

# **Educational game scenario**

## **"Heritage management – - protection and development"**



**Lublin 2022**



**Educational game scenario**

**"Heritage management – protection  
and development"**

**Developed within project**

***EduGame: Innovative Educational Tools for Management in Heritage  
Protection - gamification in didactic process***

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## **"Heritage management – protection and development"**

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# **Educational game scenario**

## **"Heritage management – protection and development"**

### **Part I**

#### **General assumptions**

##### **1. ABOUT THE GAME**

The game is an RPG (**role playing game**) - game participants - students play the roles of stakeholders whose task is to develop an optimal plan for the protection, management and use of the facility. The task of each Team is to collect and analyze all relevant information, with particular emphasis on the capabilities and needs of the main stakeholders influencing the monument. Groups at individual stages **work independently**.

##### **GAME OBJECTIVES:**

The game aims to familiarize students with the complexity of the process of managing monuments or historical places. In its assumptions:

1. is to teach understanding this process, especially the differences in the points of view of different stakeholders (the game is analytical in nature)
2. The game consists of stages over which factors and decisions affecting the management of the monument are divided. The effect of the game is to make the participants aware of the ways and means that can be used to moderate the circumstances of monument management in order to protect and develop it more effectively.

The aim of the game is to familiarize participants with the point of view (goals and rights) of the main stakeholders who participate in the protection and management of the monument; therefore, within each Team, its members distribute the roles of the main stakeholders among themselves. The task of each participant - stakeholder is to collect and analyze all the information needed to fulfill their roles; as part of the Teams, players work out a compromise and optimal monument management plan; in this way, students gain a holistic view of the

situation, while understanding differences of opinion and potential conflicts between stakeholders.

The game is educational - it trains the ability to collect information about the monument/site and the possibilities of its protection, the ability to critically analyze the collected information, search for optimal solutions for various stakeholders' goals, finding the best form of monument protection and management; its primary goal is to develop an analytical and innovative approach to the protection and management of the monument.

## **2. GAME RULES**

The game is about collecting and analyzing information about the monument and the most important factors regarding its protection, management and use; **players compete by solving the same problems on the same historic object.**

### **PARTICIPANTS**

The game is played by students - **active participants** and a moderator leading the game – **a lecturer**. The game requires a minimum of 2 participants + moderator; in practice, the game should be played by 3-5 people who are part of one team. In the case of a project group of 15 people, it is recommended to divide it into three teams of five working autonomously. The person coordinating the activities is a moderator - a lecturer who knows the issues related to the protection, development and management of monuments, as well as the specific monument being the subject of the game.

## GAME ORGANIZATION

### GROUPS

PROJECT GROUP OF 15 PEOPLE

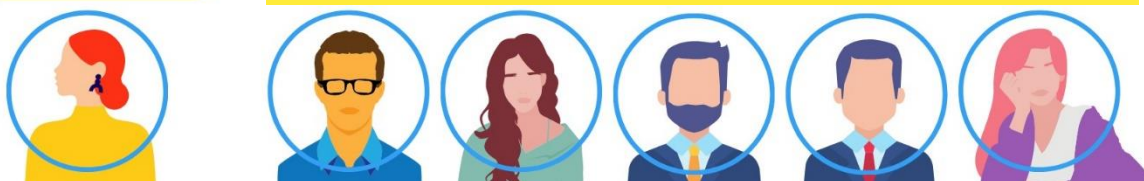
DIVISION INTO THREE SUBGROUPS  
REPRESENTATIVES OF  
MAINSTAKEHOLDERS

Local government Designer  
Manager/owner Tourists  
Conservator Local community

The student must recognize the competences of various stakeholders as well as the area and possibilities of their activities

### MODERATOR

NUMBER OF PARTICIPANTS IN THE SUBGROUP MAX.15 PEOPLE



#### As part of its tasks, the moderator:

- presents the rules of the game (**Introduction stage – STAGE 0**)
- determines the division into groups (**STEP 0**)
- assigns roles and tasks to be performed (**STEP 0**)
- conducts and supervises the debate (**STAGE 2**)
- proposes and corrects solutions (**STAGE 2**)
- has a binding/decisive vote when voting for the winning project (**STAGE 3**)
- discusses the winning project (**STAGE 3**)

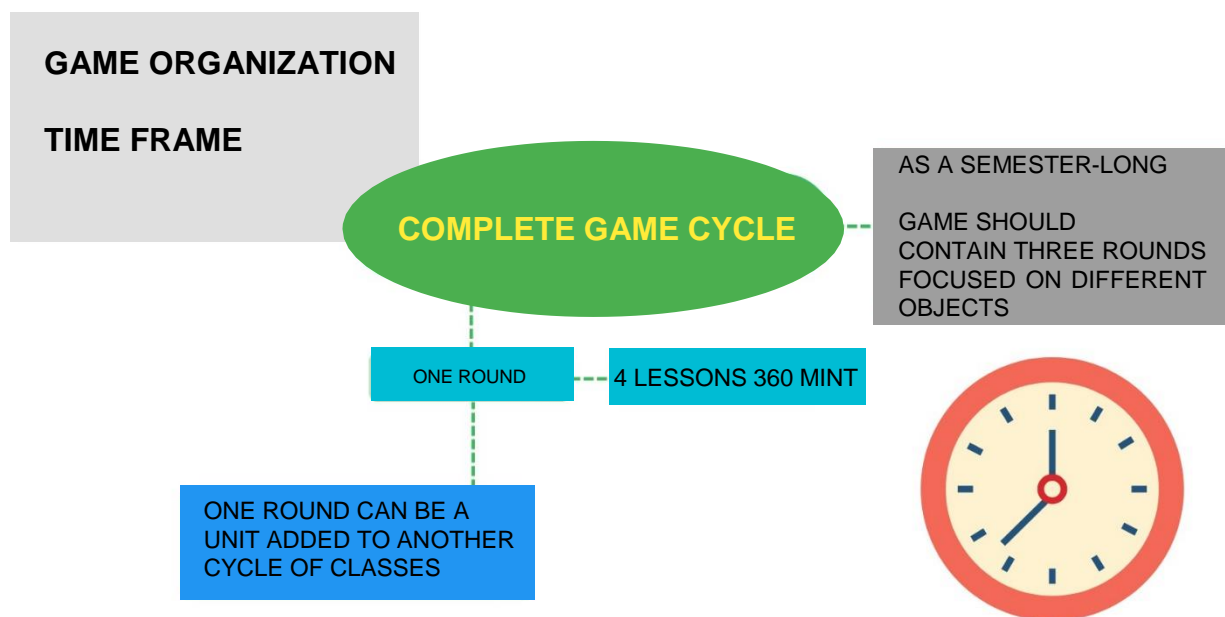
The game is intended for people who do not have knowledge about the protection and management of monuments, additionally, the participants of the game are people who already know the discussed issues - students of specific faculties, administrators of monuments, conservation services.

#### Students/players participating in the game:

- act as one of the interested parties (stakeholders) (**STEP 1**)
- analyze materials related to the problem being developed (**STEP 1**)
- formulate conclusions (**STEP 1**)
- critically analyze the collected information (**STEP 2**)
- take part in the discussion (**STAGE 2**)
- take part in developing the optimal concept - management plan - (**PHASE 3**)

## GAME DURATION

One round of the game should be **4 lesson units (360 minutes)**. An educational game can also be a complementary **element to another** series of classes. It is recommended to play one round of the game. During the teaching semester, several rounds can be performed - for different objects (different types of monuments) - e.g. 2-3 rounds. This is necessary due to the need to maintain the element of rivalry between the teams that constitute the game.

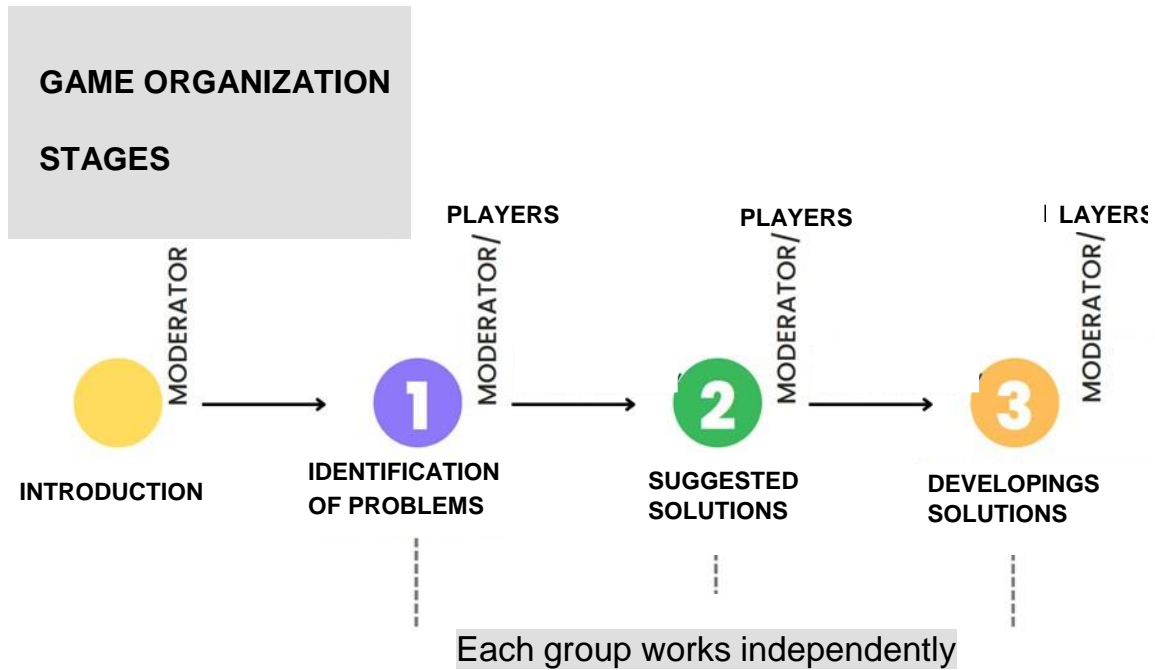


## ORGANIZATION OF THE GAME - STEPS OF THE GAME

The game is played on 3 consecutive levels preceded by an introduction (**STAGE 0**),  
Ultimately, it is based on three stages where:

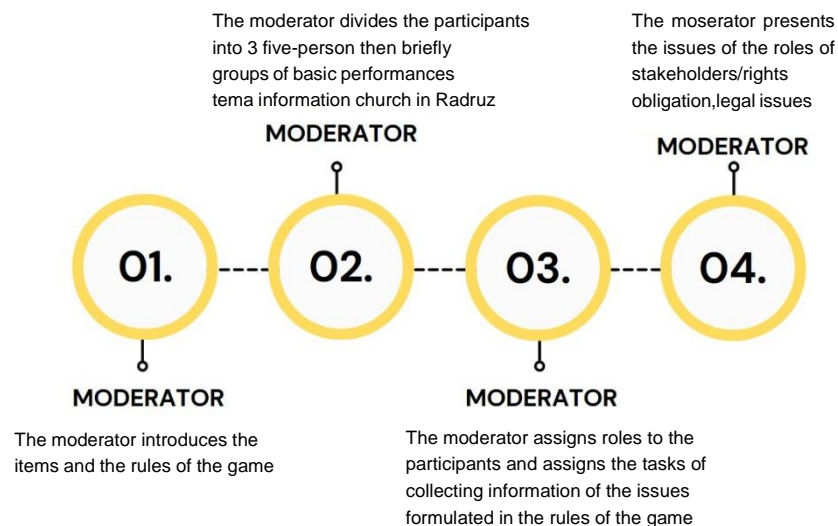
1. problems are identified and analyzed (**STEP 1**),
2. compromise solutions are proposed during the debate (**STEP 2**),
3. Optimal solutions are developed and finally evaluated by open voting (**STAGE 3**).

