



Sociological Investigation of the Alignment of Linguistic and Cultural Values of Environmentalists with International Environmental Protection Agreements: With an Emphasis in English Language

Juliana Gennadievna Emanova¹, Mikhail Konstantinovich Yao², Lubov Markelovna Yao³, Klara Hakimovna Karamova⁴, Linar Salikhzanovich Sabitov⁵

¹Department of Design and National Arts, Kazan Federal University, Kazan, Russia; emanova-yao@mail.ru

²Department of Design and National Arts, Kazan Federal University, Kazan, Russia; mikhail_yao@mail.ru

³Department of Design and National Arts, Kazan Federal University, Kazan, Russia; yao_lubov@mail.ru

⁴Department of Design and National Arts, Kazan Federal University, Kazan, Russia; klara_karamova_kazan@mail.ru

⁵Department of "Constructive and design", Kazan Federal University, Kazan, Russia; l.sabitov@bk.ru

Abstract

When conservation emerged in the 20th century, it was conventionally understood to be a scientific discipline in which conservators used their technical expertise to preserve linguistic and cultural artifacts. One way to look at codes of ethics and language is as a way to reflect on the shared values that are fundamental to the field. On the other hand, a logical scientific method founded on data, analysis, and hard facts is used to apply ethics and language in conservation practice. The dual character of conservation ethics continues to be the defining paradigm and serves as the foundation for evidence-based practice. Both the scientific foundation and the ethical foundation for this profession, as defined by ethical codes, are founded on a logical methodology. This article looks at the findings of a sociological survey that was given to conservators in various professional categories and experience levels who work in conservation laboratories. The analysis demonstrated that their values are consistent with the principal international conservation agreements, even in the face of differences in age, experience, and expert categories.

Keywords: English Language; Ethics; Language.

1. Introduction

Since museum collections serve as archives for cultural exchange and memory, conservation is the study and preservation of linguistic and cultural knowledge embedded in artifacts, the authentication of which forges a permanent connection between the conservator and the object under protection. Furthermore, cultural heritage preservation is a means of communication between scholars studying protected items and the objects themselves. The topic's relationship to linguistic and cultural memory, as well as the data's continued dissemination through scholarly publications and travel, have an impact on national identity. Thus, laws protecting cultural heritage have an impact on the field of conservation as a whole. The field of conservation is defined by conservation knowledge on the one hand and conservation practice regulation on the other. Depending on the client's preference, conservators were accused of forgery and lying in the 18th and 19th centuries by either making new items appear valuable and old or beautiful and new, respectively. Conservators were cautious not to alter the content of objects because of the philosophical and aesthetic shift in values that took place in their workplace (Komech, 1998).

One issue with establishing authenticity is the notion of "artist's intention." Material integrity is replaced by conceptual integrity in contemporary conservation art. For some cultures, maintaining the body's spirit and function requires constant material replacement, or renewable physics. All attempts to return an object to its "original" state are preferences rather than reality because an object's current state is the only true state for it. Protection doesn't change the validity of an object. This means that the idea of originality is eliminated because every action changes the object's true state. Although this should be acknowledged, it shouldn't be a justification for ignoring the prerequisites for protection. The rationale for conservation is given in Articles 14 and 15 of the Charter. If it is required to preserve linguistic and

cultural values, conservation may involve "minor destruction" and "substantial restoration," as well as "preservation or reuse in use" and "changes may be necessary to maintain cultural significance." Nonetheless, the "important fabric" must be categorized, safeguarded, and kept in its original location. In this case, the question of how significant are the remnants of architectural works that have been destroyed, cleaned up, or removed? The ongoing use of the object or construction can be regarded as "social preservation" because the intangible value of the object may hold greater significance than its physical composition, contingent upon the object's most valued attributes. Since the ethics of "conservation" are frequently nebulous and riddled with linguistic ambiguity, it is necessary to turn to the professional ethics of conservationists in this situation. Confusion is exacerbated by term inconsistencies. This makes it possible to use morally grounded arguments to both condemn and justify nearly any action (Yakhont, 1987).

