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TECHNOLOGIES OF CONNOISSEURSHIP, ATTRIBUTION AND EXPERTISE: FROM MUSEUM TO EDUCATIONAL PROJECTS

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ТЕХНОЛОГІЇ ЗНАВСТВА, АТРИБУЦІЇ ТА ЕКСПЕРТИЗИ: ВІД МУЗЕЙНИХ ДО ОСВІТНІХ ПРОЄКТІВ

The article analyzes the role and significance of modern technologies of connoisseurship, attribution, and expert activity, which are acquiring a universal character in the context of the contemporary integration of knowledge. The relevance of the study is driven by the necessity of their interdisciplinary unification for the qualitative evaluation and expertise of projects in museum work, diverse cultural and educational practices, and innovative activities at the intersection of education and culture.

The study examines contemporary approaches to understanding connoisseurship as the foundation for expert activity and knowledge accumulation, identifying the crucial role of collecting in the formation of the connoisseurial method. The potential of expertise is revealed as a process of applying this knowledge to investigate objects, phenomena, or processes.

Emphasis is placed on the study and actualization of cultural heritage, museum activities, and the role of

education in these processes within the context of comparing methodologies and evaluation criteria for various cultural and educational projects. Significant attention is focused on searching for and defining optimal criteria for the evaluation and expertise of innovative projects in the fields of culture and education.

The conclusions emphasize the importance of obtaining the most objective and systematized information for high-quality expertise through the application of an appropriate comprehensive system of criteria.

The necessity of developing new criteria for the expert evaluation of cultural and educational practices is justified, taking into account the processes of digitalization and the development of distance education.

Key words: expert activity, expertise, connoisseurship, attribution, project, museum, education, culture, innovation, fundraising, educational and museum practices.

Анотація. Стаття аналізує роль і значення сучасних технологій знавства, атрибуції та експертної діяльності, що набувають універсального характеру в умовах сучасної інтеграції знань. Актуальність дослідження зу-

мовлена необхідністю їх міждисциплінарного об'єднання для якісної оцінки та експертизи проєктів в музейній роботі, різноманітних культурних та освітніх практиках, інноваційній діяльності на перетині освіти та культури.

Розглянуто сучасні підходи до розуміння знавства як підґрунтя експертної діяльності та акумуляції знань, визначено важливу роль колекціонування у формуванні знавецького методу. Розкрито потенціал експертизи як процесу застосування цих знань для дослідження об'єктів, явищ чи процесів.

Акцентовано на вивченні та актуалізації культурної спадщини, діяльності музеїв, ролі освіти у цих процесах у контексті порівняння методик та критеріїв оцінки та експертизи різноманітних культурно-освітніх проєктів. Значну увагу зосереджено на пошуку та визначенні оптимальних критеріїв оцінки та експертизи інноваційних проєктів у галузі культури та освіти. У висновках наголошено на важливості отримання максимально об'єктивної та систематизованої інформації для якісної експертизи шляхом застосуванням відповідної комплексної системи критеріїв.

Обґрунтовано необхідність розробки нових критеріїв експертного оцінювання культурних та освітніх практик з урахуванням процесів діджиталізації та розвитку дистанційної освіти.

Ключові слова: експертна діяльність, експертиза, знавецтво, атрибуція, проєкт, музей, освіта, культура, інновація, фандрайзинг, освітні та музейні практики.

Purpose. The aim of our study is to conduct an interdisciplinary analysis of the technologies of connoisseurship and attribution in order to understand their evolutionary development from cultural to educational practices and to determine their role in the expert evaluation of cultural and educational projects.

Statement of the problem in general terms. Expert activity, by its nature, possesses a number of distinctive features that enable the wide application of its methodological apparatus and principles for evaluation and expertise, which acquire universal significance for both the sphere of education and the sphere of culture.

Any expert activity and attribution begins with connoisseurship, which represents a kind of art of attentive observation aimed at evaluation, combining profound knowledge, professional experience, and intuition.