During the game, **each group works independently** and the whole process is led and supervised by a moderator.



**TAGE 0 - INTRODUCTION (duration 90 min)**

The game is preceded by an introduction (**STAGE 0**), during which the moderator presents the subject and rules of the game, divides participants into groups, assigns stakeholder roles to individual students, assigns tasks and finally discusses the issue of the role, emphasizing the rights and obligations as well as the legal assumptions related to them. The number and type of stakeholders is determined by the moderator (leader). It depends on the specificity of the selected topic/issue.



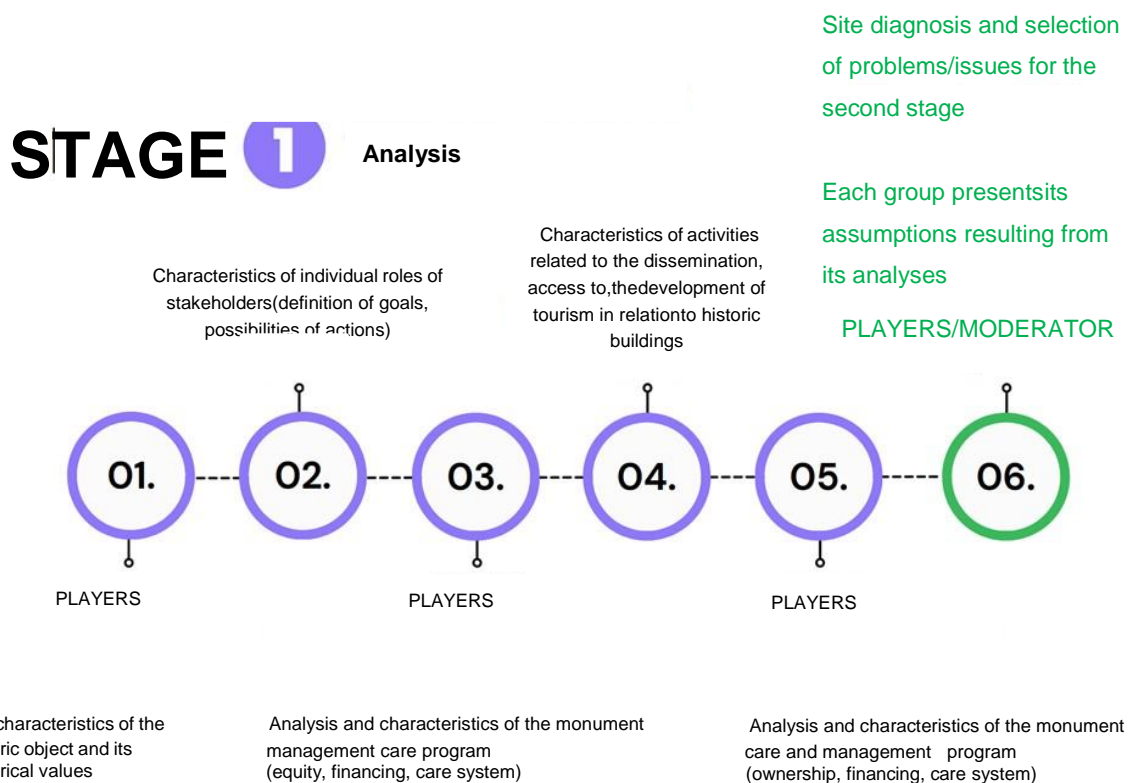


## STEP 1 - IDENTIFY PROBLEMS (duration 90 minutes)

In the first stage, each time - regardless of the object being the subject of the game and the problem to be solved later - the players are divided into 3 groups. The groups **work independently**. Each group of students collects a complete set of information about a selected object/place that is the subject of the game. These data concern:

1. Recognition of the object/place, its historic values,
2. Recognition of the monument protection and management system,
3. Recognition of the use and use of the monument.

### IDENTIFICATION OF PROBLEMS



At the same time, students gain awareness of the roles of stakeholders, their duties and possibilities of action as well as procedures related to the management of a historic building. **The key element of this part of the game is the identification of the main problems** and the recognition and presentation of the above-mentioned problems. three types of issues constituting the basis for the selection of several problems/issues that will be the subject of the games in the second stage of the game.

- Suggestions for these problems/issues are made by each of the three groups of game participants.
- Each group proposes 2 problems/issues that will be solved in the second stage of the game. Out of 6 proposals, the moderator selects 3 topics for the games in the second stage.
- At this stage of the game, the role of the moderator is limited to **the role of an arbiter who does not interfere in the actions of the players, but he takes part in the voting at the end.**
- At the end of **STAGE 1**, a partial evaluation takes place, individual groups are assessed - points are awarded - the evaluation is made by both the moderator and other players. Each player can award one point to the solution he considers correct. Group members cannot vote for their own group. Points earned during this evaluation count towards the final vote.

**Evaluation criteria for STAGE 1 - evaluation of the object analysis:**

/who will most accurately determine the problems of the facility based on the information collected at this stage /, among others:

- value assessment (most complete)
- analysis and characteristics of the protection and management system (description completeness)
- characteristics of stakeholders (completeness of stakeholders and identification of their goals and opportunities)
- 

**The purpose of this stage is to identify the problems that are the subject of the game in the next stages.**

## STEP 2 - TROUBLESHOOTING (duration 90 minutes)

### PROBLEM SOLVING



Stage II concerns solving 3 topics of problems/issues formulated on the basis of recognizing and analyzing the object and selected in the first stage of the game. At this stage, active participants (students) work in previously assigned groups. The group solves the topic/issue. Regardless of the choice of topic/issue, the site manager and a representative of the conservation authorities must appear each time among the stakeholders. Each of the 3 groups has the same amount of time to solve the problem. Troubleshooting is:

- presentation of the topic/issue by the property manager,
- presenting the arguments of each of the stakeholders,
- discussion,
- developing a proposal for the procedure/implementation of the concept of the optimal plan for the protection, management and use of the facility. Solving the problem must end with conclusions.

At the end of **STAGE 2**, a partial evaluation takes place, individual groups are assessed - points are awarded - the evaluation is made by both the moderator and other players. Each player can award one point to the solution he considers correct. Group members cannot vote for their own group. Points earned during this evaluation count towards the final vote.

**Evaluation criteria for STAGE 2: assessment of the critical analysis of the object's condition:**

/who will be the best to analyze the condition of the monument in key areas – the completeness of identification and ranking of importance is assessed/

among others:

- critical assessment of the state of preservation and protection of the value of the monument,
- critical assessment of the monument's management system,
- critical assessment of stakeholders' actions (also the lack of inclusion of potential stakeholders).

The identified problems should be ranked in order of importance for the monument (in the summary of the stage).

**STAGE III - SOLUTION - PRESENTATION OF THE PROGRAM CONCEPT FOR PROTECTION, MANAGEMENT AND USE OF A MONUMENT - SELECTION WINNERS (duration 90 minutes)**

**CONCEPT DEVELOPMENT**



Stage III of the game begins with the presentation of each of the groups taking part in the game, in which they present their assumptions in the form of a management plan for the facility. The moderator, together with other players, has the opportunity to ask questions and express their own opinions on the legitimacy of the adopted solutions, then a vote is carried out on the basis of which the winning group is selected. The following components will be assessed:

- The concept of protection of historic values (scope and form of protection + permissible scope of interventions/transformations)
- The concept of the application program (what we want to do with the object)
- Management program concept (manager, finance, organization, etc.)
- The concept of activities with stakeholders (their tasks) and forms of persuading them to create conditions for program implementation and enabling its acceptance
- The concept of the promotion program
- The concept of improvements for people with disabilities

**FINAL The players and the moderator jointly determine the optimal action (or variants):**

Formulation of the final program of protection, management and use of the facility.

## **EVALUATION CRITERIA**

**The evaluation of players** is made at each of the 3 stages/levels of the game: 1st stage - analysis of the object (its value, management system, problems, etc.); **2nd stage - analysis of the condition, problems and needs of the facility;** **Stage 3 - solution development** (solution quality assessment).

- Each sub-point in each stage is assessed separately - the sub-points are summed up;

-The final evaluation of individual players consists in summing up the points scored at individual stages.

After the end of the game, its progress and results as well as conclusions are discussed by the moderator/leader.

**Voting to select the winning group:** the moderator (leader) and all participants of the game take part in the voting. If the manager of the facility participated in the game, he also takes part in the voting. Voting is public. The moderator (leader) and each participant of the game casts one vote for the group he considers to be the best. The group with the most votes wins. The assessment should be guided by the following premises/criteria:

- the degree of recognition by the group of the object and its specificity,
- knowledge of the rights, obligations and competences of individual stakeholders,
- the ability to use knowledge about the object and the problem in the discussion,
- the ability to negotiate/convince others to your ideas
- relevance – quality – innovative solution to the problem,

## **Part II**

### **Scenario of the educational game "Heritage management - protection and development" on the example of the Orthodox church complex in Radruž**



**Participants:** moderator - lecturer, group of 15 - students

**Duration:** 4 lesson units (360 min)

**Organization of the game:** the game consists of three stages preceded by an introduction, hereinafter referred to as stage 0.

## **ORGANIZATION OF THE GAME - STEPS OF THE GAME**

The game is played on 3 consecutive levels preceded by an introduction (**STAGE 0**),

Ultimately, it is based on three stages where:

4. problems are identified and analyzed (**STAGE 1**),

5. compromise solutions are proposed during the debate

(**STEP 2**),

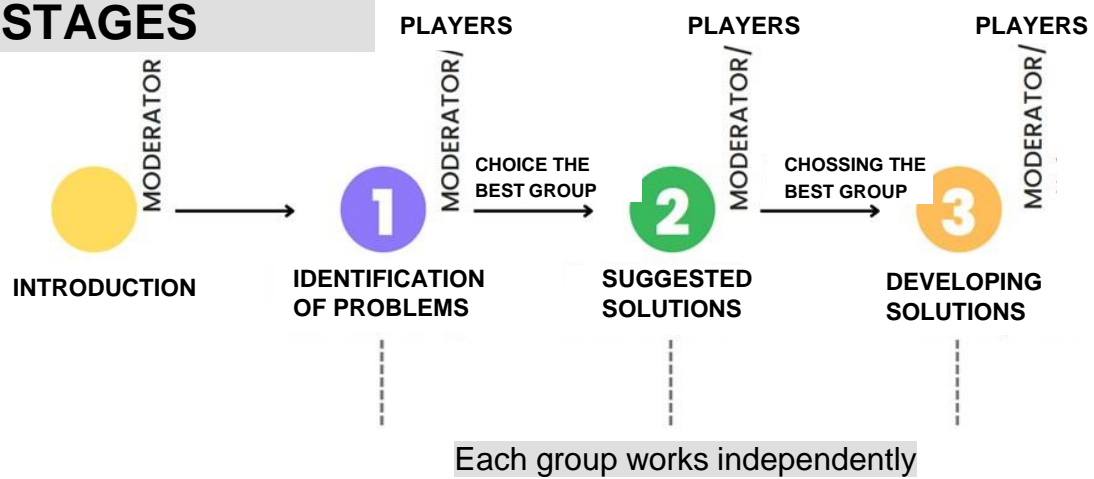
6. Optimal solutions are developed and finally evaluated by open voting (**STAGE 3**).

