 1959 up to and including 1965, referred to in Article 5, second paragraph, of the 2013 Policy Rule Designation of Protected Monuments;
 - d) Forms an essential addition to the national monument file and is of undeniable added value for this.
 - e) *Belonging to World Heritage National or Local Listed Monuments* in the case of Malta;

The respondents recognised that historical research is essential to making decisions about historic interiors, at times depending on location of the artefact. It is noted that lack of elaborate research into the contexts of the historical site, built environment and the original state, it is difficult to determine historical and other values, establish whether the artefact fits the collection and investigate how to maintain properly. In other words, profound research is essential to making decisions on the changing or restoring interiors, and, generally, on its future.

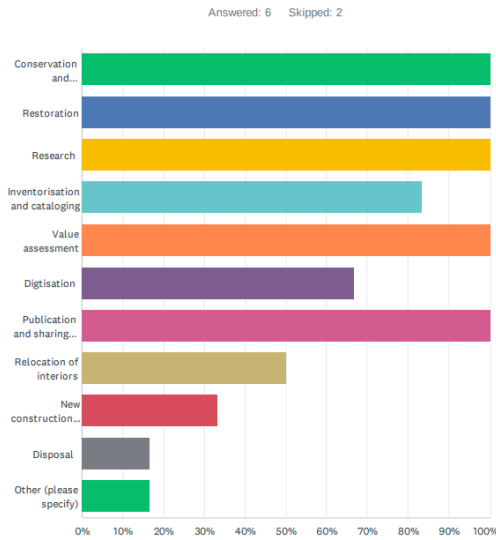
Revintage Activity 1 Questionnaire SurveyMonkey
 Q9 What objectives does your organisation pursue in dealing with historic interiors of the 1920-1945 era?



For all respondents, preservation of historic integrity and condition was the main objective of dealing with historic interiors of the 1920-1945 era. Maintenance of social and cultural significance, damage assessment, monitoring for the preventive conservation and maintenance, and development of research, strategies and knowledge dissemination equally were secondly important objective for the majority objective. Almost 70 per cent of the respondents marked public use and engagement and setting up of working and expert groups as thirdly important objectives.

Half of the respondents placed the importance of musealisation and tourism, development of conservation strategies and monitoring, mapping and inventorying on the fourth place among objectives. Commercial use and business, adaptive reuse and repurposing, and sustainability are equally the least preferable objectives.

Q10 What actions does your organisation take to treat historical interiors?

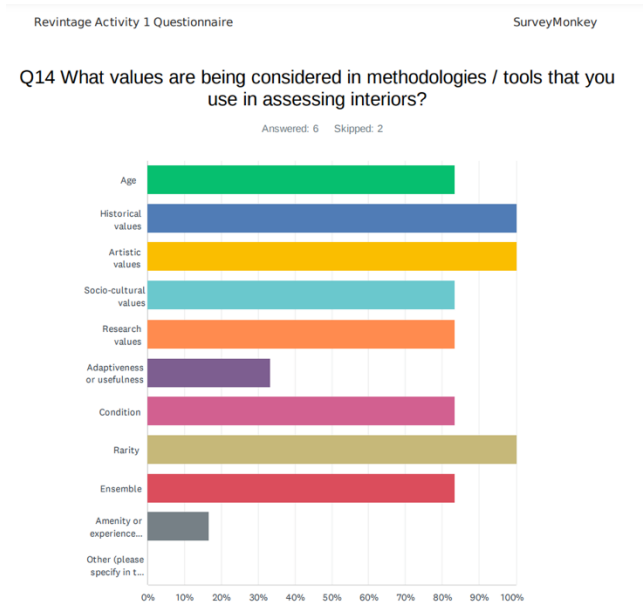


All organisations that participated in the survey deal with historic interiors in the areas of conservation and preservation, restoration, research, value assessment, and publication and sharing knowledge. More than 80 per cent of the respondents deal with inventorisation and cataloging of interiors. Third major action undertaken by organisations is digitisation. Half of the respondents deal with relocation of interiors. Only third deals with new constructions or additions. The minority deals with:

disposal, knowledge development, providing advice to all stakeholders, fundraising, evaluation and determination of the physical state, collection of furniture and other accessories, documentation, research, conservation, storage/display attempt to preserve authentic context, including use of materials (e.g. use same colour schemes).

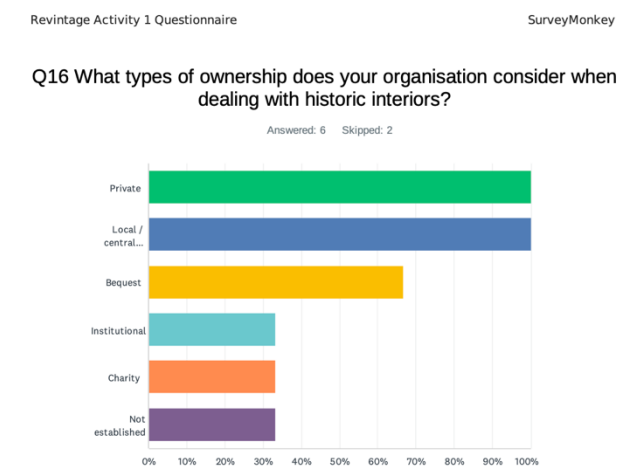
The second part of the survey has covered methodological tools for valuation of built environment. In this respect, the respondents mentioned international methodologies such as UNESCO World Heritage Rules, national methodologies such as *Tool for valuation of historical interiors* (2011) produced by the RCE. The respondents noted as well that they can use multiple theories and methods to guide their actions and the choice can depend on location, occasion and research question. Valuation methodology is regularly determined after the inspection of of the interior’s state by conservators and and architects. It is mentioned that in daily working conditions, common art historical knowledge and experiences can serve as basic methodology. Whereas historical research into the archives as methodology assists in determining cultural and monetary values of the interior. For some specialists, assessment of international and local importance of the interior can be also used as guiding methodology.

Multi-disciplinary curatorship, historic curation, conservatorship, archaeology, structural engineering, stone masonry, carpentry, electrictrical engineering, interior-history, art and architectural history and architecture are named as disciplines that can inform methodologies for historic interiors treatment.