It is well known that collecting served as both the stimulus and the foundation for the development of connoisseurship, since it was through the study of their own collections that collectors acquired and refined their knowledge. Over time, the connoisseurial method gradually took shape, and its theoretical foundations were established, which were subsequently embodied in corresponding methods of attribution. In contemporary conditions, connoisseurship has become a distinct branch of scholarly disciplines whose knowledge contributes to the attribution of cultural values belonging to different categories. In this sense, the expertise of cultural property is also of particular relevance, as it involves a comprehensive analysis and study of the cultural value of specific objects.

In this context, the expertise of cultural property demonstrates similarities with educational expertise in terms of methodological approaches, common objects of analysis, and the potential for the practical implementation of ideas within cultural and educational projects.

Analysis of research and publications. The issues of connoisseurship and attribution are the subject of scholarly interest for several researchers: A. Dmytrenko, O. Kalashnykova, and R. Liubynskyi (study of the general aspects of connoisseurship and attribution); O. Havela (assessment of the state of expert activity and monitoring of cultural property); V. Karpova (analysis of innovative trends in arts education within the field of expert training); and Yu. Kovalova (specific characteristics of art historical expertise).

Educational expertise is at the core of research by V. Dokuchaieva and I. Konovalchuk (analysis of quality expertise for innovative educational projects); O. Yeromenko (training of pedagogical professionals for expert activity); O. Kasianova (foundations of expertise in education); N. Ponomarenko (general issues of educational expertise); N. Fedorova (analysis of the characteristics of pedagogical expertise); V. Fedko (psychological expertise of the educational environment); L. Shevchenko (analysis of effectiveness criteria for pedagogical innovations), and others. Considerable attention is paid by scholars to the development of relevant areas of expert research in the field of educational activity, emphasizing both theoretical issues and the practical implementation of various methodologies.

At the same time, there is a need for an interdisciplinary study that would integrate the technologies of connoisseurship, attribution, and expert activity in order to determine optimal criteria for the evaluation and expert assessment of projects (including innovative projects) related to the study of cultural heritage, museum practice, and contemporary cultural and educational processes (Karamanov, 2020).

Presentation of the main research material. The history of connoisseurship and attribution demonstrates the mastery of profound knowledge and skills in specific spheres of human activity, particularly in the field of art. We examine the history and practice of artwork attribution, analyzing the earliest European collections and the foundational art historical texts of G. Vasari and J. Winckelmann. Furthermore, the study explores the origins of attribution and the pioneering methodologies of G. Morelli, M. Friedlender, and B. Berenson, alongside issues of originality versus falsification of artworks, the role of technical analysis in painting attribution, and contemporary attribution practices (*Sylabus navchalnoi dystsypliny "Teoretychni osnovy atrybutsii muzeinykh predmetiv"*, 2023).

At the same time, evaluation and expertise represent processes of identifying compliance and applying connoisseurial knowledge to the study of objects, phenomena, or processes in order to provide a qualified conclusion. If connoisseurship can be considered the foundation, then expertise represents the activity of applying this knowledge, establishing authenticity, value, authorship, and other characteristics necessary for resolving issues in various spheres of human activity (*Sylabus z navchalnoi dystsypliny "Ekspertna diialnist v haluzi osvity"*, 2025).

The specification of expertise objectives, along with the selection of appropriate forms, methods, and procedures, is largely determined by the expert's adherence to a particular methodology. Furthermore, flexible expert activity involves examining the reality of cultural and educational processes across various dimensions, which also encompasses project-based activities (Kasianova, 2009).

The obvious embodiment of the singular integration of connoisseurship, attribution, and expertise can be an innovative cultural, artistic, or educational project. Such a project may be submitted for a competition and must undergo a

corresponding evaluation and expertise process.

Such evaluation and expertise can be conducted using various approaches and methodologies, as it serves as a prerequisite for the recognition and implementation of a project. This is crucial for innovative development in the fields of culture and education, the creation of interdisciplinary cultural and educational programs and projects, the development of creative museum practices, and the realization of diverse creative initiatives and concepts.

In general, innovative activity differs significantly from stable processes due to the high level of uncertainty regarding conditions, factors, and outcomes. This is driven by the specific nature of the innovation object, which, at the conceptual level, is presented as a project of the future-representing something new that does not yet exist. Conducting the expertise of innovative educational projects is often accompanied by difficulties, as it requires evaluating elements that cannot always be directly correlated with established standards due to the ambiguity of evaluation criteria. In this context, traditional assessment methods frequently prove insufficient for a comprehensive analysis of the novel characteristics of developed pedagogical systems, processes, or technologies.