During the game, **each group works independently** and the whole process is led and supervised by a moderator.

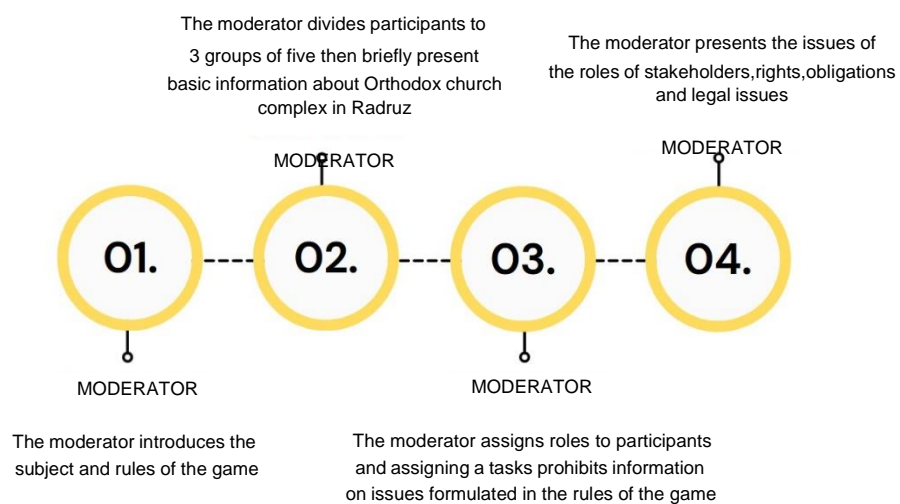


# GAME ORGANISATION

## STAGES



### INTRODUCTION-STAGE 0 (durantion 90 minutes)



**The moderator is responsible for:**

- familiarizing students with the goals and rules of the game,
- dividing students into 3 five-person groups (voluntary selection or drawing lots), providing basic information about the Orthodox church complex in Radruž,
- assigning individual roles to students,
- a brief discussion of the issue of the role of stakeholders, including their rights and obligations, informing the players about the sources of obtaining information necessary for the further part of the game
- setting tasks for the group in the form of collecting information on issues formulated in the rules of the game:

**I. Recognition of the object/place, its historic values, including:**

- location,
- a brief history and description,
- borders,
- the condition of the objects that are part of the Orthodox Church Complex (the church and its equipment, bell tower, wall, mortuary, museum building, two necropolises, trees and greenery),
- presentation of the value of the historic complex.

**Detailed information: ANNEX I:**

**The church complex in Radruž consists of:**

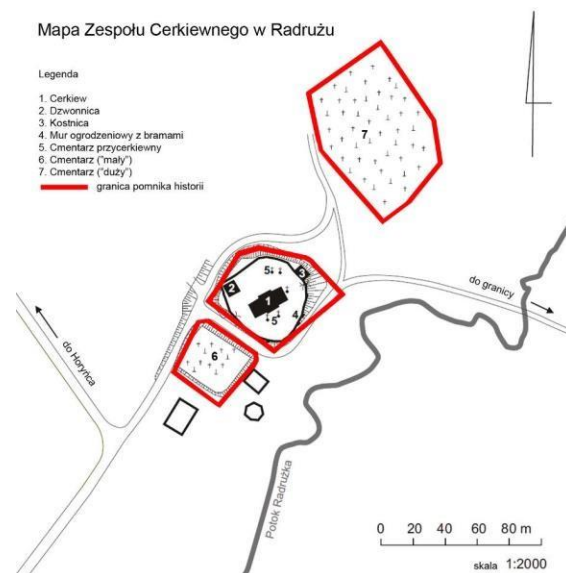
- wooden church st. Paraskeva,
- a wooden belfry,
- stone masonry fence with two gates,
- a stone mortuary (also known as the "Diaka's House"),
- the area of the former church cemetery within the fence with old trees and several stone tombstones and crosses,
- two cemeteries located in the immediate vicinity of the church,
- the area of the gorge – a fragment of the former road.

**Location:** Podkarpackie Voivodeship (its north-eastern part), Lubaczów powiat, Horyniec Zdrój commune

**Orientation:** in the middle part of the village, situated on a small elevation, gently sloping down into the valley of the Radrużka stream.

The church is located in the central part of the complex, the bell tower - north-west of the temple. The complex is separated by a stone fence with two gates. From the north, a small mortuary building (the so-called "Diaka's House") adjoins the eastern gate. There are several tombstones next to the church. In the close vicinity of the church complex, there are two smaller cemeteries - on the south-western side and a larger one, located to the north-east of the complex.

### Boundaries:



Schematic plan with the borders of Monument of History marked

### History

Radruż – one of the oldest settlements in the vicinity of Lubaczów (first mentioned in a document in 1444).

- 1531 - the first reliable information about the Radrus parish and Orthodox church - the temple
- mentioned as abandoned (perhaps as a result of the Tatar invasion in 1524). Several icons from the 15th and 16th centuries, stored in the Lviv Museum of Ukrainian Art, probably come from this temple.

- time of erection of the present church – probably the end of the 16th century or the first half of the 19th century 17th century (the time of erection of the church may be 1583 - the date of issuing the alleged founding document of the church by the starost of Lubaczów, Jan Płaza)
- inside, on the eastern wall of the nave, a polychrome dated to 1648.
- comparative research conducted primarily by J. Mazur associated the building with a group of 16th-century Eastern Roztocze temples (including Gorajec – an Orthodox church from around 1586, Wola Wysocka – an Orthodox church from 1598, Potylicz – an Orthodox church of St. spirit from the 16th century).
- inside the iconostasis expanded from the second quarter of the 17th century (date 1647 on the tsar's gate, date 1699 on Deesis) until the middle of the 17th century 18th century
- the church was partially destroyed/damaged during the Tatar invasion in 1672.
- King Jan III Sobieski, in a document issued in 1682 in Jaworów, renewed the foundation of the parish.
- approx. Church in poor technical condition - visitation in 1743 - parish church, with a bell tower located above the women's gallery, "needed serious (magna) repairs".
- 3rd quarter of the 18th century – renovation of the church, probably combined with partial reconstruction,
- 1781 and 1789 – condition of the church described as good”.
- probably between 1761 and 1781, the bell tower originally existing above the women's gallery was demolished, the arcades were rebuilt and a free-standing belfry was erected
- the visitation from 1781 indicates the poor condition of the fence surrounding the church and the belfry.
- around 1825, the wooden fence was replaced with a stone fence, the shingle sheathing of the belfry was replaced, damage to the roof covering of the church was found;
- the beginning of the 1830s, the poor condition of the church was noted - loosening of structural elements posing a danger to the faithful;
- 1832 and subsequent years (until 1845) carrying out renovation works thanks to the efforts of the local parish priest, Fr. Basil Sierocinski;
- the building of the mortuary - the so-called "deacon's house" - erected probably in the second half of the 19th century. 19th century

- beginning in the 20th century, some of the roofs of the church were covered with sheet metal;
- 1927 transformation of the liturgical openings in the iconostasis and minor repairs to the church (among others, replacement of shingles and fitting of sheet metal on part of the roofing of the church);
- end of the interwar period – good condition of the church was noted;
- after 1944, the church was abandoned after the displacement of the Ukrainian population;
- the 1940s, the church was probably used as a watchtower for the Border Protection Forces;
- turn of the 1940s and 1950s, periodically used as a Roman Catholic chapel;
- 1959 taken over for the State Treasury; it remained unused for a long time;
- 1964-1966 general renovation of the temple and other elements of the church complex; discovery conservation of the polychrome on the iconostasis wall and in the sanctuary.
- 1986-1991 care of the church by the Museum in Lubaczów. Then, in the years 1991-2010, in the management of the Powiat Starosty in Lubaczów - supervision over the facility under the responsibility of the Powiat Center for Culture and Sport in Lubaczów.
- 2010, taking over the complex by the Kresy Museum in Lubaczów – a branch of the museum.
- 2010, installation of the fire protection system. and an anti-burglary system inside the church.
- 2011 replacement of the shingle sheathing with impregnation on the entire church; installation of the FOG type fog extinguishing system on the church building; conservation of the polychrome inside the church; renovation of the lightning protection system and maintenance of the crosses crowning the Orthodox church and the bell tower.
- 2012 installation of the FOG type fog extinguishing system on the belfry building; conservation of the iconostasis and movable furnishings (two side altars).
- 2016 to date – conservation work on tombstones in cemeteries.

## **Description:**

Orthodox church

### Projection, solid, elevations

- A carcass construction orthodox church, on a tripartite-longitudinal plan and a single-dome structure.
- Nave, sanctuary and women's gallery located on the longitudinal axis – all on a square plan;

Narrower rooms adjoin the wider nave: from the east - the sanctuary, from the west - women's gallery.

- The body is definitely dominated by the nave, above which is a four-sided log dome with one bend, topped with a pseudo-lantern and an iron cross on a claw; the sanctuary and women's gallery (of similar height) much lower than the nave, covered with gable roofs with triangular gables (from the east and west), with small roofs at the sides; on the ridges of both roofs there are single pazduras with forged crosses.
- The body is enriched in the lower part with open arcades, the roofs of which are supported on profiled lynxes and an independent system of poles. Saturdays covered with wide single-pitched roofs. At the western wall of the women's gallery, there are wider arcades, supported by two pillars in the corners and two wooden columns.
- Walls under the arcades with exposed framework, reinforced from the outside with low foxes. Walls: the nave, the bends of the nave dome, fragments of the walls of the sanctuary and the women's gallery above the roofing of the arcades, and the gable wall of the sanctuary covered with shingles from the outside. The gable of the women's gallery is boarded vertically. The sheathing of the dome and pseudo-lantern of the nave and all roofs (sanctuary, women's gallery, Saturdays) is shingled.
- Rectangular door openings, closed with a trefoil arch – in the western wall of the women's gallery and the southern wall of the nave.
- Varied window openings: in the nave – larger, rectangular, oculos in the walls of the dome bend; in the sanctuary – a rectangular window opening in the eastern wall. The window openings are covered from the top with eaves roofs, covered on the sides with decoratively cut boards, separated from the bottom with a drip cap.
- On the southern outer wall of the nave, within the arcades, an epitaph inscription from 1699. (lintel of the southern portal) and a painted cross dated 1648.



Orthodox Church of St. st. Paraskeva in Radruż. photo. Alicja Mróz, 2020

### **Material and construction**

- The church is set on a foundation of broken limestone on a lime-cement mortar (stones under the corners supplemented with granite boulders on concrete). Oak ground beam, coniferous wood (fir) wall frame joined at the corners with an overlay with a covered tenon, leaving remnants in a few lower corners. Beams of the fourth and fifth as well as the third beam connected with a mandrel with a covered tenon; remnants protruding in the form of lynxes.
- The framework of the nave, the sanctuary and the women's gallery are slightly convergent. Wreaths stiffened with dowels, reinforced from the outside with low foxes. Saturdays of pole construction, open, with a cap supported on lynxes and a system of poles set on a stone foundation and ground beam. Columns braced with bracing. The rafters of the roofs of the penthouses are supported on the framework of individual parts of the building and on the top plate. Profiled rafter ends. On the Saturdays of the women's gallery there is a wooden plank floor, on the Saturdays of the nave and the sanctuary - a floor made of stone slabs.