All organisations chose historical values, artistic values and rarity as equally considered values in methodologies and tools that they use in assessing interiors. More than 80 per cent of the respondents choose socio-cultural values, age, research values and condition and ensemble in the interiors assessment. Only third consider adaptiveness and usefulness. The minority choose amenity and experience compiled values. It is clarified that historical, artistic, ensemble and socio-cultural values give an interior or artefact its character. Conditions and

adaptiveness helps to determine what work needs to be done to renovate and make accessible the interior.



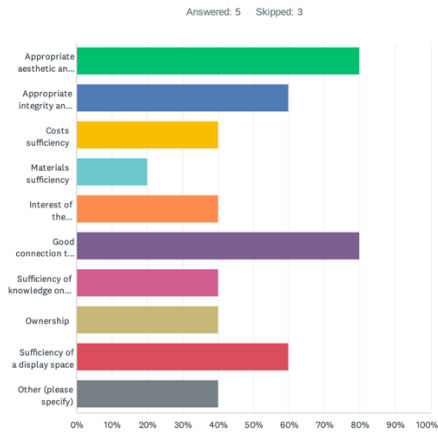
Among primary values that organisations consider in valuation of historic interiors are: representativeness of particular traditions, influences, etc., historical context, and values, artistic values, state of interior, restorability, importance, rarity, completeness, belonging to nationally listed monument, uniqueness, integrality.

ANSWER CHOICES	RESPONSES
Private	100.00%
Local / central government	100.00%
Bequest	66.67%
Institutional	33.33%
Charity	33.33%
Not established	33.33%

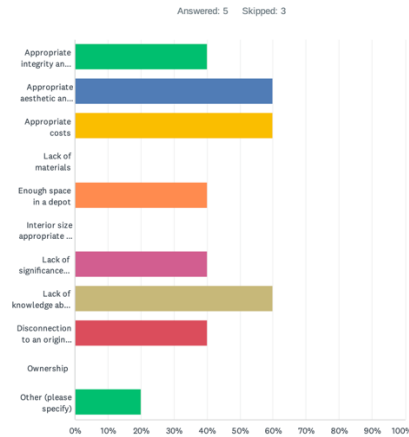
As secondary values in valuation of historic interiors, organisations consider: use by the common folk or important personalities, potential income once interior is open to public for visitations and

events, age, ensemble, use condition. The determination of these values can inform authenticity of an interior, the methodology to be adopted and what is to prioritise throughout the restoration.

Q20 What factors condition the decision to manage interiors by your heritage institution maintaining public access (including exhibiting)?



Q21 What factors condition the decision to hold interiors in a depot with no public access?



The preliminary data of the report on Activity 1 have been presented on the international conference in Valetta, Malta (August 29/30, 2022) by Quiosq to the research partners MAERA and VisMedNet. The three partners have presented and discussed three case studies C1, C2, C3 they have researched in their countries.

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gC C C C C C C v
 : qoC of

#	RESPONSES	DATE
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h	2	pøehf hhQf d nC
i	3	oë gehf hhQøkcC
k	4	oehpehf hhQøqi C
l	5	oehpehf hhQøf nC
m	6	oehpehf hhQ q nC
n	7	oegnehf hhQ økcC
o	8	oegnehf hhQøf pC

hC C C C C C C C C C C v
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#	RESPONSES	DATE
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h	3 C	pehfh hhqf d nC
i	2 B	oei gehf hhqdkC
k	' B C C C C	oehpehf hhqdk C
l	C C C B d B C C C	oehpehf hhqf nC
m	' B C C C C	oehpehf hhq q nC
n	' C	oegnehf hhq dkC
o	2 Q	oegnehf hhqf pC