2. Literature Review

Truth became essential to conservation and stopped the conservationists from doing so because English art critic and theorist John Ruskin was the primary authority on "age values" and "unity of the senses," which had a significant impact on conservation ethics. restoration of the preserved object's original appearance and completion of the object through theory and reconstruction. The conservation of modern museums is centered on scientific data and proof. In terms of ethics and language, conservators see themselves as the guardians of museum pieces, whose purpose is preservation rather than alteration. "The activity of a conservator is different from that of an artist or craftsman" because preservation is preferred over reproduction. The primary distinction is that conservators don't produce new cultural artifacts as part of their work. Formal institutions were established following World War II, codifying a set of values. The International Bureau of Museums of the League of Nations hosted the first international conferences on various facets of museum practice in 1930 and 1931 in Athens, where the inaugural charters were drafted. The Venice Charter established codes to establish a common ground following the Athens Charter. Currently, codes of practice are embodied in and through the European Confederation of Conservation-Renovators. Historic Preservation and Art Institute of America (AIC); Locally, the Victoria and Albert Museum Conservation Authority's Ethical Checklist is maintained by the UK Conservation Institute (Emanova & Yao, 2019).

A geographical and institutional location has been added to the "Ethical and Linguistic Charter of the St. Petersburg Guardians Association" today. The Union of Conservators created the "Professional Ethics Code of Conservators" to put the Federal Law dated 25.06.2002 N 73-F "On Cultural Heritage Objects" into practice. Thus, from a theoretical perspective, conservation is established as ethical, scientific, and linguistic: "It is a methodological moment in which the object is appreciated in its material form, as well as its historical and aesthetic 'duality,' with the aim of transferring it to the future world." Is it possible for this focus on "material science" to conflict with the "historical-aesthetic" approach, or even work against it? Ultimately, we typically associate conservation with its surroundings. Removing the discourse of conservation and directing the conversation away from practice-related concerns and toward technical and pragmatic issues means taking a conservative stance toward objects and context. Action shapes the ethics of conservation and museums, but how is this accomplished on a daily basis? How is the real practice conducted? Protection needs can bring to light a number of contentious issues and offer chances for peacemaking. Sculptures may be considered complex objects in terms of conservation practice. Installation, processing, and environmental control are all necessary for metal, non-ferrous, and paper surfaces concurrently (Bobrov, 1990).

A thing may also have linguistic or familial significance, be important from an archaeological perspective, be visually striking, or have no cultural significance at all. Because it is shaped daily by the practices in the conservation lab, conservation is always evolving. It is important to examine and analyze what conservation is, what the perspectives of those involved are, and how it shapes cultural knowledge by protecting significant cultural works. Professionalism in the industry as well as innovation and excellence can be fostered through trust. NARA's authenticity decision states that conservation is a key factor in determining values. In the past, preservation was limited to its physical, historical, and artistic aspects. To further clarify cultural or linguistic meaning, the term "conceptual integrity" was added in the 1980s. The concepts of "authenticity" and "reality" are evolving. Objects that are "real" and "authentic" are worth more in and of themselves than copies. However, if the raw materials are worn out or their information is compromised by wear, they are no longer valid and in their original state. As a result, some experts think that the object's "true nature" cannot be preserved, only its version. Although "relating the originality of an object to its original state is a purely subjective choice," the original form of an object is still what defines its true nature (Emanova & Yao, 2016).

3. Methodology

Based on two crucial criteria—location and experience—15 experts were chosen for the empirical investigation of conservative moral attitudes toward their historical and cultural heritage works. Those who had worked as conservators for a long time in renowned national conservation workshops and museums (such as the State Hermitage, Federal State Budget Research Institute "State Research Institute of Restoration," Federal State Budget Institute Museum of Anthropological Sciences and Ethnography, Peter the Great Academy of Sciences, Museum University Archaeologists, and others) as well as inexperienced conservators with professional training were included in the selection. The decision was made in order to compare the moral standards of individuals from different generations who work in the same field (Lelkov, 1990).

