

RELIGIOUS ART IN A SOCIAL CONTEXT

HOW TO INVOLVE STAKEHOLDERS

Abstract

Since the early 20th century, there has been a growing need to identify and measure the value of cultural heritage; the “experts” are no longer perceived as the only ones deciding on an artefact’s heritage value. Involving the local community makes it possible to grasp the potential social value of the assessed object. This article focuses on the value of stakeholders’ participation. It presents how to best involve stakeholders and possible new knowledge implied in the democratization of decision-making. The case study is based on a questionnaire completed by local church communities in Norway about the collections of paintings with the “The Passion Clock” theme, shows differences in the stakeholders’ and the experts’ defined values. This finding indicates the need for a range of voices in the decision-making process and suggests how to do so. By involving the local communities, this study provides a broader understanding of the Passion Clock’s role in democratizing decision-making and preserving the local sociocultural heritage.

Keywords

value analysis, democratization process, stakeholders, religious paintings, cultural heritage

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Introduction

Throughout history, religious art has held a never-ending transitional significance regarding how people reflect on the art objects’ role in both Church and society. Heidegger (1971, quoted in Walter 2014: 640) states that humanity’s fundamental experience of reality changes over time and suggests that works of art explain the basic mechanism of this historical transformation of intelligibility. With this point as a fundament, it can be claimed that the valuing of an artwork makes it in some way meaningful, and the reason for making it meaningful for today’s community is changing through time.

When working with preservation of religious artworks,

the social aspects are becoming more apparent in the expert’s evaluation of significance. It is apparent in numerous conventions, charters, guides and research that defining art in its social context is viewed as crucial for the expert to gain a full understanding of the object’s value or significance. Especially when it comes to religious objects. Nonetheless, relevant research has not dealt with how such knowledge is obtained.

This article introduces the history behind involving stakeholders in the definition of values of artworks. It also attempts to find answers to how to do so. The challenging aspects are highlighted before the case study will be introduced. The case study contains an assessment of an expert and stakeholders’ valuation of paintings with the Passion Clock motif in Norwegian churches. Social value has been used to refer to some or all the following elements: community identity, attachment to a place, symbolic value, spiritual associations and social capital

(Jones 2017: 22). In this article, social value is defined as a collective attachment to an object that embodies meanings and values that are important to a community or communities. Stakeholders are defined here as individuals, groups or communities that attach a special value to a place; a building, an item or a collection, a current attachment to or an interest in the work of art.

Development of democratization processes in cultural heritage

Consulting the local communities and stakeholders is included in the work on preserving cultural heritage by the World Heritage Convention from 1972 (UNESCO 2005a: 42). This much needed democratization process is apparent in the Nara Document on authenticity (UNESCO 1994: 3), and the Convention on the diversity of cultural expressions by UNESCO (2005b: 7). The Council of Europe (2017) established a framework convention on the value of cultural heritage for society (the Faro Convention) in 2011. The guidelines to the Burra charter (first adopted by Australia ICOMOS in 1979), describes investigations of cultural heritage object's locational and social context as vital, for the community's needs and expectations (Burra Charter 1999: 16). The latest addition to this work was the Delhi Declaration on heritage and democracy, as the closing session of the ICOMOS 19th General assembly in New Delhi in 2017 (UNESCO 2017). This is not an exclusive list but shows how the international board for cultural heritage has focused on this matter for a long time.

Parallel to this, the value methodology in cultural heritage studies has evolved since the early 20th century with the need for a systematic assessment of heritage sites, ruins and buildings. It is based on art historian Alois Riegl's (1903) specifications of the different values that provide artworks with some sort of classification. One can find the classifications modified through the texts of different conventions and governing documents, as the Nara Document on Authenticity (UNESCO 1994: 3). The social value has become one of several values regarding protection and conservation of cultural heritage.

In studies of the management of cultural heritage and archaeology, there is a current trend to engage stakeholders, professionals and non-professionals (UNESCO 2005a: 58; Henderson and Nakamoto 2016: 68; Mason 2002: 6;

Schofield 2014: 1–2; Westerlaken 2016: 36–37). While experts focus on the hard facts, stakeholders may contribute with “soft facts”, such as associations, reflections, feelings and other values that is ascribed to a building or an object. Heritage officials (experts) must find better ways of listening to people's opinions and thoughts and accommodate those views in heritage practices and policy formulations (Schofield 2014: 8). This evolving methodology has broadened the focus on a democratization process when assessing cultural heritage.

Social aspects of conservation methodology

The concept of social value closely follows the notion of social capital. The social values of heritage enable and facilitate social connections, networks and other relations in a broad sense (Mason 2002: 12). Through their numerous conventions, UNESCO is working towards making culture and heritage an integral part of the human development, and support governments and local stakeholders in safeguarding heritage (UNESCO 2018). The Nara document links the importance of authenticity to cultural heritage and stresses the need for a review of authenticity within the given cultural contexts (UNESCO 1994: 3). In other words, the identity, the social values, the cultural pluralism and the social and human capital, is dependent on the evaluation within the current cultural context.