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#	RESPONSES	DATE
g		peñhf hhqpgpC
h	hG	penhf hhGf d nC
i	C	oei gehf hhWdkC
k	hC	oehpehf hhqdi C
l	:	oehpehf hhkqf nC
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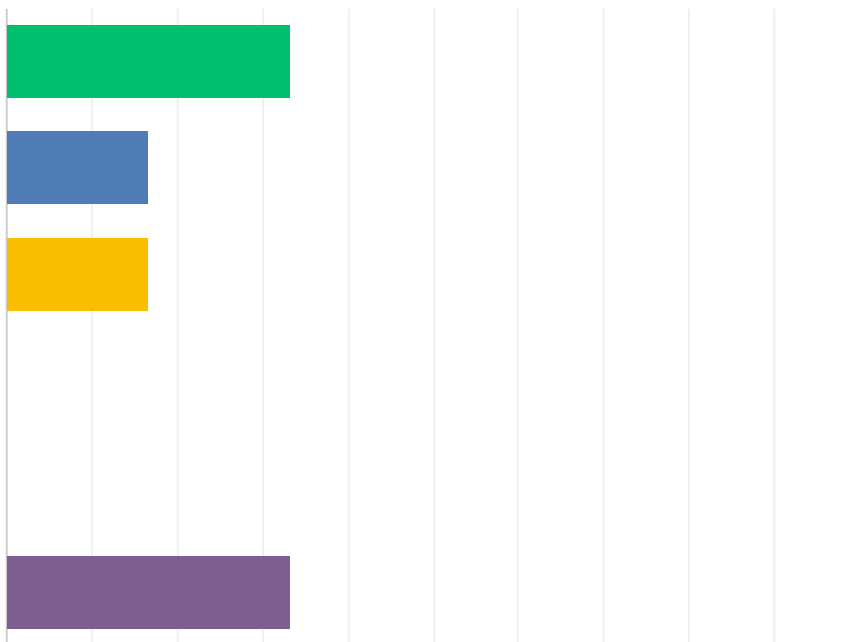
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k	C C C	oehpehf hhQdki C
l	Q	oehpehf hhQd nC
m	C	oehpehf hhQ d nC
n		oegnehf hhQ dkC
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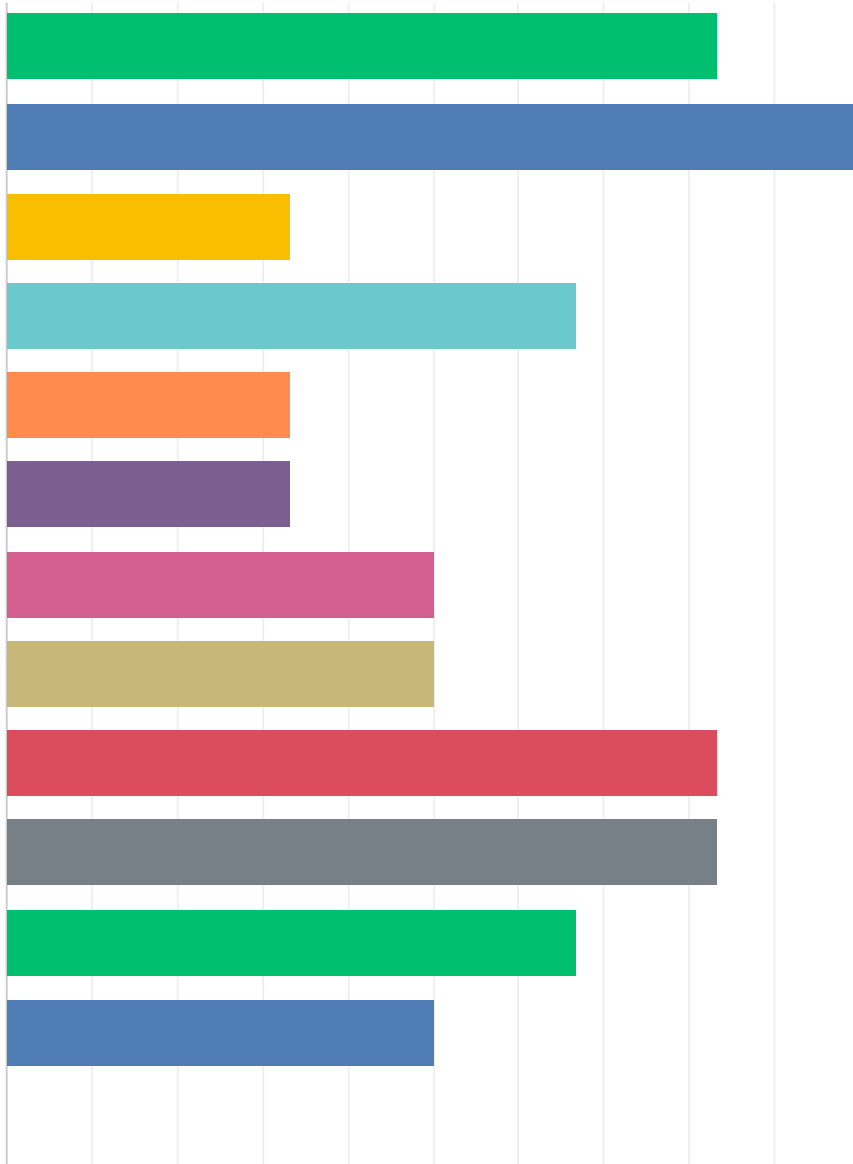
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i f d f	g m d m M g
l f øf	f d f M f
of øf f	f d f M f
C Qff	i i d i M h
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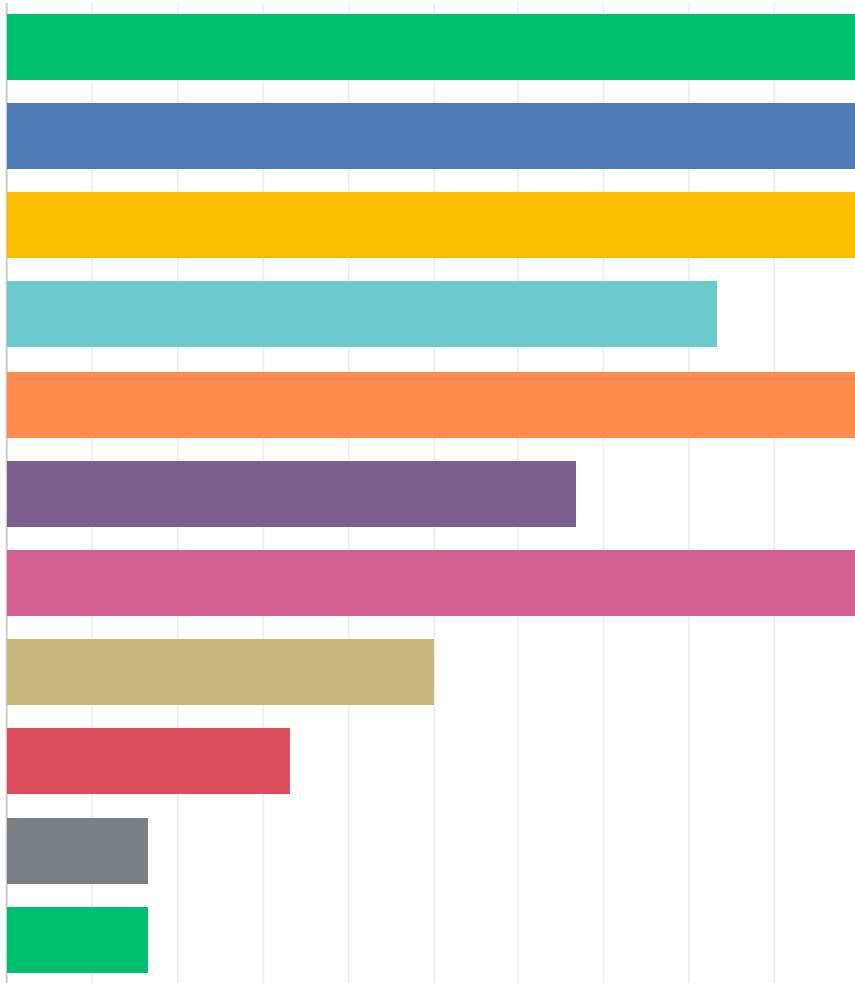
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k	C C C C	oðepeif hhQđkf C
l	3 C C C C C C C C C	oegneif hhQđkpC

pC C C C C C C C C C
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ANSWER CHOICES		RESPONSES
	c c c c c	oidiM l
	c c c c c	gffdfM m
		idiM h
	c c c	mdmM k
:	c c c	idiM h
'	c c c	idiM h
"	c c c	lffdfM i
	c c	lffdfM i
"	c kc c c c c c c	oidiM l
"	c c kc c c c	oidiM l
	c c c c c c	mdmM k
	kc c c	lffdfM i
Q	c U	ffdfM f
C	qm	C
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ANSWER CHOICES		RESPONSES
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		g f f d f f M m
	C	g f f d f f M m
4	C C	o i d i M l
	C	g f f d f f M m
"		m d m M k
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	C C	l f d f f M i
	C C C	i i d i M h
"		g n d m M g
	U C U	g n d m M g
	C qm	C
#	OTHER (PLEASE SPECIFY)	DATE
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ghC C C C C C C C C C