- Nave, sanctuary and women's gallery covered with vaults of log structure. Above the nave, there is a four-field log dome with one bend, reinforced from the inside with a system of bowstrings set on two levels. Bowstrings supported from the bottom on swords and stiffened at the top in each corner by four struts. At the base of the upper, tent part of the dome and in its finial, there are two crossing ties; at their intersection, a vertical king is attached. The bowstrings are elements of an extensive structure bracing the dome framework and supporting the lantern, created from the intersection of two orchid trusses. The top of the dome is truncated; on top of it there is a skeletal construction of a round pseudo-lantern covered with a conical roof and topped with a small bowl, pazdur and an iron, richly decorated cross.
- The girt beams extend beyond the outer face of the nave framework. Crown cornices are placed on the remnants of the girt beams. In the ends of the girt beams as well as in the ends of the beams of all the bowstrings of the nave, there are catches. Under the cornice beams, there are additional non-structural catches, arranged rhythmically and serving only a decorative function. The cornice on the sections between the catches is chamfered with a propeller. Similar structural solutions can be found in the sanctuary, women's gallery and in the walls of the nave dome bend.
- The sanctuary and women's gallery are covered with two-slope log vaults. Two-story women's gallery vault with a gable wall. Over this part of the women's gallery there is a rafter and collar beam truss. On the slopes of the vaults of the sanctuary and the women's gallery, as well as the dome of the nave, there are rafters and patches of the roof structure, which repeat the form of the internal coverings.
- door joinery:
  - portal in the western wall of the women's gallery – oak door frames, wide jambs, wide lintel with a cutout at the bottom in the form of a trefoil arch; wooden, single-leaf, plank, claw doors, with iron fittings on the outside;
  - portal in the nave from the south with a form analogous to the western one; wooden, single-leaf, plank doors with decorative iron fittings; in the lintel an epitaph inscription in Old Church Slavonic: "ZDIE LEZI SŁAWETNYJ PAN WASYLIJ DUBNIEWYCZ P[RESTAWSZY] R B 1699 MARTA 6"; on the jambs painted crosses (western - three-armed, eastern - with the image of a palm and a spear).



Window joinery:

- in the nave and sanctuary – rectangular, slatted, six-panel windows;
- in the walls of the dome bend – square windows, slat windows, four-panel windows.

Floors in the church (in the sanctuary, nave and women's gallery) – wooden, plank.

By the eastern wall of the sanctuary (within the naves) there is a beam (originally located in the sanctuary at the base of the roof top) with a fragment of the Latin inscription: "[cru]cem in qua Salvator Jesus Christus pro nostris pecc[atis]".



The iconostasis inside the Church of St. st. Paraskevi in Radruż. photo. Alicja Mróz, 2020

### Interior

- Women's gallery open to the nave with a wide passage closed straight at the top, profiled log planks protruding in steps at the sides. On the lower plane of the beam closing the passage from above, carpentry marks are cut out - three so-called compass rosettes. Above the passage, a large circular opening is cut out in the framework of the wall.
- In the log wall between the nave and the sanctuary, three low, symmetrically arranged rectangular door openings of the lower row of the iconostasis are cut out. Above the middle opening, a large circular opening is cut out.

- A choir supported on frameworks and two pairs of wooden columns. A simple window sill with an openwork railing with decoratively cut balusters. In the northern corner, there is a wooden two-flight staircase with a landing. The columns and choir of singers are polychromed in blue.
- In the nave (on the iconostasis wall) and in the sanctuary (on the northern wall) figural and ornamental polychrome from 1648. In the nave, the polychrome covers the upper part of the iconostasis wall along its entire width and the eastern part of the dome of the nave. The paintings are arranged in three horizontal stripes separated by friezes. The lowest horizontal slat decorated with painted plant twigs. The first row of figural paintings consists of images of twelve Old Testament prophets placed in fields separated by painted arcades. The row of prophets is separated at the bottom and top by an ornamental frieze. Above the paintings with the prophets, there is a series of biblical scenes in five large rectangular fields separated by vertical stripes. Subsequently, from the north side, the following are presented: Beheading of St. John the Baptist, Entry into Jerusalem, Cover of the Holy Mother of God (?), Descent into the Abyss, Sacrifice of Abraham. At the top, on the diagonal part of the dome framework, there is an image of Christ Acheiropoietos (Mandylyon) supported by a pair of angels and a frieze with cherubs against the starry sky.
- On the northern wall of the sanctuary, a polychrome with a full-figure representation of the three Fathers of the Church: St. Basil the Great, John Chrysostom and Gregory the Theologian, placed in a painted architectural frame. In the triangular top of the frame, the image of St. Michael the Archangel in half-length. The gable is covered with a painted rolled ornament and pinnacles. Between the representations in the strip of entablature there is a painted inscription in the Old Church Slavonic language of an epitaph and votive character: „POMIANI HOSPODI W ZDRAWI RABA SWOJEHO JAKOWA I RABU SWOJU.../ I PRESTAWISZAGOSJA RABA BOŻIJA MŁADIENCA MICHAJŁA SIEMU”.
- Paintings made in the tempera technique on chalk mortar, directly on the framework.

#### Equipment of the church

- Most of the elements of the original rich equipment of the church have remained since 1963 in the Department of Orthodox Art of the Castle Museum in Łańcut. In 2011 and 2012, the Museum of Borderlands in Lubaczów took over the historic

equipment from the museum in Łańcut, underwent conservation work and displayed in the church.

- The most important elements of the furnishings are: the iconostasis (1st half of the 17th century - the 2nd half of the 18th century), two side altars (mid-18th century), a patron's bench (17th century) and the Holy Sepulchre (1839).
- An iconostasis of an architectural and frame character, single-axial, composed of five rows, in which 58 icons (tempera on wood) are placed, embedded in carved frames. The performances are the work of at least three artists, known from the signatures left: Zachariasz Tarnohorski from Niemirów, Ioan "Citizen Hrebeński" (from Hrebenne), Andrej Wyszeccki [Wyszeński] from Jaworów:
- Two side altars: St. Nicholas (south) and Dormition of the Mother of God (north) made by the painter Andrej Wyszzyński in 1756. They have an architectural form consisting of single-axis settings set on later mensas (19th century).
- A patron's bench in the nave probably belonging to one of the starosts of Lubaczów (end of the 17th century), two procession crosses (18th - 19th century), a low wooden pulpit (19th century), wooden single-row and double-row pews (19th/20th century ) and a single pew in the choir.
- In the sanctuary, a brick stool (18th-19th century) has been preserved, behind it a wooden, two-door wardrobe (19th/20th century) and a wooden lectern.
- In Babiniec, a stone stoup (18th/19th century) and God's Grave funded by the efforts of the local parish priest, Fr. Basil Sierocinski (1839).



Side altars in the Orthodox Church of St. st. Paraskew in Radruż. photo. Alicja Mróz, 2020

## Belfry

- A belfry of pillar-frame construction, on a square plan, two-storey with an overhanging ice-apron, covered with a tent roof passing in the upper part into a pyramidal roof. The outer walls are covered with a high "apron", over the entrance opening with a wavy curve.
- The overhanging, clearly separated ice-apron creates a bell floor with an open gallery. Its walls in the lower part are boarded vertically with boards and topped with a cornice; in the upper part, there is an open gallery with semi-circular openings.
- The roof in the lower part is tented, flattened, with four slopes, passing higher into a narrower, high, pyramidal, eight-slope roof.
- The apron, walls, drip cap roof and roof are covered with shingles.
- An oak ground beam set on a concrete footing and granite stones in the corners. The skeleton of the wall structure is made of vertical pine pillars with a central king, resting on the ground beam at the intersections of the beams. Columns stiffened with

bolts, struts, swords and cross struts, the so-called "The crosses of St. Andrew".

- The structure of the ice-apron is based on a doubled head beam. The walls of the overhanging floor of the ice-apron are made of vertical pillars reinforced with bracing and struts.
- The structure of the entrance opening is reinforced with bracing in the upper corners.
- Roof truss of a rafter structure with a king (monk) in the middle and basins. Rafters tied with king braces.
- The interior is divided into two storeys: the lower one is high with a ground floor and mezzanine, and the upper one
- a low one placed in a starling, with a gallery – an ambulatory around the perimeter, open to the outside and inside.



The belfry in the Orthodox church complex in Radruž. photo. Alicja Mróz, 2020

### **Ossuary (so-called "Dak's House")**

- A small stone building, rectangular in plan, single-storey.
- A compact body with a high hipped roof with a prominent eaves, a short ridge with small half-gables in the form of chimneys from the south and north. The roof is covered with shingles.

- Elevations without divisions; south with a rectangular entrance opening.
- Rectangular window openings closed with a segmental arch. The western façade, which is a fragment of the fence wall, is preceded by an arcade formed by four wooden pillars reinforced with swords, which support the roof slope. Elevations (except for the western one) are plastered (overlay) with a visible irregular weft, whitewashed.
- Single-space interior, covered with a beam ceiling; stone slab floor. Rectangular window openings with bars.



Mortuary of the so-called "The Diak's House" at the Church of St. st. Paraskew in Raduż. photo. Alicja Mróz,

2020



Fragment of the stone fence of the Orthodox church complex in Radruż (from the eastern side). photo. Alicja Mróz, 2020

### **Fence with gates**

- The fence was probably made of limestone on a lime-cement mortar, not plastered, with an irregular thread (in the upper parts of the wall rebuilt in the 1960s, a regular thread).
- The wall from the outside reinforced with buttresses, from the inside divided by rectangular niches. In niches from the west there are fragments of tombstones from Brusno workshops.
- The wall is covered with a gable roof with a shingled roof.
- The western gate, made of stone on lime-cement mortar, not plastered, with a wide opening in the shape of a rectangle closed with a segmental arch; covered with a half-gable roof covered with shingles.
- Double-leaf, plank, claw doors.
- The eastern gate, made of stone on lime-cement mortar, plastered (overlay), whitewashed. Composed of two wide brick pillars; covered with a gable roof connected from the north to the roof of the mortuary.
- Double-leaf, plank, claw doors.

## **Cemeteries**

By the church within the fence - a tombstone, a cross and tombstones from the 17th and 19th centuries.

Cemetery of the so-called small (beginning of the 19th century to the 1930s) - almost 100 tombstones - examples of sepulchral sculpture created in the Brusno stonemasonry center in the convention of folk art. Cemetery of the so-called big

It was founded (beginning of the 19th - 20th century) - about 400 stone tombstones being the work of local stonework workshops in Stary Brusno.



A monumental tombstone of Katarzyna Dubniewicz from the end of the 17th century, located in the church cemetery. photo. Alicja Mróz, 2020





Restored tombstones on the so-called small cemetery. photo. Alicja Mróz, 2020



Some of the tombstones restored on the so-called a large cemetery. photo. Alicja Mróz, 2020

## **State**

Mostly very good and good - the church and other elements of the complex after or during (tombstones in cemeteries) renovation and conservation works.