At a first glance, this concept functions better in assessing cultural heritage sites rather than objects. However, there has been a paradigm shift in the conservation field from hard science (material based) to understanding the intangible characteristics of objects – such as the significance that cultural heritage holds for individuals and groups. In the second half of the 20th century, the social value of heritage became an explicit component of conservation practices and policies (Jones 2017: 23). This development is especially apparent in the Faro Convention of 2011 and ICOM's codes of ethics (ICOM 2011: 3), as well as in several books and articles (e.g., Jones 2017; Mason 2002; Myklebust 2017; Smith 2006; Taylor 2013).

Figure 1 combines statements on value thinking derived from cultural heritage and objects/ collections. The figure shows that the number of experts ranking social value as important is the same as those ranking the educational value, aesthetic value and rarity as important factors when making a value assessment (6 out of 11 value

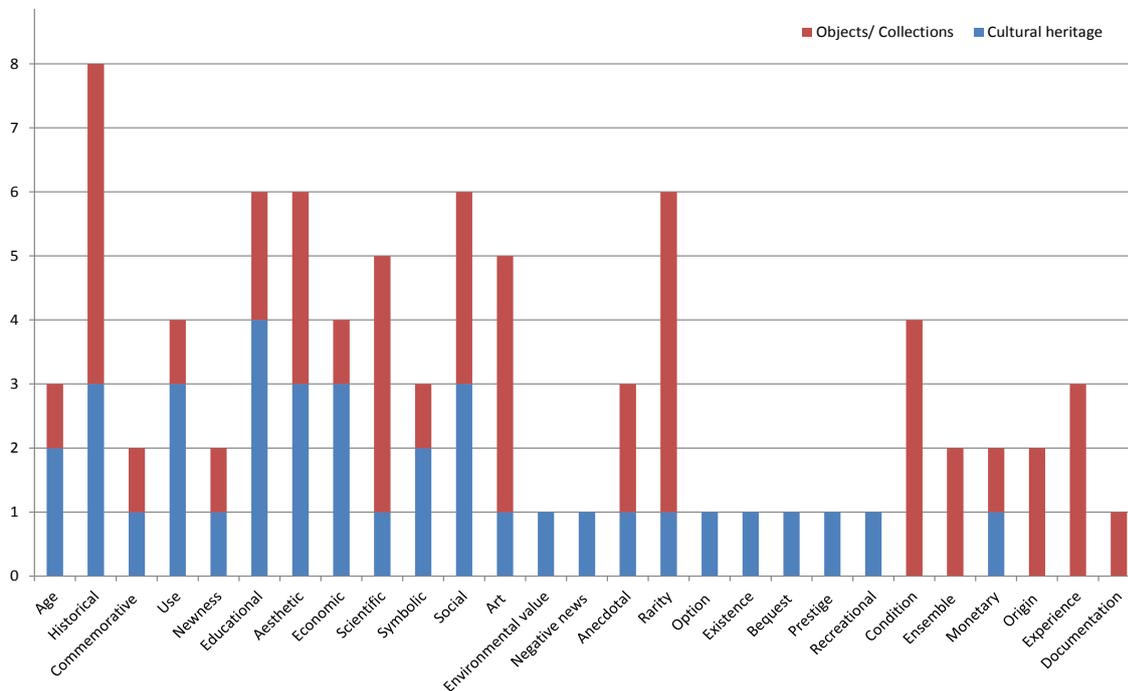


Figure 1 Value typologies

assessment versions). One can therefore state that there is a urgent need for an awareness beyond the expert's own discipline to obtain a full picture of the value of cultural heritage, especially regarding the social aspect.¹

The Getty Conservation Institute (GCI) has undertaken thorough work on values implemented in heritage conservation (Avrami and Mason 2000; de la Torre 2002; Mason 1999). One of GCI's intentions was to explore existing methods that could be applied or modified to draw attention to the social value within conservation management. It is stated, that experts too often determine significance based on a limited number of established criteria (Mason 2002: 5). This implies that there is a need to explore new methods and a more elaborate value system. Both anthropologic and ethnographic methods are mentioned to assess social value and to bring new groups of stakeholders into the value identification process (de la Torre 2002: 3; Jones 2017: 26, Low 2002: 31). Jones (2017: 27) and Mason (2002: 15) stresses the need for involvement of experts with a background in sociology or social anthropology. In addition, Mason (2002: 14) focuses on

the values of the involvement process itself and not just the results.