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: qhrC qh

#	RESPONSES	DATE
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i	C C C C C C k C C C C C C C C C C C C C	oehpehf hhGf gpc
k	k C C C C e e	oehpehf hhGkj mC
l	C C C ' 6G B e C C C U	oegnehf hhGkj hC
m	C C C C C C	oegnehf hhG qnC

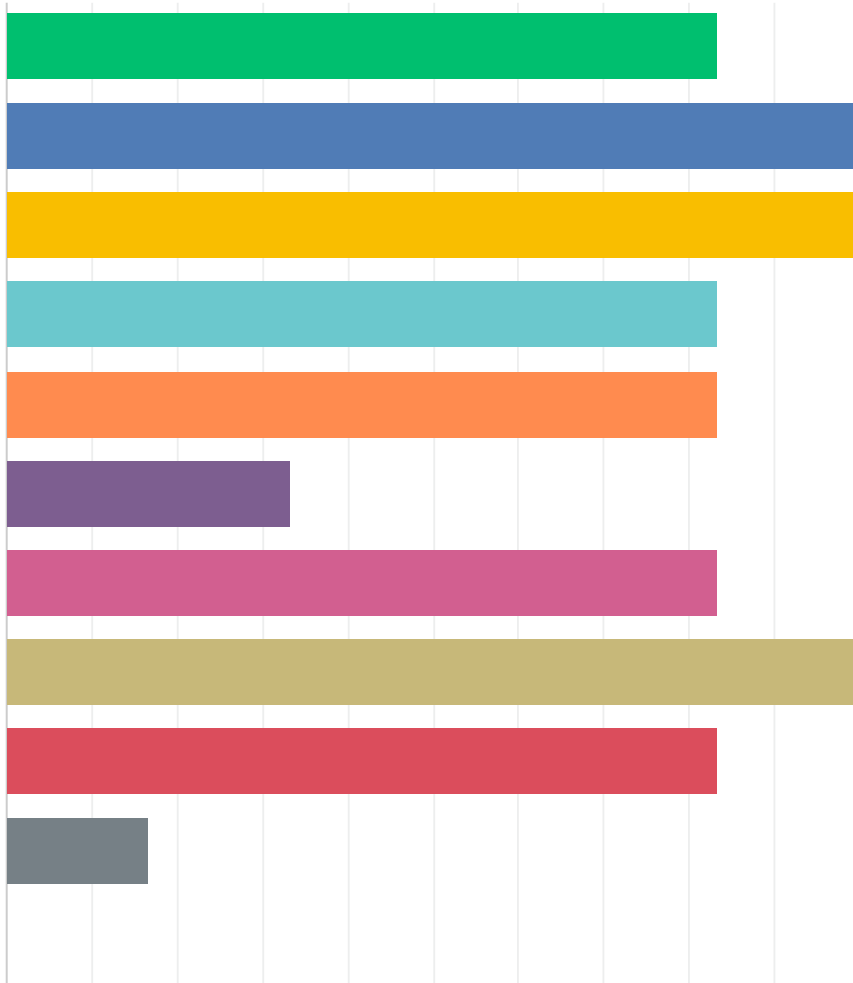
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#	RESPONSES	DATE
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h	3 C lc d lc C lc C d	penðf hhÇgkC
i	C C c Ç C C C C EU	oøpøf hhÇf øpC
k	lc C C C C e e	oøpøf hhÇqj nC
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gkC C C C C C C C C C
 C C C v
 : qhC qh

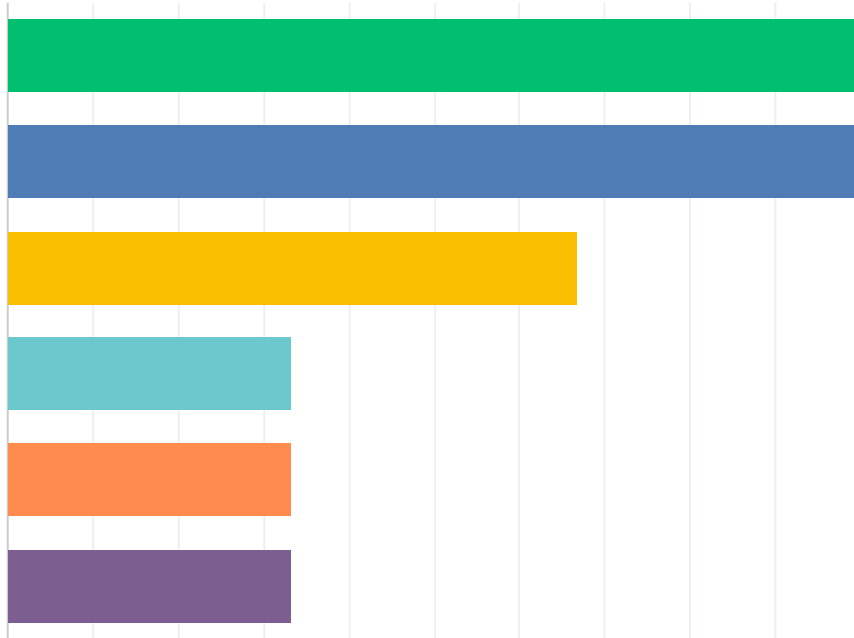


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: C C	g f f d f M m
c C C	o i d i M l
C C	o i d i M l
: C C	i i d i M h
,	o i d i M l
	g f f d f M m
6	o i d i M l
: C C C C	g m d m M g
G C C C C C U	f d f M f
C qm	C