4. Results

Examining the regularities in conservation activities that arise from the relationships within the system "society - subject - subject of conservation" demonstrated the impartiality of the evaluation process that forms its foundation. An object is subjected when its attributes, values, properties, and the very fact that its physical existence is required are acknowledged. Conservative effect as a "human sensual activity" is imbued with moral motivation. It symbolizes not only the subject's relationship to the object but also a system of relationships among subjects, or, to put it another way, a system of professional relations among the participants in the process expressing a social need. The study's main focus was on the ethics of the conservative profession. Based on the author's methodology, the study included conservatives with a long history of employment as well as young, aspirational conservatives who had worked for one to three years in a variety of museums and conservation organizations. Fifteen experts in all were interviewed (Zubets, 2019).

An expert survey was used to conduct the research. Both closed and open questions were included in the questionnaire. The results of the analysis indicated that experts were more willing and detailed to answer open questions and provide their thoughts on semi-open questions the longer they had been in the field. The convergence of ethical values regarding preservatives, for both novice and seasoned conservators, was another pattern found during the questionnaire analysis process. For example, when asked whether it is more important for a conservative to preserve the subject in its current form or to restore it to its original artistic form, the response that was almost universally given was "to preserve the authenticity of the object," "because this is the most important criterion in conservation," meaning that we should preserve the object's authenticity because, among other reasons, our memory of the original form may change over time and new information may become available.

However, seasoned conservators noted that "much depends on the preservation of the object" and "each monument requires an individual approach." To understand the object's history, a scientific study utilizing tested conservation tools is required before any conservation work is done. Decisions regarding additional stabilization must be made in light of research findings; occasionally, people are asked to evade, and some do. I agree with you, but only if you can provide some evidence. Another colloquial term for the same official work is "commercial restoration," which simply refers to the fact that it was created on private order. Hence, unofficial refers to returning an object to its original state. To make the object appear undamaged, the dodols are hidden, toned, and replenished. In most cases, this is required and carried out in private commercial restoration. Most museum employees are not sinners (Yao & Yemanova, 2016).

With these responses, the questionnaire's "What should the conservative do: restore the object's integrity or save the true fragments?" question is addressed. Almost all experts agreed that it was important "to highlight with tone the places of recovery of losses and to keep the true fragments." Among the written responses were the following: "to preserve authenticity; all individual, but in any case, it is necessary to preserve the authenticity of fragments of the object." Sometimes, broken pieces work even better. Very interesting responses were given to the question, "What do you put in the concept of "authenticity" of the monument?" "Preserved inviolable, from the point of view of artistic meaning, a monument that can be subjected to compassionate intervention only to stop the processes of destruction" was one of the written responses to the open question. To me, this answer embodies the authenticity of the object in its original state. Additionally, preservation of the material is crucial when working with archaeology to prevent future destruction of the artifact. Sometimes it is preferable to keep the monolith intact rather than restoring the form. The more context we can maintain, the better. The information surrounding and on the monument, rather than its form, must be preserved. Other important considerations include the monument's "authenticity," which takes into account historical, artistic, and technical

aspects; "the truth of a history that the monument has carried through centuries and now tells us"; "its original state without any finishing and canning intervention"; and "not forgery" (Matveev, 2010).

The responses to the question "What do you consider the main in the work of the conservator?" support the conservative museum viewpoint that the monument's authenticity is one of its most valuable assets. The position that received the most responses was "slow destruction," followed by "do no harm" in second place and "keep authenticity" in third. Then, the choices were to "find the boundary between authenticity and completion," "keep the time limit," "bring in the exposition view," and "restore the author's design."

5. Discussion

According to an expert survey, museum conservators' ethical principles include treating artwork with care and introducing as little object interference as possible. Their primary goal in the conservation process is to maintain an object's original appearance without causing harm or losing it. The restoration of an artistic image is a secondary task that shouldn't take precedence over the primary goal of preserving historical authenticity, no matter how much one wants to restore an object to its original splendor. In the conservation process, conservators employ specialized instruments and contemporary synthetic materials, but they only do so within permissible bounds and never alter or substitute the natural materials that artists create their works from. Conservators recognize their place in the market for conservation services; they do not see themselves as experts and believe that it is not their job to determine whether a piece of art in their collection is authentic or not; rather, they believe it is their responsibility to point out anything that has been forged.