A stone fence needs intervention; it is necessary to continue conservation work on the tombstones on the so-called a large cemetery. In 2021, the stone fence, in the section near the main gate, was found to show a marked deviation from the vertical. Such a state in the following years could lead to the sliding of stones and the destruction of this part of the fence. In 2022, the manager of the facility commissioned an expert opinion to accurately assess the threat. Currently, the results of the expert opinion are being analyzed and, in consultation with conservation authorities, an optimal solution to the problem is developed.

## **Historical values of the complex**

An Orthodox church complex of national and international importance, with exceptional historical, scientific, artistic and didactic values, of exceptional importance for Polish and world cultural heritage.

- Probably the oldest, so well-preserved wooden temple of the Eastern rite in Poland.
- An outstanding work of wooden architecture – an architectural form in the type with a four-sided dome above the nave, unique construction solutions – a monument of exceptional importance on a national and international scale.
- Preserved historical structure characterized by the perfection of technical solutions.
- An outstanding architectural work – stylistic and formal features and structural elements: an excellent structural solution of a four-sided, single-pitched, log dome with a bracing system (complex structure of beams laid on two levels, reinforced with swords and struts, and stiffened from the outside with hooks). The construction indirectly referring to the solutions characteristic for the Gothic structures of the oldest Polish roof trusses of wooden churches.
- The church was built by professional masters, using the experience of late Gothic carpentry. The creators of these churches, remaining faithful to eastern building traditions, creatively used construction achievements and decorative elements characteristic of the circle of the oldest Gothic wooden churches.
- The structure of log vaults above the sanctuary and partly above the women's gallery shows connections with the archaic tradition of Orthodox church construction.
- High quality carpentry processing.

- Occurrence of profiled lynxes supporting arcades characteristic of the eastern building tradition.
- The original, unique form of the iconostasis partition between the nave and the sanctuary and the passage between the women's gallery and the nave with oval openings in the upper part with solutions found only in churches of early origin have been preserved.
- Unique portals, very rarely seen in the wooden architecture of Ruthenian churches, whose construction is associated with the tradition of medieval stone and carpentry thatched roofs.
- Large size of the building – the church in Radruż is one of the largest wooden sacral buildings of the Eastern Church in the Ruthenian lands. It testifies to the great technical skills of the carpenters erecting the church.
- Perfectly preserved architectural substance – an original 16th-century structure
- Exceptionally valuable wall paintings dating back to the second quarter of the 17th century, with outstanding historical values and a rich iconographic program (polychrome attributed to painters from the painting center in Potyllice, which developed its activity in the first half of the 17th century). At that time, they are rare in Poland, and the paintings attributed to the Potyllice center have been recognized by researchers as one of the most interesting achievements of the art of the Eastern Church on the Polish-Ruthenian borderland.
- A valuable iconostasis representing several development phases - from the 1740s to the mid-18th century. Icons made by several artists known for their signatures. Icons from the 18th century are the work of artists working at the back of the painting center in wooden churches.
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  - A valuable iconostasis representing several development phases - from the 1740s to the mid-18th century. Icons made by several artists known for their signatures. Icons from the 18th century are the work of artists working at the back of the painting center in Żółkiew, initiated in the circle of patronage of King Jan III Sobieski. The presence in the temple of paintings by four artists known by name, active from the 17th to the 19th century, is a unique phenomenon in the history of painting decorations of Eastern rite temples in contemporary south-eastern Poland.
  - The complex is picturesquely integrated into the surrounding landscape; the original relations with the two cemeteries located in the immediate vicinity have been preserved. All elements of the complex are harmoniously interconnected, and their arrangement within the oval fence results from their functions and their traditional meaning.
  - Church cemeteries (located inside and outside the wall surrounding the church) with characteristic tombstones from the stonemasonry center in Brusno, create an exceptionally valuable element of the cultural landscape.

### **Historical values of the complex:**

An Orthodox church complex of national and international importance, with exceptional historical, scientific, artistic and didactic values, of exceptional importance for Polish and world cultural heritage.

- Probably the oldest, so well-preserved wooden temple of the Eastern rite in Poland.
- An outstanding work of wooden architecture – an architectural form in the type with a four-sided dome above the nave, unique construction solutions – a monument of exceptional importance on a national and international scale.
- Preserved historical structure characterized by the perfection of technical solutions.
- An outstanding architectural work – stylistic and formal features and construction elements: an excellent construction solution of a four-sided, single-pitched, log dome with a bracing system (complex structure of girders set on two levels, reinforced with swords and struts, and stiffened from the outside with hooks). for the Gothic structures of the roof trusses of the oldest Polish wooden churches.
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- Church cemeteries (located inside and outside the wall surrounding the church) with characteristic tombstones from the stonemasonry center in Brusno, create an exceptionally valuable element of the cultural landscape

## **II. Recognition of the monument protection and management system, including:**

**– application for inclusion on the UNESCO World Heritage List Wooden churches in the Polish and Ukrainian Carpathian region and documentation, including the Statement of Outstanding Universal Value (available on the website <https://whc.unesco.org/en/list/1424/documents/>)**

**– application for recognizing the church complex in Radruż as a Monument of History (in the collection of the Kresy Museum in Lubaczów) and the NID opinion on recognizing the property as a PH (in the collection of National Heritage Institute),**

**– decision on entry in the register of monuments (in the collections of the property manager and Podkarpackie the Voivodship Conservator of Monuments),**

– the most important publications, studies and research documentation,

– information obtained from the facility manager.

## Detailed information ANNEX II

### • UNESCO World Heritage List

Wooden Orthodox churches in the Polish and Ukrainian Carpathian region inscribed on the UNESCO World Heritage List by decision of June 21, 2013 as part of a serial, cross-border entry. 16 Orthodox churches have been inscribed on the UNESCO List. Eight Orthodox churches located in Poland - in: Chotyńiec, Radruż, Smolnik and Turzańsk (Subcarpathian Voivodeship) and in: Brunary Wyżne, Kwiatów, Owczary and Powroźnik (Małopolskie Voivodeship) and eight located in Ukraine - in: Drohobycz, Matków, Jasin, Potylicz, Rohatyn, Użok, Werbiąż Niżne and Żółkiew. Entry on the UNESCO List does not function in the Polish legal system as a separate form of monument protection.

### • Forms of protection - national level

The basic legal act in the field of monument protection and care is the Act of 23 July 2003 on the protection and care of monuments. It contains the duties of the owner of the monument and the actions that should be taken in order to shape the policy of monument protection on a national and regional scale. It should be emphasized that the essence of the Polish legal system in the field of monument protection boils down to the statement that the owner is responsible for the condition and fate of the monument, and the state and local government administration is responsible for tasks in the field of supervision of the legal correctness of activities and formal and financial support for the owners of the monument undertaking conservation work. The owner of the monument, as the person taking care of it, should ensure that the object is maintained in good condition. The conservation side provides professional supervision, initiates the necessary protective measures and co-finances protective measures. The act defines the legal forms of protection of monuments, which determine the scope and effectiveness of protection of particular goods.

Statutory forms of monument protection are:

- entry in the register of monuments
- recognition as a historical monument
- creation of a cultural park

– establishing protection in the local spatial development plan or in the decision on determining the location of a public purpose investment, the decision on development conditions, the decision on permitting the implementation of a road investment, the decision on determining the location of a railway line or the decision on permitting the implementation of an investment in the field of a public airport ( article 7.)

- **Recognized as a historical monument**

Radruż - Orthodox church complex - recognized as a monument of history by the Regulation of the President of the Republic of Poland of November 22, 2017 (Journal of Laws of 2017, item 2253).

The purpose of protecting the monument of history (...) is to preserve, due to its historical, artistic, scientific and landscape values as well as the authenticity of the substance, an Orthodox church complex, unique on a national scale, which is a material testimony to the artistic traditions of the Eastern Churches in the territory of the Republic of Poland, whose dominant feature is a wooden church with a high class construction solutions, level of workmanship as well as interior design and equipment.

The entry also includes the surroundings of the complex and elements of the equipment and painting decor of the church.

Recognition of the church complex as a monument of history proves the highest rank of the object in the legal system of monument protection in Poland.

- **Entry in the register of monuments**

Pursuant to the Act on the Protection and Care of Monuments, an immovable monument is entered into the register of monuments on the basis of a decision issued by the voivodship conservator of monuments ex officio or at the request of the owner of the immovable monument or the perpetual usufructuary of the land on which the immovable monument is located. The register may also include the surroundings of the monument entered in the register, as well as the geographical, historical or traditional name of this monument. A movable monument is entered into the register on the basis of a decision issued by the provincial conservator of monuments at the request of the owner of this monument. The provincial conservator of monuments may issue an ex officio



decision to enter a movable monument in the register in the event of a justified fear of destruction, damage or illegal export of the monument.

Pursuant to the Act, the protection of monuments consists, in particular, in taking actions by public administration bodies aimed at:

- 1) ensuring legal, organizational and financial conditions enabling the permanent preservation of monuments as well as their development and maintenance;
- 2) preventing threats that may cause damage to the value of monuments;
- 3) preventing the destruction and misuse of monuments;
- 4) counteracting theft, loss or illegal export of monuments abroad;
- 5) control of the state of preservation and destination of monuments;
- 6) taking into account protection tasks in spatial planning and development and in shaping the environment (Article 4)

With regard to objects (immovable and movable) and areas entered in the register of monuments, various types of activities require the permission of the provincial conservator of monuments. Such a permit is necessary for: carrying out conservation, restoration or construction works, including works consisting in the removal of a tree or shrub from a property or its part which is a park, garden or other form of designed greenery entered in the register; performing construction works in the vicinity of the monument; conducting conservation studies of the monument; conducting architectural research of a monument entered in the register; conducting archaeological research; moving an immovable monument entered in the register; dividing the monument; change of purpose or use of the monument; placing technical devices, advertising boards or advertising devices on the monument; taking other actions that could lead to a violation of the substance or a change in the appearance of the monument.

Immovable monuments entered in the register of monuments of the church complex in Radruż:

Register No. A-435 of May 10, 1960 and A-166 of December 15, 1986:

- Orthodox church, wooden, 1583
- belfry, wooden, late 16th century (17th-18th century?)
- church cemetery, 17th, 18th, 19th century
- area inside the fence with about 20 trees

– 2 Greek Catholic cemeteries, next to the Orthodox church, 19th-20th century. Register No. A-421 of June 14, 2010:

Part of the complex of the Greek Catholic Church of St. st. Paraskew with its surroundings including:

- deacon's house, 19th century
- fence with two gates, 19th century church cemetery
- “Proświta” building, 1930

within plots no. 177, 178, 232, 233, 235, 236, 237, part plot No. 219; KW 7211, 39991. The extensive surroundings of the complex were also marked out, including two Greek Catholic cemeteries entered into the register of monuments by a separate decision A-166 of December 15, 1986,

Register No. A-912 of October 8, 2012:

– the surroundings of the church and cemetery complex of st. Paraskewa within the boundaries of: plots No. 171/4 and part of plots 175/1, 219/1, KW PR1L/00039990/4, PR1L/00007211/7.