g| C C C C C
 C C C C C C C C
 C C S d
 : qkC qk

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i		oehpehf hhÇgf çpC
k	C lC C C C C e e	oehpehf hhÇkj nC

gmC C CC C C C C C
 C C C v C C
 : qmC qm



ANSWER CHOICES	RESPONSES
C	gffdfM m
æC C C	gffdfM m
. C	mmM k
4 C	idiM h
,	idiM h
C C	idiM h
C qm	C

gnC C C C C C C C C C C C
 C C C C C C C C C C C C
 : qkC qk

#	RESPONSES	DATE
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h	3 C kC C C kC	peðhf hhQgkC
i	kC kC	oðpehf hhQf gpc
k	C C B C e C C C C C d	oðpehf hhQq mC

goC

C C

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C C C

v

C C

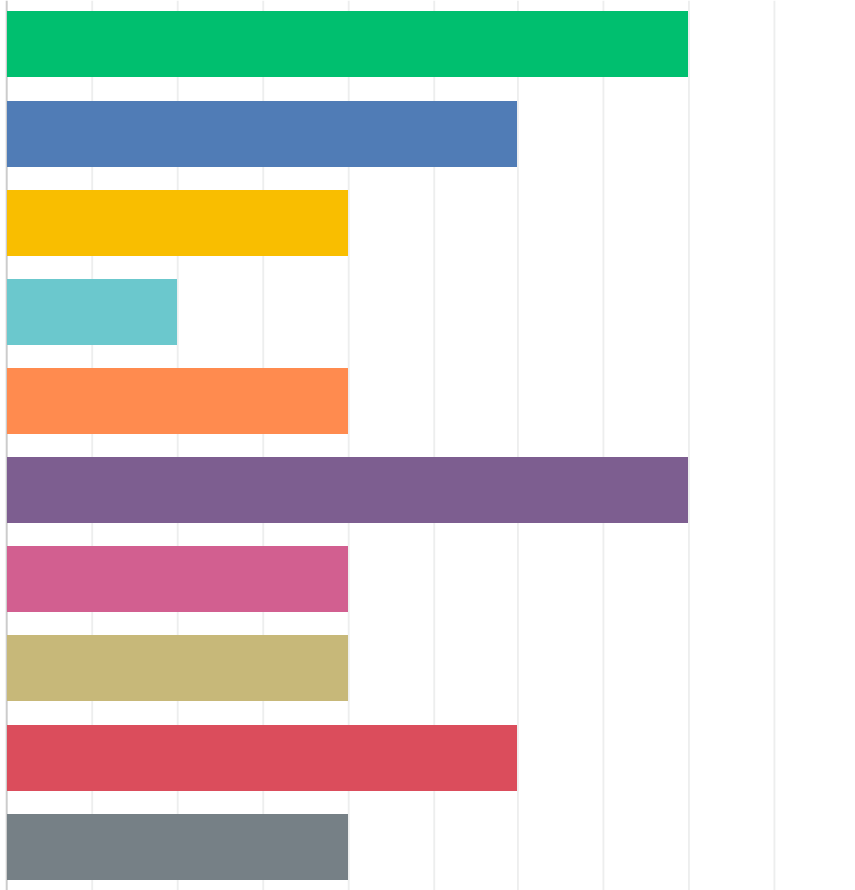
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i		æðpæhf hhÇgf çgpC
k	C C C C çC d	æðpæhf hhÇççj mC

gpC C C C C C C C C C C C C C C
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 : qkC qk

#	RESPONSES	DATE
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i		oehpf hhQf qpC
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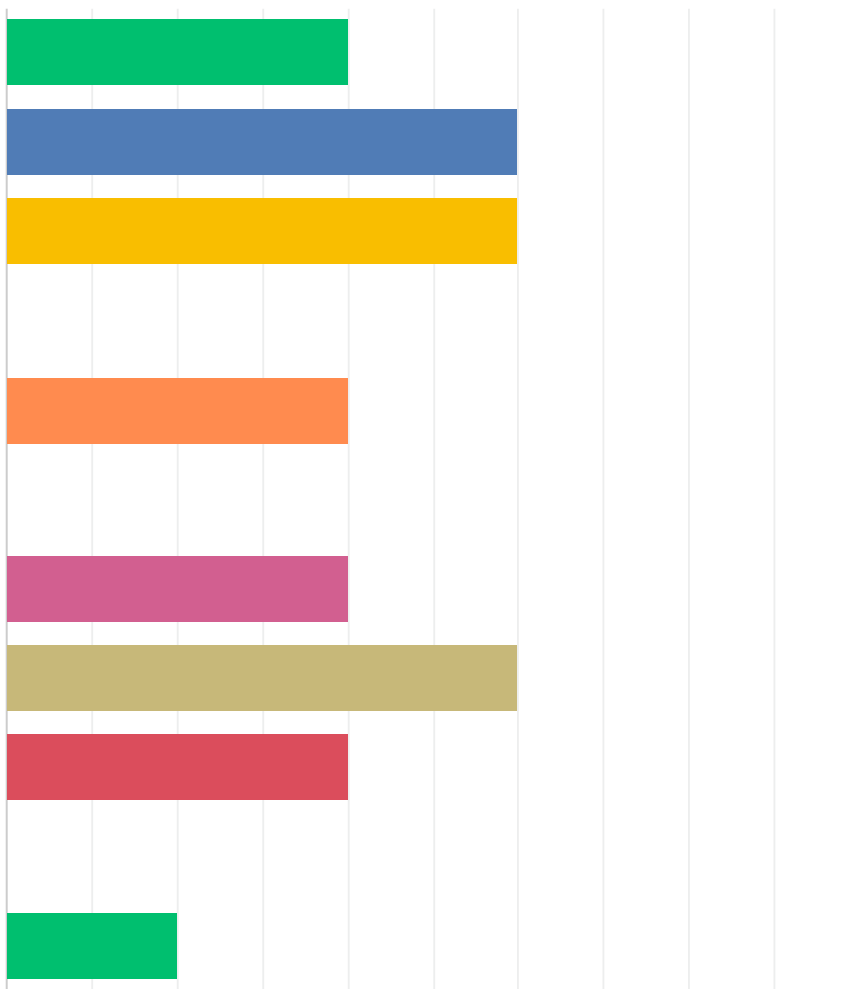