Russel and Winkworth (2009: 2) describe the need for significance assessment in museum collections and stress the value of social significance and democratic involvement:

“Best practice for collections recognizes that many people may have an interest in a collection and contribute to an understanding of its importance. Knowledge and relationships are enhanced by engagement with interested people and communities”.

This has been tested in Agnes Etherington Art Centre where the conservators wanted to investigate the visitors' expectations of the objects on display to better understand the possible effect of the conservation treatment (Florio 2013: 37). Russel and Winkworth state that items and collections may hold different meanings and values for different groups and individuals (2009: 10). The significance assessment process requires consultation so

that multiple meanings and values, where they exist, are documented and recognised in the assessment. Anticipating the involvement of stakeholders, the authors suggest conducting a survey or hosting an event to understand how the community values the collection (Russel and Winkworth 2009: 26). No further description of such a survey or event is however apparent in the paper.

O'Connor, Williams, and Durrant (2013: 102) state that an object's significance to different stakeholders when making decisions has become an integral part of the conservation process. Experts are no longer perceived as the only ones who can decide on the value of heritage. Rather, their role has shifted to being facilitators. By using their knowledge and skills, the experts should encourage and enable others to learn about, value and care for the historic environment. Experts can also help people to refine and articulate the values they attach to places and objects (Historic England 2008: 20).

Although the value analysis system is a widespread method applied in decision-making processes, it can be argued that the apparent value analysis and gathering of information from stakeholders are not intentionally and systematically used (Jones 2017: 24; Mengshoel and Jernæs 2017: 221).² Inviting non-professional stakeholders to participate in a value analysis assessment or to have a voice in the decision-making process is somehow foreign to the conservation field in Northern Europe. When a large number of leading experts' states that it is a good idea, why is it unfamiliar to most conservators making assessment reports on artworks? And why not involve people more often? Perhaps the challenges of involving the local community highlights some of the reasons why the methodology is theoretically more widespread than practically applied.

Challenging aspects of stakeholder involvement

There is a growing criticism against using the value-based methodology of the heritage studies on conservation issues without modification. However, most critical voices agree on the positive aspects of making an assessment significant by involving stakeholders. The question is rather how and when to do so.

The values ascribed by members of the community, the

people or the congregation are always personal opinions. These statements are made at a specific time and can be verified neither backward nor forward in time. They are statements that express the attachment between today's community and the object, under the current conditions and context. This is viewed as a complex matter in the assessment of significance by writers such as Fredheim and Khalaf (2016: 470). How are today's opinions relevant in 50 years or 100 years?

The discussion about the increasing focus on value assessments and democratization of the decision-making process reveals the lack of an adequate language to identify and communicate cultural heritage (Fredheim and Khalaf 2016: 476). Instead of providing a bridge between experts and non-experts and between the management and the local community, a language gap occurs, making it even more difficult to operate across professions and social roles. Mason (2002: 9) focuses on this and suggests a vocabulary of heritage values as a guide to understand each other better. Fredheim and Khalaf (2016: 474) pinpoint the challenges of only identifying how and by whom heritage values are identified; researchers and practitioners should also question why. Why is this object important to take care of? Why do the stakeholders consider this significant? This issue implies that researchers and practitioners should not only categorise objects under a value system but also state what these values imply for future preservation (Myklebust 2017: 47).

When planning parts of the decision-making process that are available for input, it is essential to consider the target group and how conflicting views can be managed. Henderson and Nakamoto (2016: 69) present 28 case studies where stakeholders were consulted to evaluate the impacts of conservation decisions. These effects did not have positive implications as the stakeholders' requests were not in line with the conservators' requirements, and the stakeholders' inputs were therefore disregarded. In Våge's (2009) study, stakeholders were also consulted about the specific conservation decisions. Due to the oppositions of the stakeholders and the expert's requirements, she concludes that direct public involvement in the exhibition of a museum collection do not promote preservation of the objects but only offers a short-lived enjoyment (Våge 2009: 76–77). Some challenges are tied to *when* in the decision-making process the stakeholders are invited. In



Figure 2: "The Passion Clock" from Tranby church. Signed: *Anno 1764 Tunmarck*. Photo: NIKU

GCI's planning process methodology, the stakeholders are involved in the first part of the documentation process (Mason 2002: 6).

Satterfield's (2001: 340) research presents a method of involving stakeholders by making them write narratives describing photographs of the actual cultural heritage site. This way, the input can be included early in the process, in addition to avoiding vague language. Jones (2017: 26) and Walter (2014: 645) also recommend the use of free text rather than expert-driven modes of value assessments like tick-off boxes. Another issue to be aware of is that the chosen stakeholders should have a relationship to the object and be categorised into stakeholder types, including religious groups, indigenous communities, artists and professionals (Henderson and Nakamoto 2016: 68–69).

The next section draws on a specific project as a case study to explore how local communities belonging to parish churches can contribute to a better understanding of a collection of paintings with the Passion Clock motif.