### **Forms of protection - local level**

Cultural park - none

Protection arrangements in the local spatial development plan - no local development plan

– Study of conditions and directions of spatial development

Amendment to the Study of Conditions and Directions of Spatial Development of the Horyniec-Zdrój Commune adopted by Resolution No. XL/253/2014 of the Horyniec-Zdrój Commune Council of March 18, 2014. <https://bip-v1-files.idcom-jst.pl/sites/3088/news/227851/files/zal1.doc> In chapter 2.10. Areas protected under special provisions, in the subchapter

2.10.4. The directions of protection of the cultural heritage of the commune are:

“The directions of protection of the Commune's Cultural Heritage resources cover 2 groups of issues:

– legal protection of resources,

– resource protection methods in the planning process and implementation practice”.

In the Study, the church complex in Radruż was mentioned only on the list of objects entered in the register of monuments. In the methods of protecting the Cultural Heritage of the Commune as the basic method of protecting resources at the stage of spatial planning and practice

implementation, conservation protection zones were established: A - B - E - K - OW. However, the Orthodox church complex was not included in any of the above zones.

Legal protection resulting from the use of the facility as a museum

In addition to the above-mentioned forms of protection, the type of ownership of the monument and its function have a significant impact on the legal status and protection of the object. There is a museum in the church complex in Radruż.

**III. Recognition of the use and use of the monument, including: list the basic sources and amount of financing for current use and renovation and conservation works**

**– description of the most important activities related to the presentation and promotion, sharing, education and development of tourism based on the Orthodox church complex undertaken by the Administrator, i.e. the Kresów Museum in Lubaczów. Taking into account e.g. organizing exhibitions, running a website and disseminating information in social media, organizing or co-organizing cultural events (including national and international, e.g. Night of Museums, European Heritage Days), scientific conferences, publishing, organizing lessons for children and youth, lectures, painting and photography competitions, etc.**

**– describe the most important activities related to the presentation and promotion, sharing, education and development of tourism of the historic church complex undertaken by other stakeholders.**

**- Information should be obtained from the Administrator and use those available on websites and on social media.**

## **Detailed information: ANNEX III:**

### **Financing**

#### **Basic sources and amount of financing for current use and renovation and maintenance works:**

- grant from the organizer (Lubaczów Powiat) for the statutory activity of the Kresów Museum in Lubaczów for 2022 - PLN **1,483,479.00**

- selected funds obtained by the Kresów Museum in Lubaczów for activities in 2022 and in previous years:

a) Special-purpose subsidy of the Marshal's Office of the Podkarpackie Voivodeship for current activities - PLN **100,000.00** (2022)

b) Subsidy from the "Protection of monuments" program of the Ministry of Culture and National Heritage for the task entitled "Radruż, cemetery (beginning of the 19th century),

Orthodox church complex (end of the 16th century): conservation work on the tombstones - stage IV" - PLN **189,426.30** (2021)

c) Subsidy from the "Protection of monuments" program of the Ministry of Culture and National Heritage for the task entitled "Radruż, cemetery (early 19th century), Orthodox church complex (end of 16th century): conservation work on tombstones - stage III" - PLN **106,000.00** (2021)

d) Conservation works at the cemetery in the Orthodox Church Complex in Radruż, funds of the Podkarpackie Provincial Conservator of Monuments with its seat in Przemyśl - PLN **25,000.00** (2022)

**The most important activities related to the presentation and promotion, sharing, education and development of tourism based on the Orthodox Church Complex, undertaken by the Administrator, i.e. the Borderlands Museum in Lubaczów:**

### **I. EXHIBITION ACTIVITIES**

In 2021, the Kresów Museum in Lubaczów made **4 temporary exhibitions available** to visitors in the museum building in the Orthodox Church Complex in Radruż:

**a) Wooden Orthodox churches – hidden treasures of common tourism in the Carpathian region.** (March 14 - June 18, 2021)

**b) Touch the incomprehensible. Icons. Sebastian Niestój.** (July 3 - September 12, 2021)

**c) Brusno roadside crosses. History in stone.** (September 25 - October 20, 2021)

**d) Roztocze - I keep coming back. Drawings by Andrzej Peller.** (November 21, 2021 - February 28, 2022)

**Frequency:**

- in 2021, the Orthodox church complex in Radruż was visited by a total of 10,860 people, and the number of recipients of the Museum's offer - taking into account activities in the Internet space and a number of other cultural initiatives - was much higher.



Opening of the exhibition "Bruśnińskie roadside crosses. History in stone. photo. Andrzej Rychlewski, 2021

## **II. EDUCATIONAL ACTIVITIES AND CULTURAL EVENTS**

In 2021, the Museum organized **67 educational activities**: 26 museum lessons, 5 workshops and 4 competitions. The initiatives were addressed to various target groups: children and school youth, adults, individuals, families with children and organized groups. An educational offer of the Museum online has also been prepared. As part of its educational activities, the Museum cooperated with educational and cultural institutions in the Lubaczów district and the Podkarpackie province.

## 1. Contests:

- a) **Vivid images.**
- b) **Draw in the museum.**
- c) **Street portraits - about those who created the history of your city.**
- d) **Wooden churches - hidden treasures of common tourism in the Carpathian region.**



Ebru painting workshops as part of the "Meetings with Turkish Culture". photo. Andrzej Rychlewski, 2021

## 2. Panels, debates, meetings of an educational nature:

- a) **How an icon is made** August 21, 2021;
- b) **Meetings with Turkish culture** August 5-7, 2021;
- c) **Author's meeting with Robert Gmiterek around the book "Na Roztoczu - metaphorical guide"**, October 15, 2021.
- d) **Meeting with Krystian Klysewicz and Tomasz Michalski about the album "Roztocze" and Kamil Paluszek about the album "Orthodox churches in south-eastern Poland"**, October 24, 2021.

e) **Borderland talks** - December 11, 2021,



"Conversations on the Border" in the museum building in the Orthodox Church Complex in Radruż. photo.

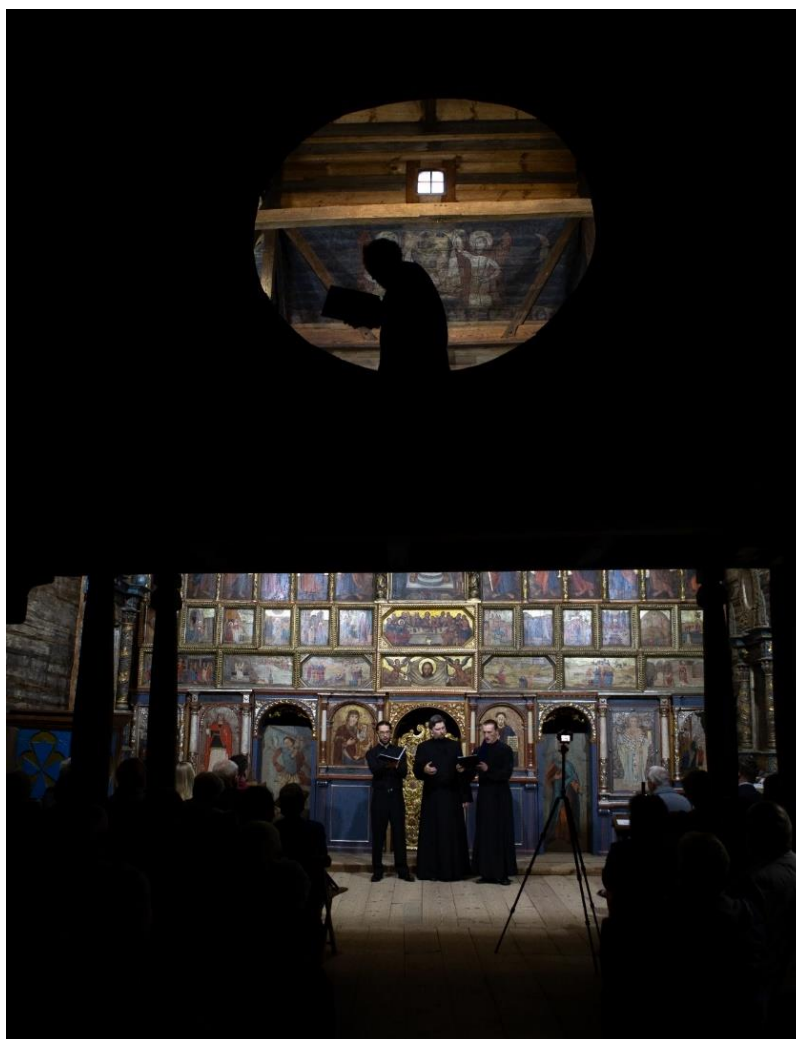
Andrzej Rychlewski, 2021

### 3.Movie:

- a) **Radruż - an Orthodox church in the former Borderlands of the Republic of Poland.**

### 4. Concerts:

- a) Concert of the **Wernyhora** ensemble as part of the Night of Museums 2021, organized in a hybrid formula, Orthodox Church Complex in Radruż, May 16, 2021;
- b) Concert of **the Early and Traditional Music Ensemble Vox Angeli PL**, prepared jointly with the Podkarpackie Regional Tourist Organization as part of the Open Trail of Wooden Architecture in the Podkarpackie Voivodeship, Orthodox Church Complex in Radruż, June 27, 2021;
- c) Concert of the Suplikanci group "From the air ... - traditional Subcarpathian songs against the plague", as one of the events of the Borderland Heritage Festival, Orthodox Church Complex in Radruż, July 29, 2021;
- d) Concert of **the Male Orthodox Church Music Ensemble "Katapetasma"**, as an event accompanying the exhibition of Sebastian Niestoj's icons, Orthodox Church Ensemble in Radruż, September 11, 2021.



Concert of the band "Katapetasma" in the church of St. st. Paraskew in Radruż. photo. Andrzej Rychlewski, 2021

### **III. DISSEMINATION**

#### **1. Printed promotional materials:**

- a) printed invitations, folders and exhibition catalogues,
- b) posters promoting events organized by the Museum, posted on advertising columns in Lubaczów, notice boards and selected places in the Lubaczów powiat,
- c) leaflets of the Kresy Museum in Lubaczów, the Orthodox Church Complex in Radruż and the Orthodox Church Complex in Nowe Brusno available at the Museum's headquarters and in the museum building in Radruż and selected tourist information points in the Podkarpackie Voivodship,
- d) calendar for 2022 entitled Brusno crosses in a drawing by Andrzej Peller.



## **2. Internet:**

- a) Implementation of the new Museum website and development of social media
- b) posting information on the Museum's activities on the Museum's website,
- c) promotional campaigns of the Museum, the Orthodox Church Complex in Radruż and the Orthodox Church Complex in Nowe Brusno on Facebook profiles, cyclical postings about the Museum's events and collections;
- d) creating an account on YouTube of the Museum;
- e) making available on the Internet 6 virtual tours of Orthodox churches in the Lubaczów powiat;
- f) preparation of 1 interactive map presenting the cultural and natural heritage of the Lubaczów powiat - domain [odniej.powiatlubaczowski.pl](http://odniej.powiatlubaczowski.pl);
- g) information about the activities of the Museum posted on local information portals: [elubaczow](http://elubaczow.pl), [zlubaczowa](http://zlubaczowa.pl) and on the nationwide portal Onet;
- h) preparation of video reports, also live, from exhibition openings;
- i) broadcasting on the Internet invitations in the form of short films to exhibitions and other cultural events prepared by the Museum - involvement of all employees of the Museum;
- j) preparing professional photographic documentation of events organized by the Museum and publishing them on the Internet.