ANSWER CHOICES		RESPONSES
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'	C	kf d f M h
	C	hf d f M g
4	C C C kC C kC	kf d f M h
2	C C C C C eC C eC	of d f M k
	C C C C C C	kf d f M h
		kf d f M h
	C C C C	nf d f M i
	S C U	kf d f M h
C	q	C
#	OTHER (PLEASE SPECIFY)	DATE
g	C C	oehpehf hhGf qh C
h	kC C C C C kC C d	oehpehf hhkqci C

hgC C C C C C C C C C C C C

C v

: C C

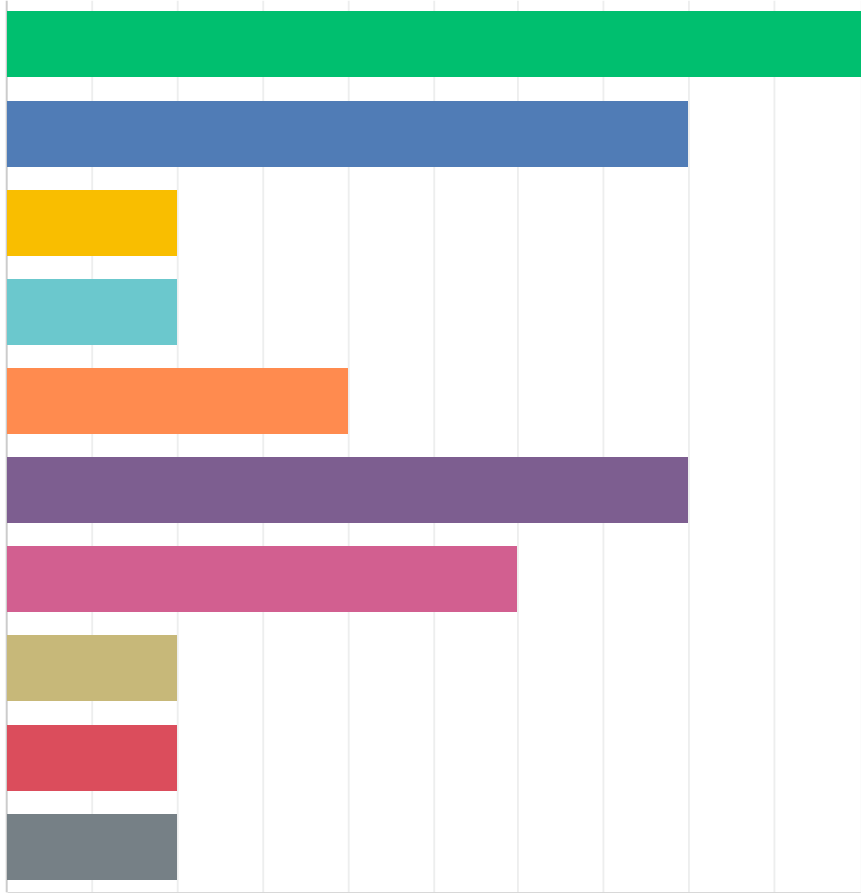


ANSWER CHOICES		RESPONSES
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:	C C C C	nf d f M i
:	C	nf d f M i
	C C	f d f M f
6	C C C C	kf d f M h
4	C C C C C C	f d f M f
	C C C C C C	kf d f M h
	C C C C	nf d f M i
"	C C C C C eC C Gc	kf d f M h
		f d f M f
	U C U	hf d f M g
	C q	C
#	OTHER (PLEASE SPECIFY)	DATE
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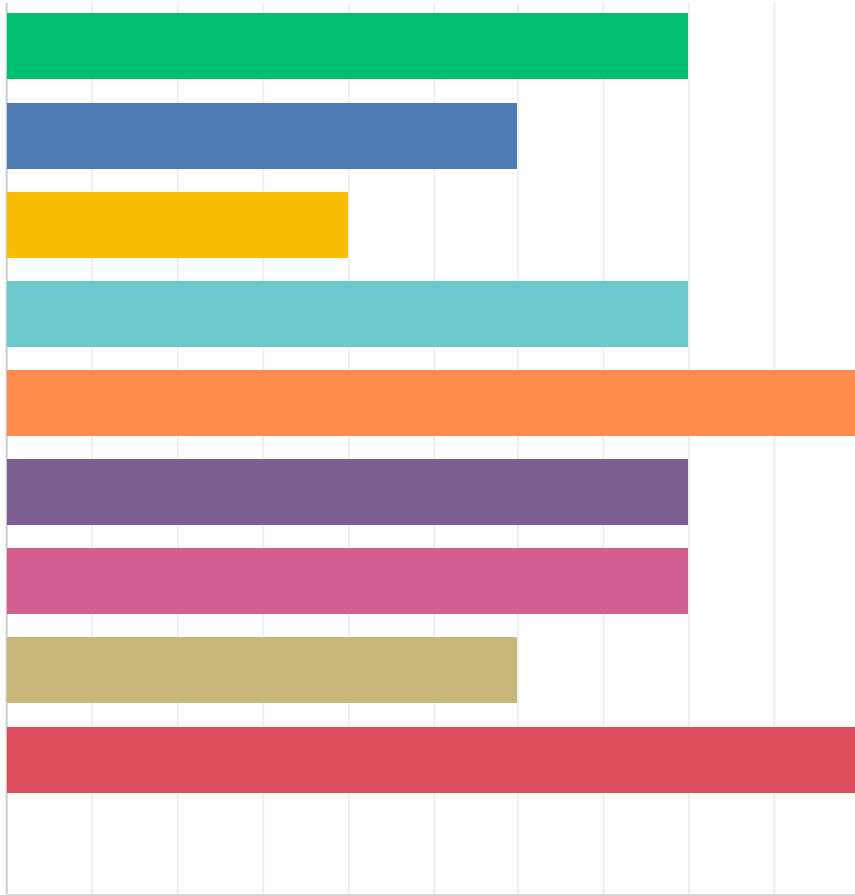
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k	C C C C C C C C C C C d	oehpehf hhQqci C