Case study: The Passion Clocks in Norwegian churches

The author was fascinated by the focus on social value in the conservation theories without examples of how such values can be ascribed. The issue is important because it might raise a new connection between the local community and visitors and the objects in question. This might be hard to undertake on a regular basis for a conservator or other scholar in a museum without having to launch a vast research project. The challenge was therefore; can I involve stakeholders as a part of a condition survey of a chosen group of paintings in Norwegian churches without establishing a vast bi-project?

Background: the Passion Clocks and transitional use

The paintings on The Passion Clock are only found in Denmark and Norway, whilst in Sweden and Denmark, five woodcuts with a slightly different scheme exist. The earliest known painting is dated 1737, and the latest 1765, so it can be assumed that this motif was painted during the 1730–1770's (von Achen 2005: 120). It exists a total of approximately 40 paintings in both Denmark and Norway, where around 30 of them are found in Norway (Jernæs and Andersen 2014: 22). 10 of the Norwegian

paintings are located in churches around the country.³ The Passion Clock is a religious motif that tells the story of the Passion of Christ through pictures and texts (Figure 2). The Crucified Christ is flanked by two columns and surrounded by Passion scenes around the face of the clock. Texts from the Bible and from different hymns are included. The Passion medallions depict scenes starting from “Christ before Caiaphas” to the last scene of “the burial”.⁴

The Passion Clock must be viewed in the light of pietism and how the Church embraced devotional practices. Von Achen (2005: 123) ties the Passion Clock with the Catholic devotional practice known as the “Way of the Cross”. He also examines contemporary Christian texts and suggests the use of the paintings as an instrument to pious reflection and mental re-enactment of the Passion of Christ. This spiritual exercise could be performed by the congregation or by any individual gazing at the painting (von Achen 2005: 132). To the author's best knowledge, no one has investigated the current use or perception of the Passion clock motif. It might be a transitional use considering the drastically changing religious landscape in Western Europe in the 21st Century (de Beyer and Takke 2012: 5). De Beyer and Takke (2012: 7) and Urstad (2017: 74) write about the steady decline in religious affiliation in Norway as well as in other western European countries, and secularization is a major reason for this.

Method

Questionnaire forms were distributed in all the churches that possessed a visible Passion Clock -in addition to the painting in Skånevik, which is mantled in a side room in use. The data derived is based on the voluntary answers of church parishioners and visitors. The objective was to obtain knowledge of each local community's thoughts about the church's interior and especially the Passion Clock. Making a no-probability selection to answer the questionnaire facilitated reaching as many respondents as possible who could answer the questions about the Passion Clock.⁵ In this case, the respondents were a self-selected group of respondents; any person who visits a church in possession of a Passion Clock is an eligible respondent. Thus, the results are limited and cannot be used to generalise the findings (Jacobsen 2005: 292). Since there are neither logs of visitors to the seven churches during the period of study (in this case, the theoretical

Age < 20: 1 21–39: 9 40–59: 28 60–79: 54 > 80: 12 Empty tick-box : 1
Have you noticed this church's interior decoration? Yes: 95 No: 10
How interested would you say you are in your church's religious art? Very interested: 29 Interested: 63 A little interested: 12 Not interested: 1 Don't know: 0
Have you noticed the painting called the Passion Clock? Yes: 78 No: 26 Empty tick-box : 1
If yes: Have you at any time wondered about the motif? Yes: 45 No: 32 Empty tick-box : 1
The painting shows the Passion of Christ, from <i>Caiaphas' condemning Christ to death to The burial</i> . Have you heard the story of the Passion of Christ in a homily or conveyed in another way? Yes: 64 No: 38 Empty tick-box : 3
Tick off the word you find most suitable for describing the painting: Nice: 14 Ugly: 0 Substantial: 61 Suggestive: 12 Old fashioned: 6 Different: 7 Banal: 0 Empty tick-box: 5 Your own words to describe the painting: Very interesting, beautiful, profound, moody, don't know, too dark painting, links us to the church tradition and other church communities, fantastic, gloomy, sad
Other things you would say about the painting: 16 replies

Tabel 1: Questionnaire

cher should also establish a perspective where one can observe one's own culture from a different view (Thaagard 2013: 86). The author has been aware of these issues when working with this material. There are also positive aspects of conducting research in one's own field. Studying material of which a researcher has a solid understanding is an advantage when interpreting the sources (Repstad 2014: 39), and the ability to identify the needs for improvement in one's own field of study is also valuable.

Results

Of the 105 respondents, 38 had not noticed the painting at all. Out of those who did, 58% had at some time wondered about the motif, whilst 41% had not done so. Additionally, 87% of the respondents were very interested or interested in the church's art. Around 60% of the respondents had heard of the Passion of Christ in a homily or conveyed in another way, while 36% responded "no"; most of the positive responses were from Skånevik and Strandebarm. Nine out of 10

population) nor an overview of funerals, weddings and other special occasions that might attract groups of respondents other than members of the local community, the question of reliability is not adjusted for. This would easily have been taken care of with a tick-of box for the reason for visiting the church. This will be dealt with in future work.