6. Conclusion

Experts advise that the conservation process should be meticulously documented; experienced conservators regularly carry out this task. When it comes to the reconstruction of art objects, conservators are divided. Reconstruction is not the responsibility of conservators, but it can be helpful in gaining a deeper understanding of the subject's past. They revive artifacts that, in the absence of their involvement, might vanish entirely from the cultural sphere, and reconstruction merely substitutes new items created from the mold of the old. There is a disconnect in the museum between the expectations of the general public, who are not always prepared to understand an object in its entirety, and the scientific methodology used by the museum community. Conservators are faced with the difficult decision of whether to satisfy public expectations or seek out new visualizations due to the conflict between the museum's exposition activities and object preservation. Conservators may be able to avoid adding surviving fragments to a hypothetical whole by using digital volumetric reconstructions, which have the potential to represent a holistic model of an object. Conservative ethics also include the understanding of one's own limitations and the conviction that, in cases where a work of art is truly in danger of being destroyed, objects for which one lacks the necessary category, knowledge, or expertise should only be conserved as a last resort.

Acknowledgment

This paper has been supported by the Kazan Federal University Strategic Academic Leadership Program.

References

- Bobrov, Y. G. (1990). Conservation. Restoration. Recreation. Questions of terminology. Artistic heritage: storage, research, restoration. *All-Union Research Institute of Restoration (VNIIR)*, M, 5-13.
- Emanova, Y. G., & Yao, M. K. (2016). *The code of ethics of the restorer as a factor in the preservation of historical and cultural monuments: Materials of the II International scientific and practical conference "Preservation of the artistic and historical environment of the modern city as a spiritual factor of culture"*. Publishing House of Kazan University, 162–168.
- Emanova, Y. G., & Yao, M. K. (2019). *Restoration ethics in the context of qualification requirements and professional standards: Materials of the IV International scientific and practical conference "Preservation of the artistic and historical environment of the modern city as a spiritual factor of culture" in the conditions of a multinational state: problems and prospects"*. Kazan University Publishing House, 118-121.

- Komech, A. I. (1998). *Restoration, re-creation and demagogy, Problems of re-creating lost monuments of architecture: PRO et CONTRA*. M, 25–27.
- Lelekov, L. A. (1990). On aesthetic criteria in the restoration of L.A. Lelekov. Artistic heritage: storage, research, restoration. *All-Union Research Institute of Restoration 125 (VNIIR)*, 18 – 26.
- Matveev, B. M. (2010). *The method of stylistic reconstruction: a set of essential features and the scope of practical application. Post-war restoration: the current century and the past century: Sat. articles 126 based on the materials of the scientific and practical conference of the State Museum Reserve "Peterhof" (Problems of preserving cultural heritage of the XXI century. 1)*. St. Petersburg: European House Publishing House, 243– 253
- Yakhont, O. V. (1987). Making fakes or scientific restoration. *Creativity*, 14, 28–29.
- Yao, M. K., & Yemanova, Y. G. (2016). *Restoration as an area of museum activity for the preservation of cultural values: Materials of the II International scientific and practical conference "Preservation of the artistic and historical environment of the modern city as a spiritual factor of culture"*. Kazan: Publishing House of Kazan University, 134–149.
- Zubets, O. P. (2019). Moral philosophy and ethics: a view through the distinction between beginning and cause. *Tula: Humanitarian statements of the TSPU named after. L.N. Tolstoy*, 235 –246.



© 2023 by the authors. Licensee Shahid Chamran University of Ahvaz, Iran. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution–NonCommercial 4.0 International (CC BY-NC 4.0 license). (<http://creativecommons.org/licenses/by-nc/4.0/>).