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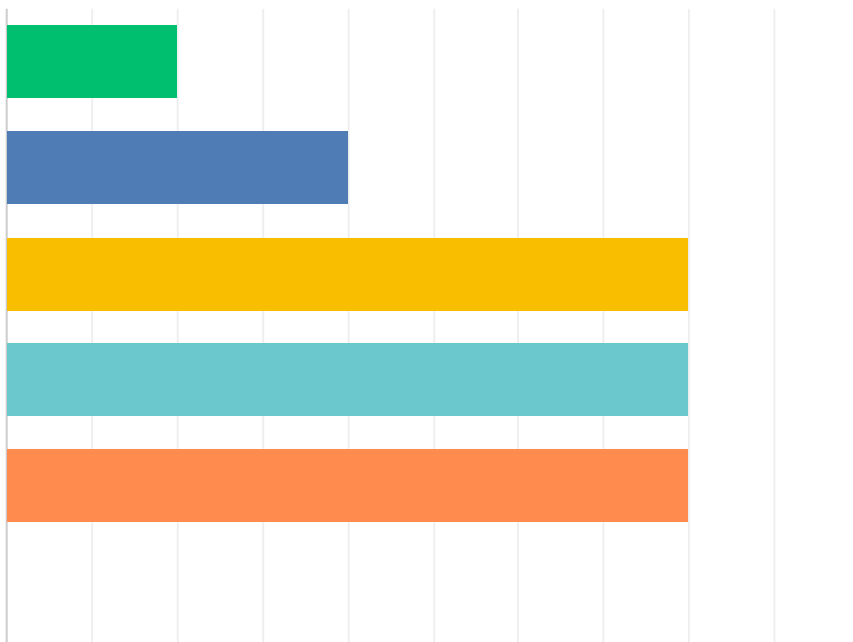
ANSWER CHOICES		RESPONSES
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'	C	h f d f M g
	C	h f d f M g
4	C C C k C k	k f d f M h
2	C C C C C e C C e	o f d f M k
	C C C C C C	n f d f M i
		h f d f M g
	C C C C	h f d f M g
	S C U	h f d f M g
	C q	C
#	OTHER (PLEASE SPECIFY)	DATE
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: q C q



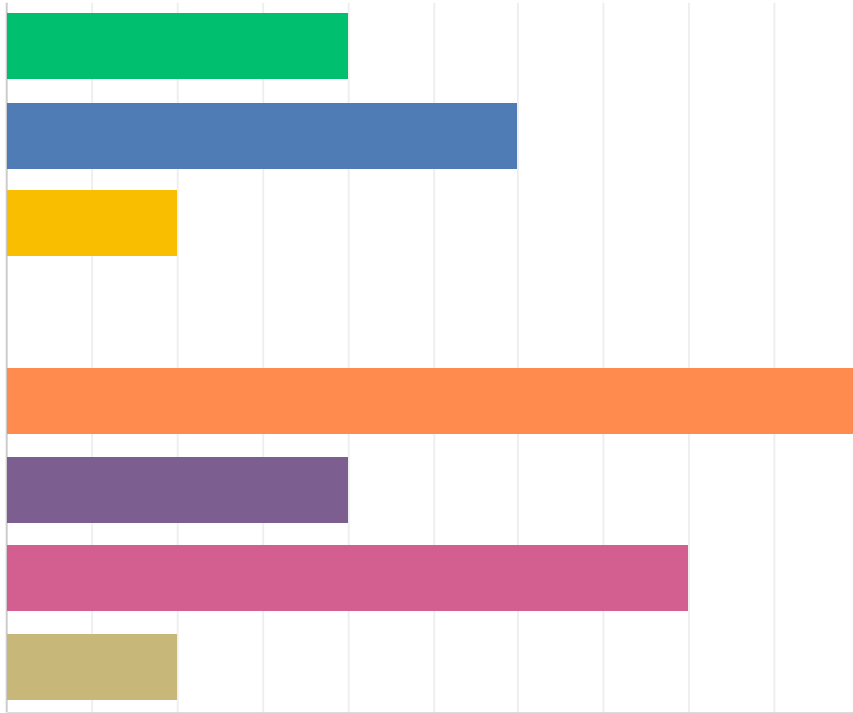
ANSWER CHOICES		RESPONSES
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6	c	kf d f M h
6	c	of d f M k
3	c	gf f d f M l
:		of d f M k
"		of d f M k
		nf d f M i
	c	gf f d f M l
	o c u	f d f M f
	c q	c
#	OTHER (PLEASE SPECIFY)	DATE
c	c c c d	c

h l C C CC C C C C C C
 v
 : q C q



ANSWER CHOICES		RESPONSES
		h f f M g
c		k f f f M h
:		o f f f M k
'	c c c	o f f f M k
3	c c c c c c c d	o f f f M k
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c	q	c
#	OTHER (PLEASE SPECIFY)	DATE
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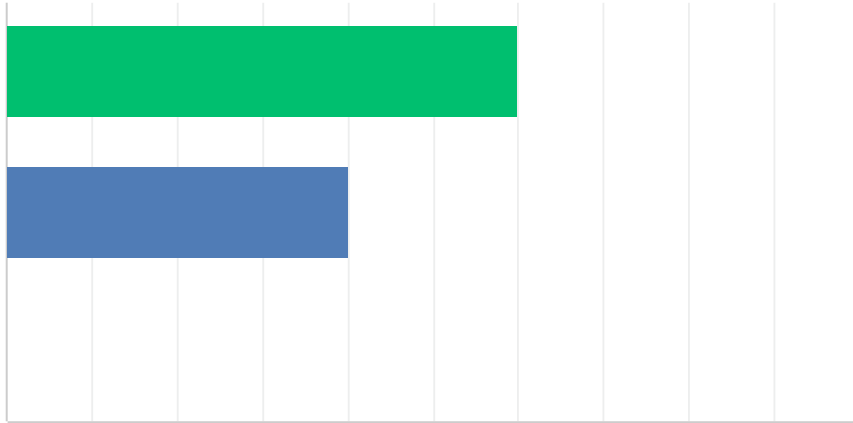
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 : q C q