The questionnaire included a photo of the church's own version of the painting, and the forms were available in the church's narthex. The questionnaires were collected after three months. Totalling 105 answered forms; the breakdown per church is as follows: Asak (22), Haug (15), Langestrand (22), Skånevik (6), Strandebarm (4), Tranby (19) and Vassenden (17).

The case study also involved reviewing the contract and the finished condition report written by the author for each of the nine Passion Clocks, together with the questionnaire forms answered by the congregation and the visitors to the actual church (Table 1). The method of deciphering the values could by no means be done as thoroughly as in the case study undertaken by Satterfield (2001). However, the same approach was applied, by coding the answers in tick-off boxes and free text, and transferred into a spreadsheet.

When a study is conducted in the researcher's own culture or institution or based on one's own material, awareness of certain issues is recommended. There is an increased need for precise descriptions rather than ascribing value to the source material (Repstad 2014: 39). The research-

respondents from those two churches reported that this story had been told, but in the rest of the churches, only 58% replied affirmative.

Amongst seven words describing each painting, the majority found it substantial (58%), followed by nice (13%) and suggestive (11%). Approximately 6% thought the painting was old fashioned, whilst 7% categorised it as different from other types of religious art. Nine of the replies added free text describing the Passion Clock, comprising positively loaded terms, such as very interesting, beautiful, fantastic and profound, and slightly negatively loaded adjectives, such as gloomy, moody and sad.

At the end of the questionnaire, the respondents could freely add text about the painting. Out of the 105 respondents, 15 added comments (16% of the respondents). Some called for extensional use of the painting, for example, *“It should be used in [the] education of the children”*. Others commented on the viewing of the painting: *“It should be displayed in a visible place in the church”*, *“It should be restored”* and *“This should be viewed up close”*. Some comments suggested that this focus on the painting was an eye opener: *“It seems like the painting has a hidden*

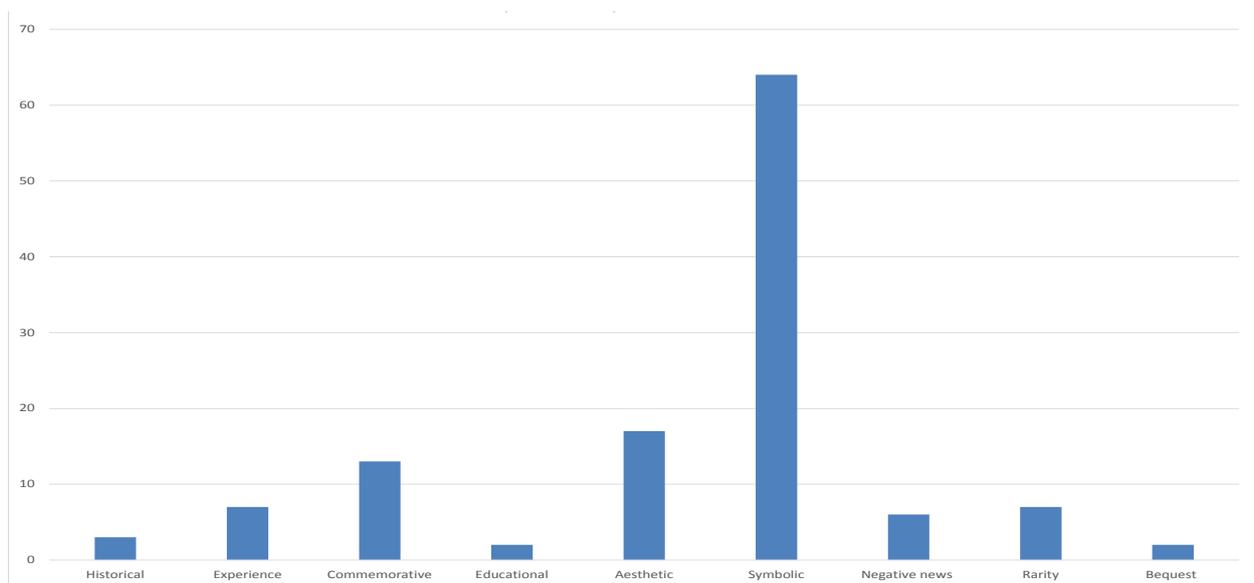
message” and *“I would like to learn more about the painting!”* One respondent considered the larger perspective: *“It relates us to the church tradition and other religious communities”*. Again, other comments revealed some sort of absent interest in the painting: *“I’ve heard the story, but not thought about the meaning of the painting”* and *“Interesting, but..?”*

The answers converted into values

To validate all the statements derived from the questionnaire, the description of a statement of significance is made as a foundation; it is a concise summary of the values, meaning and importance of an item or a collection (Russel and Winkworth 2009: 11). The answers were coded and put into a spreadsheet to look at the concurrent values. Some answers did not only point out one value, for example, the description *“fantastic!”*. The implied value might be aesthetic, rarity or experience. However, in this case, the respondent was asked to describe the motif, and the answer was categorized as having an aesthetic value. When coding and formatting answers such as this, misunderstandings might occur.