At the same time, innovation can be viewed as the utilization of the intellectual activity results of individuals or groups within the field of education. It is worth noting that the very process of implementing such developments is regenerative in nature and constitutes a sequential chain of actions. Throughout this process, an innovative idea is transformed into a specific pedagogical technology, a new structure, product, or service. Subsequently, these innovations propagate through the educational processes of other institutions, within educational management systems, and even into broad social practice.

At the stage of dissemination, an innovation typically undergoes further refinement, becoming more efficient and acquiring additional qualitative

characteristics, which frequently necessitates rigorous scientific research. Thus, an idea traverses a long path: from an initial concept created by an individual or a group to systematized scientific analysis and large-scale implementation within the country's educational space and scientific-technological potential (*Shevchenko, 2012*).

To illustrate the substance of our study, we have selected the technology for the expert evaluation of cultural and artistic projects, as well as the study, analysis, and quality expertise of innovative educational projects. These types of expertise, despite having somewhat different subject areas, are actually as closely aligned as possible in determining the role and significance of current educational and cultural initiatives in various spheres of human activity (*Bhola, 2003*).

This is perhaps the most critical element that fulfills the purpose of our study through the analysis and comparison of evaluation criteria and expertise methodologies, with an emphasis on the cultural-artistic vector and educational innovations.

The criteria for the expert evaluation of cultural and artistic projects (using the Ukrainian Cultural Foundation evaluation scale as an example) encompass the following elements:

- detailed project description;
- goal, objectives, tasks, outcomes, and performance indicators; the project work plan and mandatory annexes as required by the competition program terms;
- project target audiences;
- information support and communication strategy for the project;
- long-term project results;
- project sustainability;
- project team (key personnel);
- project management and risk assessment;
- analysis of budget expenditure items for compliance with the specified activities (*Metodyka ekspertnoho otsiniuvannia, 2024*).

The uniqueness and innovativeness of projects according to this scale involves defining them

through a description of the differences between the project and similar or comparable projects in the sector over the last 3–5 years; explaining the personal contribution of the project manager and team members to the development of the project concept and its format; individual characteristics of the project with its qualitative advantages; and the role of the partner and their contribution to the project implementation (*Metodyka ekspertnoho otsiniuvannia, 2024*).

The expertise of innovative educational projects exhibits an extraordinary diversity and variety of approaches and may encompass, for instance, the following primary groups of evaluation criteria:

- criteria for the readiness of the innovative model (built on the basis of the project) for implementation: these include technical feasibility (functionality), economic efficiency (payback), socio-psychological readiness (perception of the innovation), availability of appropriate resources (resource provision), and the level of risk (*Konovalchuk, 2021*);
- criteria for the readiness of the teaching staff, students, parents, and the community to implement the project model (intuitive, reproductive, exploratory, and creative (productive) levels);
- diverse project evaluation criteria: methodological (defining the theoretical framework); praxeological (assessing the expediency, effectiveness, productivity, and cost-efficiency of the project); technological (characterizing the algorithmic nature, presence of appropriate tools, activity algorithms, and technical support); and complex criteria (serving as integrative indicators that combine all the above to provide a holistic picture);
- criteria for the reference model of an innovative pedagogical system: humanistic orientation, high teacher competence, efficiency and effectiveness, systematicity and complexity, adaptability, and flexibility;
- project implementation process criteria: integrity and relevance, timeframe, quality of results, organization and teamwork, control, and monitoring;

- targeted project criteria: time, budget, quality, and effectiveness;
- "indirect effect" criteria: mathematical definition, significance of signs, statistical significance, and interpretation (*Dokuchaieva, 2007*) etc.

In our opinion, of particular importance in the presented methodology are the criteria for the reference model of an innovative pedagogical system, which are aimed at transitioning from scaling (quantitative changes) to transforming the quality of the system itself (qualitative changes). These criteria involve: an orientation toward the student's personality and the development of their creative abilities; the educator's capacity for continuous self-development and mastery of innovative technologies; the implementation of new methods and technical tools that ensure qualitative changes in the educational process; the formation of superior pedagogical practices; the integrity of innovations encompassing content, methods, technologies, and organizational forms of learning; and the system's ability to respond swiftly to societal changes and the demands of the time.