## **3. Press:**

- a) articles on the activities of the Museum were published, among others, in newspapers and magazines such as: "Życie Podkarpackie", "Kresowiak Galicyjskie", "Lubaczów 2021", "Gazeta Horyniecka", "Roztoczański Głos", "Podkarpacki Informator Kulturalny".

## **4. Radio:**

- a) radio interviews were given for such stations as: Polish Radio Rzeszów, Catholic Radio Zamość, Jedyńska. Polish Radio Program 1, Polish Radio Program 2;
- b) from the Orthodox church complex in Radruż, a broadcast of "Perły Podkarpacia" by Polish Radio Rzeszów was organized.

## **5. Television:**

- a) coverage of events and interviews with employees appeared in news programs broadcast by

TVP1, TVP Info, TVP3 Rzeszów, POLSAT.

## 6. Other:

- a) Development of a new, consistent identification of the Kresy Museum in Lubaczów and the branches of the Orthodox Church Complex in Radruż and the Orthodox Church Complex in Nowy Brusno: logotype, brand book, promotional materials, badges, uniforms for employees of the Orthodox Church Complex in Radruż, leaflets, etc.;
- b) setting up 3 new free-standing boards in Radruż and Nowy Brusno, as well as 3 new wall boards;
- c) Cooperation with the Podkarpackie Regional Tourist Organization in the field of strengthening tourist traffic in the Lubaczów district and in the facilities belonging to the Museum;
- d) Cooperation with publishing houses publishing books about the Lubaczów region and Kresy of the former Republic - entering into cooperation in the distribution of publications in Lubaczów and Radruż;
- e) Cooperation with regional artists/craftsmen in the distribution of their works in the facilities belonging to the Museum.



New logotypes of the Kresów Museum in Lubaczów and the Orthodox church complex in Radruż

## IV. PUBLISHING ACTIVITIES

In 2021, the Kresy Museum in Lubaczów published **17 publications**. In addition, Museum employees wrote texts for external publications. Below are listed those related to the Orthodox church complex in Radruż:

- a) *Wooden churches - hidden treasures of common tourism in the Carpathian region/ Дерев'яні церкви – приховані скарби спільного туристичного регіону Карпат* [exhibition catalogue], editor and introduction: Piotr Zubowski, Lubaczów 2021;
- b) *Brusno crosses in a drawing by Andrzej Peller* [museum calendar for 2022], Lubaczów 2021;
- c) Mazur Janusz, *Crosses from Brusno in the drawings of Andrzej Peller* [text for the calendar of the Kresów Museum in Lubaczów for 2022], Lubaczów 2021;
- d) Mazur Janusz, *Radrużańskie crosses in the sky*, "Gazeta Horyniecka", No. 57, October 2021, pp. 19–22;
- e) Mazur Janusz, *Reminiscences from "Tłoki ciesielskiej"* in Ciechanowiec, article for the Museum's website, date of publication: November 2021;
- f) Mazur Janusz, *Wieża Radrużańska*, "Gazeta Horyniecka", No. 56, February 2021, pp. 17–20;
- g) *Brusno roadside crosses. History in stone* [exhibition catalog published by the Cultural Heritage Foundation and the Association of Academic Tradition, in cooperation with the Kresy Museum in Lubaczów], texts: Grzegorz Ciećka, Daniel Potkański, Tomasz Stelmaski, photographs: Tomasz Stelmaski, Warszawa–Radruż 2021;
- h) Żurek Mateusz, "In Between? – Neighbors Meet in the Borderlands" on the Polish-Ukrainian borderland, "Lubaczów 2021" [Journal of the Lubaczów Land Lovers Association and the Lubaczów City Hall], Lubaczów 2020, pp. 79–84.

## V. SCIENTIFIC ACTIVITIES

### **Sessions, conferences, seminars and other scientific activities of employees at the Museum and Orthodox Church Complex:**

- a) Mazur Janusz, 7 scientific consultations in the field of: history and culture of the Lubaczów district, history of individual towns, monuments of wooden, sacral and manor architecture, folk culture, tombstones and roadside monuments - stonemasonry brusno; iconography of church architecture; arts and crafts monuments; traditional rituals and culture of the Lubaczów village, folklore of the Lubaczów area;
- b) Mazur Janusz, *Orthodox church fascinations of Jarosław Gienza*, Promotional meeting

- church complex in Radruż, October 24, 2021;
- c) Mazur Janusz, *From Radruż to Radruż. Review of monuments of wooden church in the Lubaczów area (16th-20th centuries)*, Workshop entitled: *Wooden sacral architecture in Poland and Ukraine - possibilities of protecting and using the cultural heritage of the Carpathian region in tourism*, Museum of Borderlands in Lubaczów, January 15, 2021;
  - d) Mazur Janusz, *Traces of an expedition to the Tatars in 1672 near Lubaczów*, Popular science session "Borderlands", as part of the "Kresy Heritage Festival 2021", Kresy Museum in Lubaczów, July 15, 2021;
  - e) Organization, in cooperation with the European Network Remembrance and Solidarity, the Centre "Memory and Future" and the Center for Dialogue and European Understanding in Ivano-Frankivsk international seminar for students *"In Between? – Neighbours Meet in the Borderlands"* on the Polish-Ukrainian borderland, September 2021;
  - f) Seminar as part of the Academy of Kresy *Heritage Folk culture heritage in the program of the Museum of Heritage of the Borderlands of the Old Republic*, Orthodox Church Complex in Radruż, August 10, 2021;
  - g) Session entitled *Wooden sacral architecture in Poland and Ukraine - opportunities to protect and use the cultural heritage of the Carpathian region in tourism* [organized as part of the project *Wooden churches - hidden treasures of common tourism in the Carpathian region*, remotely], January 15, 2021;
  - h) Cooperation with the National Museum of the Przemyśl Land in the organization of the 2nd International Symposium "Wooden Orthodox Churches in the Carpathian Mountains and the Eastern Borderland" on November 5-6, 2021 [the Museum has prepared a research tour around The Orthodox Church Complex in Radruż and the Orthodox Church Complex in Nowe Brusno on November 6, 2021];
  - i) Online lecture by dr Anna Wilk, *Lemkos - history and identity*, an event accompanying the exhibition "To touch the incomprehensible. Icons. Sebastian Niestój", August 14, 2021.

## **VI. MAINTENANCE, REPAIR AND INVESTMENT WORKS**

### **1. Conservation works at the cemetery in the Orthodox Church Complex in Radruż.**

Total cost: PLN **189,426.30**

Financing: Ministry of Culture, National Heritage and Sport under the programme "Protection of Monuments".

Conservation works covered 62 tombstones on the so-called a large cemetery. It was the next (IV) stage of conservation works carried out since 2016 in the former parish cemeteries in the Orthodox Church Complex in Radruż.

**2. Implementation of an alarm and fire protection system and extension of the monitoring system in the museum building in the Orthodox Church Complex in Radruż.**

**3. Permanent service and renovation of fire extinguishing systems in the church of St. Paraskewy in the Orthodox church complex in Radruż (fog extinguishing system, early smoke detection system.**

**4. Preparation of design documentation for the wall around the church in the Orthodox Church Complex in Radruż,** in connection with the recommendations of the Podkarpackie Voivodship Conservator of Monuments based in Przemyśl.

**5. Performing a full inventory of the historic tree stand in the Orthodox church complex in Radruż.**

**6. The next (fifth) stage of conservation works has been planned for the so-called a large cemetery in the Orthodox Church Complex in Radruż, which will include the renovation of about 45-60 tombstones. The works depend on obtaining funds from the Ministry of Culture and National Heritage (an application has been submitted under the "Protection of monuments" programme).**

## **VII. INTERNATIONAL COOPERATION**

### **1. In between? – Neighbours Meet in the Borderlands**

Implementation period: July-September 2021.

The Museum is a partner of the Institute of the European Network Remembrance and Solidarity, the Center for Polish Culture and European Dialogue in Ivano-Frankivsk and the Center "Memory and Future" in Wrocław.

"in between?" is an educational project aimed at students of various faculties, e.g. history, cultural anthropology, journalism, sociology or cultural studies. Participants are given the opportunity to conduct research using the oral history method in the European borderlands. The Museum, as a partner, prepared a cultural program for students in the Polish-Ukrainian borderland.



The participants of "In between?" project in front of the Orthodox church of St. Paraskew in Radruż. Photo: Mateusz Żurek, 2021 r.

## **2. Wooden churches - hidden treasures of common tourism in the Carpathian region.**

Total cost of the project (Museum funds): EUR **33,172.86**

Implementation period: November 1, 2019 - April 30, 2021

Partner: Agency for Regional Development and Foreign Cooperation „Zakarpacie” Zakarpattia Oblast in Uzhhorod (Ukraine)

Source of funding: Cross-Border Cooperation Program Poland-Belarus-Ukraine 2014-2020

The aim of the project was joint Polish-Ukrainian activities aimed at promoting and protecting the material heritage of the Carpathian region, in particular wooden church architecture.

## **Stakeholders:**

The following roles are provided in the game:

1. **administrators of the church complex** - director / with the support of employees?  
Kresów Museum in Lubaczów
2. **The Podkarpackie Voivodship Conservator of Monuments** and/or an employee of the Voivodship Office for the Protection of Monuments in Przemyśl
3. **a specialist in the assessment of the technical condition** - indication of threats (e.g. structural ones / contractor of renovation, conservation and conservation works / construction supervision inspector, conservation supervision inspector
4. **local authorities,**
5. **the voice of tourists.**

**Property manager - Kresów Museum in Lubaczów**, ul. Sobieskiego 4, 37-600 Lubaczów

The church complex in Radruż is a branch of the Kresów Museum in Lubaczów. The Kresów Museum in Lubaczów is a local government cultural institution organized by the Lubaczów District. The museum operates on the basis of a number of acts, in particular the act on museums, and on the basis of the statute. The scope of the Museum's activities includes, above all, the collection, storage, conservation and sharing of collections in the field of archaeology, ethnography, history, art and craftsmanship of the Borderlands of the Republic of Poland.

The activity of the Museum is financed from: revenues from the conducted activity; from rental and tenancy of assets; specific and targeted subsidies from the state budget or local government unit; funds from natural and legal persons and from other sources. The Museum has the right to conduct business activity in a specific scope, primarily commercial services (e.g. sale of publications and souvenirs), services related to servicing tourist traffic, advertising and promotion services, and making the collections available for a fee.

**In a group, each student is given one of the roles mentioned above**

# INTRODUCTION

2

## INTRODUCTION

Selection of persons representing individual stakeholders in each of the 3 groups



Manager/owner of the church complex-director of the Bordelands Museum in Lubaczów



Subcarpathian Voivodeship Restorer and /or employee Provincial Office for the Protection of Monuments in Przemyśl



Specialist/contractor supervision inspector



Local government



Tourist

**PLAYERS**

## STAGE I IDENTIFICATION OF PROBLEMS (duration 90 min)

This stage of the game should end with the selection of topics/issues for the games in the second stage. Topics/issues proposed as a result of the summary of the first stage of the game based on the Orthodox church complex in Radruż:

1. Analysis of the recognition of the object and its value and indication of the necessary research (e.g. archaeological, architectural, archival and historical, other)
2. Analysis of the condition and threats of the facility and carrying out renovation and conservation works in the Orthodox church complex in Radruż
3. Current use and use and further development of the Kresów Museum in Lubaczów based on the Orthodox church complex in Radruż - new concepts



# IDENTIFICATION OF ANALYSIS

## STAGE 1 PROBLEMS



At the same time, students gain awareness of the roles of stakeholders, their duties and possibilities of action as well as procedures related to the management of a historic building. **The key element of this part of the game is the identification of the main problems** and the recognition and presentation of the above-mentioned problems. three types of issues constituting the basis for the selection of several problems/issues that will be the subject of the games in the second stage of the game.