When the descriptions were converted into different

Figure 3: Values implied in questionnaire answers



values, the description of the painting and especially the free text, in addition to the free text comments, revealed the different additional values. The most apparent values that were interpreted from the responses were symbolic value (67% of the respondents), aesthetic value (18%) and commemorative value (14%) (Figure 3). Other apparent values were rarity and experience, historical and educational aspects as well as bequest for future generations (the request for improved condition and conservation of the painting) and negative viewpoints (the description “old fashioned”).

Making conservation assessments: The expert’s unintentional use of values

From a preservation perspective, several documents show unintentional valuing of an object. The contract for undertaking condition assessments of the known Passion Clocks in Norwegian churches, signed by The Directorate for Cultural Heritage and the Norwegian Institute for Cultural Heritage Research (NIKU) is examined more closely for such hidden values. The reason given for assessing the condition of the Passion Clocks is formulated as follows⁶:

"There are in all 32 painted versions of the Passion Clocks in Norway and Denmark, and except for the four woodcuts in Sweden, this motif does not exist in other places. The motif is therefore treated as a Scandinavian phenomenon. The rarity of this motif is a reason for focusing on the preservation of the paintings that still exist in Norwegian churches. [...] Many versions are found in private homes and museums. Until now, NIKU, together with H. von Achen, has tracked seven paintings in Norwegian churches. [...]" (Jernæs 2015: 7).

When examining my own text in retrospect, some hidden values become evident. Only one is deliberately explicit, that is, rarity. This focus on the rarity of the motif can be questioned since there are 32 known versions. Most often, there is only one version of a motif when referring to artistic works. Thus, here are some indirect values concealed in the text. The fact that this motif exists in so many versions, is in itself a rarity. Therefore, the ensemble value is present, an important value stated by the two museum guides (Figure 1).

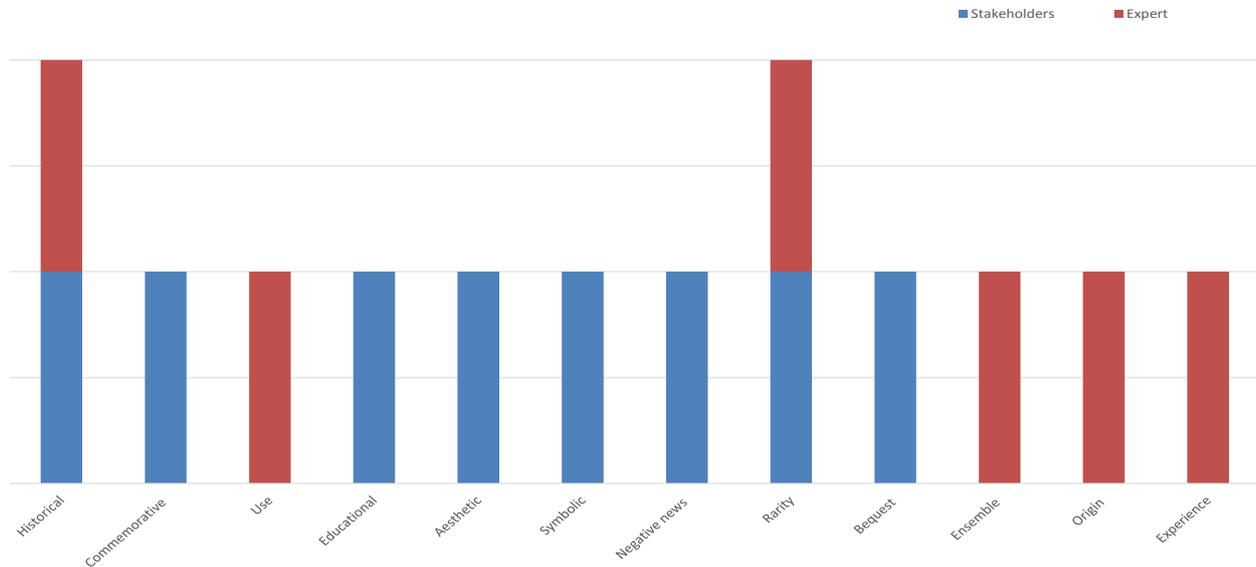
Although many versions exist (32 known paintings), only

a limited amount are left in the original context. This indicates several values, specifically, experience, origin and use. The experience of seeing a Passion Clock in the church can be different from looking at one in a museum. The context/origin affects the experience and therefore becomes a value. As Russel and Winkworth state, “*keeping items in their place of use, and understanding their context within it, and in relation to wider social and historical movements and events, broadens [the] understanding of their significance*” (2009: 34). The use of the painting is also different in the church and in the museum. In the church, it is an earlier liturgical prop pointing at the use of painting for praying and devotional practices, as opposed to a museum, where it becomes a representative of an 18th-century religious painting.