ANSWER CHOICES	RESPONSES
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"	nf d f M i
c	hf d f M g
C C C c	f d f M f
C C C	gf f d f M l
. c C C C	kf d f M h
"	of d f M k
Q C U	hf d f M g
C q	C

#	OTHER (PLEASE SPECIFY)	DATE
g	C C	oegnehf hhq d gC

hoC" C C C CC CC c CC C C C
 C Cv
 : q C q



ANSWER CHOICES	RESPONSES
	nf df M i
	kf df M h
c	f df M f
:	l

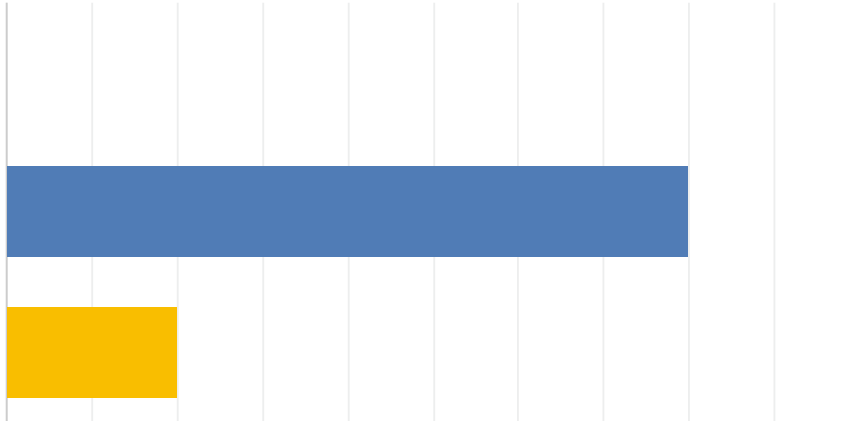
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 : qkC qk

#	RESPONSES	DATE
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h	hC C C C C C C C C C C d	peñf hhñq i C
i	C C C C d C C C C C C	oehñf hhñf ñoC
k	C C C C d	oehñf hhñq gC

ifB C C C C C C C C C C C C C C C C
 C C C C C C C C C C C C C C C C
 : qkC qk

#	RESPONSES	DATE
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h	6 C	peðhf hhQqj i C
i	C C C	oðpðhf hhGf qioC
k	C C C C C C C C C C C C C C C C C C	oðpðhf hhGq gC

igC C C C C C C C CC Qp hf gpl C C
 C C C C C C v
 : q c q



ANSWER CHOICES		RESPONSES
1		f d f M f
	c	of d f M k
4		hf d f M g
	:	l

#	OTHER (PLEASE SPECIFY)	DATE
c	c c c d	c

i hC C C C C C C C eC e
 C C C C C C CC Gphf gpkI C C
 C C vC C C C C C C C
 C C C C C C C C C C
 : qd C qd

#	RESPONSES	DATE
g		pæðf hhQðf C
h	C Gphf gpkI C C C C C C C C C	oèpèf hhGf q hC
i	C C C CC C C C C C C C Gphf gpkI d	oèpèf hh d f C

i kC C C C C C C C C C C C C C C C
 : qkC qk

#	RESPONSES	DATE
g	6 C C C	peohf hhQpkf C
h	6 C d' d	peohf hhQq nC
i	C C	oehpf hhQf q hC
k	C d' C C C e e C d' C C C	oehpf hhQ f f C

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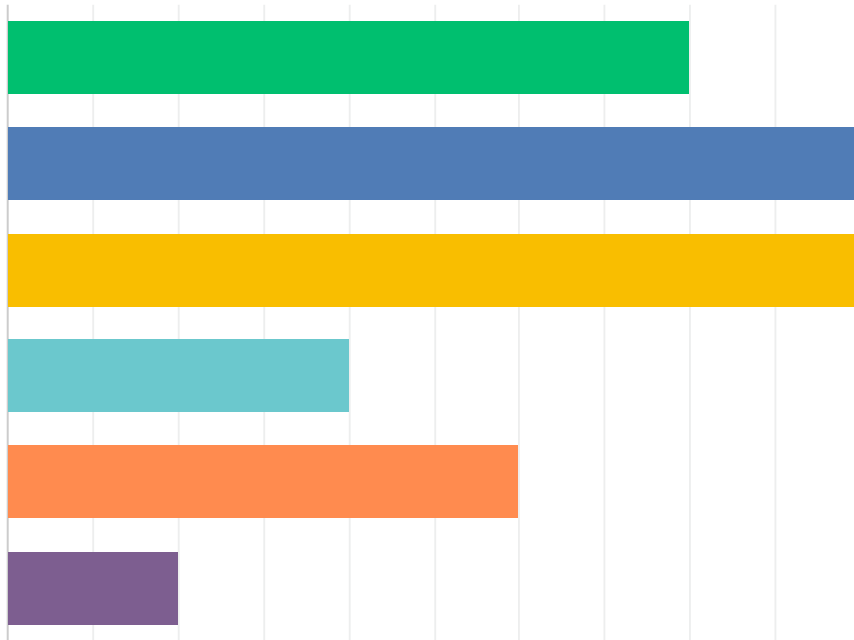
 C C C C C C C C C C C C C C

 : qkC qk

#	RESPONSES	DATE
g	. C C	peñhf hhÇqkf C
h	: C C C C C C C C C C C dC C C	peñhf hhÇq nC
i	C C C C C ' 6C C C P rP	oehpñf hhÇf qj hC
k	C CC C C C C C C C C C C C C C C C C C C C C	oehpñf hhÇ f f C

i mC C C C C C C v C C C C

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ANSWER CHOICES		RESPONSES
4	C	of df M k
2	C C C	gf df f M l
"	C C C	gf df f M l
6	C C C C C C	kf df f M h
6	C C C C C C	nf df f M i
	CS C U	hf df f M g
	C of	C
#	OTHER (PLEASE SPECIFY)	DATE
g	C C C	oehp hf hh of f C