- Suggestions for these problems/issues are made by each of the three groups of game participants.
- Each group proposes 2 problems/issues that will be solved in the second stage of the game. Out of 6 proposals, the moderator selects 3 topics for the games in the second stage.
- At this stage of the game, **the role of the moderator is limited to the role of an arbiter who does not interfere in the actions of the players, but he takes part in the voting at the end.**
- At the end of **STAGE 1**, a partial evaluation takes place, individual groups are assessed - points are awarded - the evaluation is made by both the moderator and other players. Each player can award one point to the solution he considers correct. Group members cannot vote for their own group. Points earned during this evaluation count towards the final vote.

### Evaluation criteria for STAGE 1 - evaluation of the object analysis:

/who will most accurately determine the problems of the facility based on the information collected at this stage /, among others:

- value assessment (most complete)
- analysis and characteristics of the protection and management system (description completeness)
- characteristics of stakeholders (completeness of stakeholders and identification of their goals and opportunities)

**The purpose of this stage is to identify the problems that are the subject of the game in the next stages.**

## **STEP 2 - TROUBLESHOOTING (duration 90 minutes)**

One class should be devoted to presenting the results of each group's work. The group presents its work in the form of a presentation containing a draft facility management plan proposed by the group. After the presentation, the rest of the game participants can ask questions. In addition, the moderator should conduct a summary discussion, where students will make an assessment, e.g. whether the current condition of the facility is satisfactory, whether its management is appropriate or whether current activities in the field of sharing and promotion are sufficient.

### **Main tasks and activities - stakeholder discussion:**

**– assessment of the condition and threats – obtaining an expert opinion on the technical condition of the church,**

**– informing about the problem of the WKZ and participating in the conservation inspection called by the WKZ (obtaining post-inspection guidelines)**

**– preparation of conservation documentation – program of renovation and conservation works (taking into account the scope and method of carrying out the works as well as materials and technologies)**

**– making arrangements with the conservation services, obtaining the necessary conservation and construction permits**

**– ensuring financing of works – own funds and (most often) obtaining subsidies from various sources**

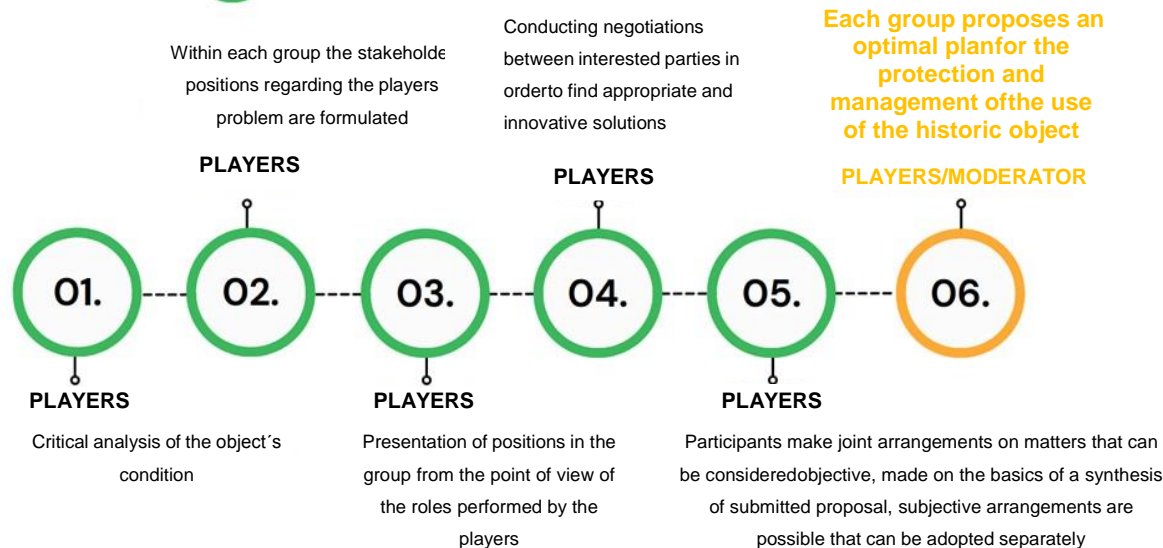
**– carrying out the contractor selection procedure - selecting a competent contractor for renovation and conservation works**

**– implementation of the investment in accordance with the adopted assumptions – supervision of the course of works**

## **SUGGESTED SOLUTIONS**

# PROBLEM SOLVING

## STAGE 2 DEBATE



Stage II concerns solving 3 topics of problems/issues formulated on the basis of recognizing and analyzing the object and selected in the first stage of the game. At this stage, active participants (students) work in previously assigned groups. The group solves the topic/issue. Regardless of the choice of topic/issue, the site manager and a representative of the conservation authorities must appear each time among the stakeholders. Each of the 3 groups has the same amount of time to solve the problem. Troubleshooting is:

- presentation of the topic/issue by the property manager,
- presenting the arguments of each of the stakeholders,
- discussion,
- developing a proposal for the procedure/implementation of the concept of the optimal plan for the protection, management and use of the facility. Solving the problem must end with conclusions.

**At the end of STAGE 2**, a partial evaluation takes place, individual groups are assessed - points are awarded - the evaluation is made by both the moderator and other players. Each player can award one point to the solution he considers correct. Group members cannot vote for their own group. Points earned during this evaluation count towards the final vote.

**Evaluation criteria for STAGE 2: assessment of the critical analysis of the object's condition:**

/who will be the best to analyze the condition of the monument in key areas - the completeness of identification and ranking of importance is assessed/

among others:

- critical assessment of the state of preservation and protection of the value of the monument,
- critical assessment of the monument's management system,
- critical assessment of stakeholders' actions (also the lack of inclusion of potential stakeholders).

The identified problems should be ranked in order of importance for the monument (in the summary of the stage).

At the end, the presenting group is assessed and awarded points - the assessment is made by both the moderator and the other players. Each player can award one point to the solution he considers correct. Group members cannot vote for their own group. Points earned during this evaluation count towards the final vote.

**STAGE III PRESENTATION OF THE CONCEPT AND SELECTION OF THE WINNERS (time duration 90 minutes)**

Stage III of the game begins with the presentation of each of the groups taking part in the game, in which they present their assumptions in the form of a management plan for the facility. The moderator, together with other players, has the opportunity to ask questions and express their own opinions on the legitimacy of the adopted solutions, then a vote is carried out on the basis of which the winning group is selected. The following components will be assessed:

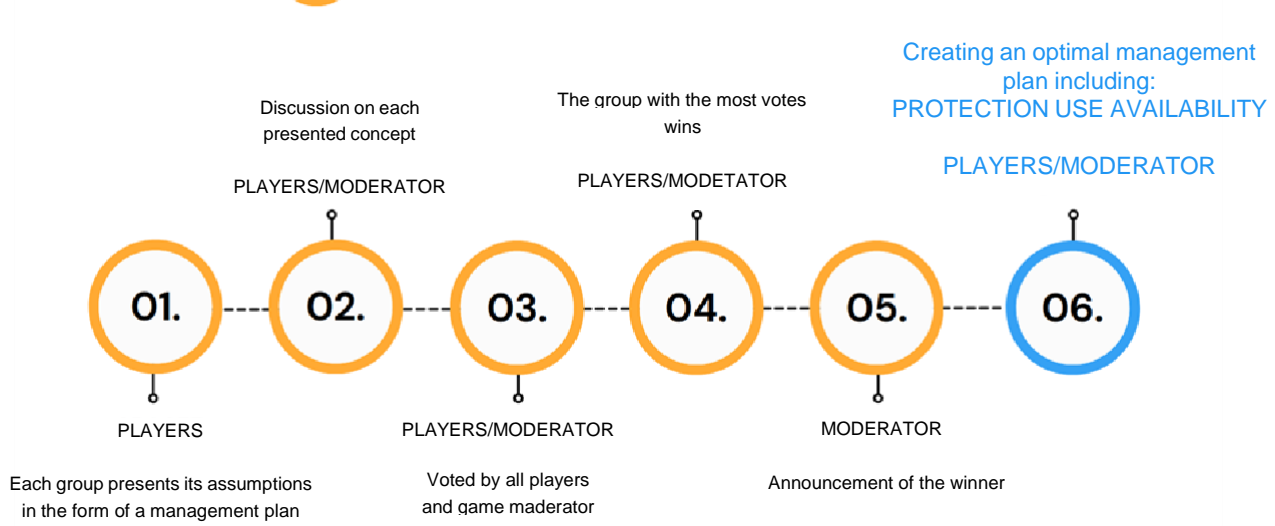
- The concept of protection of historic values (scope and form of protection + permissible scope of interventions/transformations)
- The concept of the application program (what we want to do with the object)
- Management program concept (manager, finance, organization, etc.)
- The concept of activities with stakeholders (their tasks) and forms of persuading them to create conditions for program implementation and enabling its acceptance
- The concept of the promotion program
- The concept of improvements for people with disabilities

## FINAL: The players and the moderator jointly determine the optimal action (or variants):

Formulation of the final program of protection, management and use of the facility.

Stage III of the game begins with the presentation of each of the three groups taking part in the game, in which they present their assumptions in the form of a management plan for the facility. The moderator, together with other players, has the opportunity to ask questions and express their own opinions on the legitimacy of the adopted solutions, then a vote is carried out on the basis of which the winning group is selected.

## CONCEPT DEVELOPMENT STAGE 3



## EVALUATION CRITERIA

The evaluation of players is made at each of the 3 stages/levels of the game: **1st stage** - analysis of the object (its value, management system, problems, etc.); **2nd stage** - analysis of the condition, problems and needs of the facility; **Stage 3 - solution development** (solution quality assessment).

- Each sub-point in each stage is assessed separately - the sub-points are summed up;
- The final evaluation of individual players consists in summing up the points scored at individual stages.

After the end of the game, its progress and results as well as conclusions are discussed by the moderator/leader.

**Voting to select the winning group:** the moderator (leader) and all participants of the game take part in the voting. If the manager of the facility participated in the game, he also takes part in the voting. Voting is public. The moderator (leader) and each participant of the game casts one vote for the group he considers to be the best. The group with the most votes wins. The assessment should be guided by the following premises/criteria:

- the degree of recognition by the group of the object and its specificity,
- knowledge of the rights, obligations and competences of individual stakeholders,
- the ability to use knowledge about the object and the problem in the discussion,
- the ability to negotiate/convince others to your ideas, legitimacy – quality – innovativeness of solving a problem,

## **Educational game scenario**

### **"Heritage management – protection and development"**

developed within project

*EduGame: Innovative Educational Tools for Management in Heritage  
Protection - gamification in didactic process*

Co-funded by the Erasmus+ Programme of the European Union Key Action  
2: Strategic Partnership Projects

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