Regarding the expert’s actual condition assessment report, the present condition and the treatment proposal for nine Passion Clocks are stated in free text. The introduction is written as follows: “*With the basis of the dated versions, there is reason to believe that this phenomenon is limited to the period 1730–1770. It is out of the ordinary that a motif is produced in such a limited time period and geography. Because of this, there should be a focus on this motif in Norwegian churches*” (Jernæs 2015: 7). When the motif is limited geographically, one can claim an origin value in the Scandinavian context. The limited time period links the motif to the Catholic legacy and the introduction of the pietistic movement with focus on the text. This reflects a historical value.

Examining one’s own work might cause complications when conducting an analysis; hence, it was an active choice to rely solely on the written text of the description of the paintings and the condition survey as it turned out to have some unintentional omissions in the descriptions of the objects. The contract and report were written before this research started. The author’s texts were treated the same way as the source material from the questionnaires. This way, the analysis would be as little affected or biased as possible. One might object that one expert report and one project contract form a limited data set, compared to the 105 self-selected samples. When drawing conclusions, one might also think that another expert would have given a different outcome. Therefore it is important to treat this case study as an attempt to look at the project as a pragmatic version of the many theoretical

Figure 4: Implied values, stakeholders and expert



projects handling the same issues.

Discussion: Involving the local community

The author wanted to see if there were any possibilities for involving stakeholders without an additional vast project. It was outside the scope to look for differences in the experts and the stakeholders' value ranging. However, through the project these discrepancies became apparent. I hadn't problematized the inherent social values and therefore missed out on the "soft facts". Furthermore, the importance of the free text answers and the difficulties in using the tick off answers also came as a surprise.

Reviewing the value analysis terminology with a focus on the social value and the need for stakeholders has given access to relevant and interesting material. Based on case studies from the literature (Jones 2017, Satterfield 2001), it seems that projects aiming to involve both the local community and experts in the field in assigning value to objects of cultural value tend to become large and costly. But is it possible to include both the local community and experts in assigning value to cultural heritage objects within the boundaries of a smaller project? The history of the Passion Clock sheds light on the close relationship between the motif and the beholder. Intentionally, the painting was probably not perceived as high art but a motif used for contemplation. Some thoughts, medita-

tions, feelings and its divine aspect were related to its previous use. Values that become apparent in this case study of the local communities' perceptions can somehow be related to this historical use. The symbolic and the commemorative values are apparent, together with the aesthetic value.

When comparing the implied values from the stakeholders' answers and the expert's statements, only two congruent values are apparent – historical and rarity values (figure 4). This finding suggests that the congregation has an understanding of these paintings that the expert does not take into account when writing about the importance of managing and preserving this ensemble of paintings.

The case study was undertaken without focusing on inherent or additional values. The questionnaire form had both predefined tick-off choices and free-text answers. Both types of answers were used to determine the implied values. When studying the answers, it became apparent that the free text answers involved more implied values than the tick-off options. This outcome is mirrored in the literature describing how to involve stakeholders (Jones 2017, Satterfield 2001, Walter 2014); the narrative approach reflects a better understanding of the stakeholders' contributions.

This research should therefore be considered a starting point for further involvement of stakeholders in value assessments of painting collections by conducting surveys, holding a discussion in front of a collection and/or writing associative stories when viewing photographs of parts of a collection.

UNESCO has through the years focused on democracy in a broad sense with the development of an international program on democracy in 2002 (UNESCO, SHS Strategy: 2), and amongst others emphasized the participation of civil society in protecting and promoting the diversity of cultural expressions (UNESCO 2005b: 7). This aims for building communities, increasing inclusion and the value of diversity. UNESCO's work needs to be read together with research articles to grasp how to involve stakeholders within conservation management.

Case studies reveal ethical issues and other obstacles when consulting stakeholders on the determination of the treatment, as found in the examples provided by Henderson and Nakamoto (2016) and Våge (2009). Here, the conservators were challenged by the stakeholders' thoughts that did not cohere with the experts' own codes of ethics. Unsurprisingly, the involvement of stakeholders is more common when investigating the understanding of the objects, as in the case study of the Passion Clock presented here.