Based on the analysis of the presented criteria of both methodologies, the most important criteria for the effectiveness of innovative educational projects can be distinguished:

- clear advantages of the proposed project (Excellence) – its novelty, clarity of the stated objectives, and compliance with modern trends in culture and education (RENEWAL);
- the impact of the project on certain changes or processes in culture and education (Impact), in particular the emergence of new cultural practices or the formation of new competences among learners (PROFESSIONAL DEVELOPMENT);
- the quality and effectiveness of implementation (Implementation), which corresponds to the clarity of the plan, compliance with the declared methods, and adherence to the defined objectives (QUALITY IMPROVEMENT);
- the practical significance and

technological character of the project (Practical significance), which makes it possible to implement it in mass practice as an element of a certain model activity (UNIVERSALITY).

It should be noted that the process of expertise for innovations has its own specificity, determined by the originality of the evaluation object. The criteria for such expertise constitute a system of features based on which a complete characterization of the innovation is formed. The integrity of criteria and indicators must ensure the possibility of analyzing the project from the perspectives of systematicity, comprehensiveness, and optimality, while also allowing for qualitative and quantitative analysis (using a specific scoring scale).

Furthermore, cultural and educational projects contribute to: the popularization of new cultural values created by gifted individuals among the population of Ukraine; the support of young talent through the development and implementation of modern cultural and artistic projects; overcoming the negative consequences of the "information explosion," "information warfare," and the destructive influence of foreign cultural and information trends by involving the most talented representatives of the younger generation; providing information support for current cultural processes in Ukraine; monitoring state cultural information policy and innovative strategies for regional and local cultural development; and initiating discussions and debates among social media users regarding the development and implementation of innovative strategies for managing the cultural values of libraries, archives, museums, theaters, cinemas, film clubs, etc. (*Havela, 2016*).

It is well known that any innovative project represents a system of scientifically grounded concepts, goals, and technological forms of organizing the activities of its participants, while innovative design is a specialized type of activity aimed at creating new objects (*Konovalchuk, 163–164*).

As a rule, the technology for conducting the expertise of cultural-

artistic and innovative educational projects involves similar stages, such as: submitting an application; defining the goals of the expertise and the questions requiring qualified analysis; selecting an expert group; providing experts with the necessary information; determining the approaches, criteria, and rules for project evaluation; conducting the expertise; and developing conclusions, recommendations, and providing consultations to the project authors (*Konovalchuk, 2021; Metodyka ekspertnoho otsiniuvannia, 2024*).

Alongside the basic method of expert assessments, various techniques may be used to obtain reliable expert information, including business games, the collective notebook method, analogies, synectics, brainstorming, case studies, the Delphi method, and others (*Ponomarenko, 2015*).

Conclusions and prospects for further research. An interdisciplinary analysis of connoisseurship, attribution, and expertise technologies-spanning from cultural to educational practices-has revealed their significant role in the process of evaluating cultural and educational initiatives. Implemented in the form of innovative cultural (cultural-artistic, cultural-educational) and educational (enlightenment, pedagogical) projects, these technologies undergo appropriate evaluation and expertise based on a variety of criteria, many of which prove to be shared and universal.

To obtain the most objective and systematized information, the expertise of such innovative projects should include several key components: an analysis of the uniqueness of ideas, conceptual depth, clarity in terms of structure and content, and an assessment of the process itself, the technologies involved, resource provision, and the results of the innovation's implementation. This is achieved by applying a comprehensive system of criteria based on:

- methodology (relevance, conceptual framework, and scientific grounding of the idea);
- process (the degree of development of the innovation's

implementation mechanisms);

- resources (the sufficiency of available resources for the innovation's implementation);

- technologies (the most rational ways of organizing the activities of the project participants);

- link between goals and outcomes (clear formulation of goals and means of monitoring their achievement).

We consider the prospects for further research to lie in focusing on the justification and development of new criteria for the expert evaluation of cultural and educational practices, taking into account the processes of digitalization and distance education, the organization of virtual platforms, virtual museums, and corresponding communication methods.

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