For the values to be easily accessed, the expert should have a heightened awareness of their significance. The value system should be a working tool for clarifying the importance of the collection. The system should work as a guideline and not be used too rigidly and thus adapted to every project. An adapted typology is smart to use in order to avoid possible misunderstandings and estrangement. Moreover, a decision-making process should involve stakeholders to include all the important factors that the expert cannot obtain otherwise.

Conclusion

For the last 20 years international institutions have worked on democratization processes in cultural heritage and conservation. Nevertheless, involvement of stakeholders in conservation processes is no doubt a challenge for both present and future conservation.

This article reveals the gap between the proposed theory and the lack of community participation in assessing artworks, e.g. museum collections and public religious art. The importance of social value and the need for involving stakeholders is discussed, and the article emphasises these ways of working for the preservation of objects of art for future generations. Some positive aspects and challenges of increased democratization have been presented, as well as how stakeholder's engagement might be carried out. As a case study, this paper has attempted to use the value analysis assessment on a collection of paintings with the Passion Clock motif in Norwegian churches. The local church communities' responses in the questionnaire show that some information can be turned into values in a value analysis for painting collections. The stakeholders' and the expert's defined values differ, implying the need for a range of voices in the decision-making process. This finding is supported by the proposed literature (Mason 2002; de la Torre 2002, Jones 2017, Russel and Winkworth 2009, Satterfield 2001, UNESCO 2005a: 58, UNESCO 2017). The literature and the experience from the case study indicate some aspects which a project manager should be aware of when involving stakeholders in heritage valuing. In the implementation of democratization, it is important to be proactive in selecting stakeholders. Involvement should start at an early stage, a vocabulary that bridges the relationship between experts and non-experts should be emphasised, and everyone should have clear roles.

The project team members should ideally also have experience in the methods of sociology or social anthropology, although this is hard to achieve without vast research projects. It is possible to include both the local community and experts in assigning value to cultural heritage objects within the boundaries of a smaller project. Independent of the size of the project, one should focus on free text answers, narrative stories and interviews to gain the broadest understanding of the sociocultural values.

There should be a greater focus on involving the local community, and the best matched methodology of each project should be taken one step further. It is an important contribution towards a better understanding of the objects of art and how to preserve them for future generations.

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Yhteenveto

Tarve identifioida ja määrittää kulttuuriperinnön arvoa on ollut kasvava 1900-luvun alusta lähtien. 'Asiantuntijat' eivät ole enää ainoita, jotka päättävät taideteoksen kulttuuriarvosta. Lähiyhteisöjen osallistaminen mahdollistaa arvioitavan kohteen mahdollisen sosiaalisen arvon määrittämisen. Tämä artikkeli keskittyy sidosryhmien arvoihin. Artikkelissa esitetään miten sidosryhmät saaparhaitenosallistumaan ja tämän myötä mahdollisestisaadun uuden tiedon mukaan päätöksenteon demokratisoinnissa. Norjalaisissakirkoissa tehdyssä tapaustutkimuksessa kirkonkävijöiden täyttämät kyselylomakkeet liittyen "The Passion Clock" -maalauksiin näyttävät eroavaisuuksia sidosryhmien ja asiantuntijoiden arvojen välillä. Näistä tuloksista on pääteltävissä että päätöksenteossa on kuunneltava eri sidosryhmiä. Lähiyhteisöjen mukaan ottaminen tuo tämän tutkimuksen mukaan, sekälääjemman ymmärryksen tutkimuksessa käytetyn "The Passion Clock" -maalauksen merkityksestä päätöksen teon demokratisoimisessa että lähiyhteisöjälähellä olevan sosiokulttuurisen perinnön säilyttämisestä. Asiasanat: arvoanalyysi, demokratisointiprosessi, sidosryhmät, uskonnolliset maalaukset, kulttuuriperintö

Endnotes

1 Data derived from the values of cultural heritage provided in the following works: Riegl (1902), Lipe (1984), Frey (1997), English Heritage (1997), Burra Charter (1998), all presented in de la Torre (2002, 9). Values of objects/collections: Appelbaum (2007), Russel and Winkworth (2009), de Beyer and Takke (2012), Cultural Heritage Agency Netherlands (2014), Art Council Norway (2016), Myklebust (2017).

2 This refers to the Norwegian conservator's use of value-based methodology. The review of the decision-making process for retouching

medieval sculptures in Norwegian churches was obtained from conservation treatment reports from 1970–2016.

3 This list of Passion Clocks in churches is not final; several might still be unidentified.

4 See Andersen and Jernæs (2015, 121) for further studies of the iconography.

5 A no-probability selection refers to a chosen group that is not known beforehand (Jacobsen 2005: 291).

6 The text is translated from Norwegian by the author.

Acronyms

UNESCO: United Nations, Educational, Scientific and Culture Organization

ICOMOS: International Council on Monuments and Sites

ICOM: International Council of Museums

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