

WAR DAMAGE TO THE MUSEUMS, GALLERIES AND COLLECTION IN THE REPUBLIC OF CROATIA

International Council of Museums (ICOM),
Paris, February 1994

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I. Introduction

This report is based on a fact-finding mission carried out for the International Council on Museums (ICOM) by Barbara O. Roberts, consultant conservator-restorer and member of ICOM, in the Republic of Croatia over a period of three weeks (9 - 29 October 1993).

This mission was requested by members of ICOM, and especially by the Croatian members, including those belonging to the Museum Documentation Centre (Zagreb), and also by Unesco. The mission was made as part of a contract with the Getty Conservation Institute.

The purpose of the mission was to ascertain, within the time limit available, the degree of damage to the museums, galleries and collections of Croatia caused by the 1991 - 1993 war, and to identify the priority needs of these institutions arising from the war situation.

The consultant enjoyed the full support of the national and local cultural authorities of Croatia, particularly from the Museum Documentation Centre (hereafter referred to as MDC), which organized visits to some 22 museums and galleries in the regions controlled by the Croatian government. The United Nations was approached for permission to have access to institutions in the zones in which the United Nations Protection Forces (UNPROFOR) are stationed (coinciding approximately with areas occupied by Serbian forces), and to which Croatian nationals have no access, but this was refused.

II. Overview of Museums and Galleries in the Republic of Croatia

a) Number, Profile, Period of Foundation

The 1993 edition of Museums and Galleries of Croatia, a handbook published by the Ministry of Culture and Education, describes some 205 museums, galleries and collections, private and public, in Croatia, containing over 5,000,000 cultural objects (however, the total museum network would seem to count some 143 such institutions and 86 branch collections, according to information from MDC).

These may be broken down into the following categories:

Archaeological Museums:	15
Ethnographical Museums:	11
Local, Municipal and Regional History Museums:	69
Specialized Museums:	50
(Biographical:	15
Commemorative:	7
History:	5
Maritime History:	6
Technology, Industry and Agriculture:	4
Natural History and Zoology:	6
Miscellaneous:	7
Church Collections of Art:	20
Other Art Galleries:	40

Certain areas are important museum centers - Zagreb (21 museums and galleries), Split (10) and Dubrovnik (8).

Nine of the archaeological museums, most of them on the Adriatic coast, were founded before World War I - the Split Archaeological Museum dates back to 1820. The precocity in creations on the coast (the earliest Croatian town museum was established in Dubrovnik in 1872) is, however, rivalled by the numerous early museums of Zagreb (Archaeological Museum 1846, Croatian History Museum 1846, Theater Museum Collection, 1840, etc.).

The period of the Yugoslavian monarchy (1918 - 1941) was characterized by an effort to encourage municipal and regional museums

(Slavonska Požega 1924, Šibenik 1925, Varaždin 1925, Slavonski Brod 1934).

World War II was a watershed in the foundation of Croatian museums and galleries: according to dates of creation contained in the handbook mentioned above, from 1800 until the occupation of the country by the forces of the Third Reich in 1941 39 museums, galleries and collections were established; from the beginning of the People's Federal Republic of Yugoslavia in 1945 until the independence of Croatia in 1991 154 were opened - virtually all the church collections, 57 local, municipal and regional history museums (the differences between these three categories are not always apparent; moreover, they share a tendency to mixed collections), 42 of the specialized museums (half of them biographical or commemorating the Resistance and other historical events of special importance to the regime), and 32 of the art galleries.

This vast inflation continued apace even during the serious economic difficulties of the 1980s, and the young republic inherited an insufficiently funded and understaffed museum structure, and the war has worsened the situation.

b) The Museum Administration, Related Institutions, Museum Staff and Training

With the exception of church collections virtually all museums and galleries are public owned and financed, and are under the authority of the Ministry of Culture and Education. In reality the traditions of decentralization have created a multiplicity of authorities: in some places local museums are under the administration of regional museums, others depend upon special administrative structures (for example the Brijuni National Park and Memorial Reserve) or bodies (the Meštrović galleries are under the authority of the Meštrović Foundation, some museums and galleries are under the Croatian Academy of Arts and Sciences), while many of the local history museums are under the jurisdiction of local antennae of the Ministry of Culture and Education (commonly Community Education Centres).

At the moment of finalization of this report the Ministry was in the process of deciding which cultural authorities (national, regional, local) would have jurisdiction over which cultural institutions, including museums and galleries.

A draft law on museums will be presented for the session of the Croatian Parliament in May 1994.

One of the most important national bodies with responsibilities over museums and galleries is the MDC, created in 1955, which has two main functions - to advance museum activities (programming and renovation, public relations, consultancy vis-à-vis these institutions) and to collect information on the collections.

The vital records it has built up over the years are of great importance in the context of the war (assessment of damage to collections, counteraction against dispersal and eventual illicit trading in museum artefacts). MDC has also been one of the key institutions in museum training since 1986 (annual seminars of 7 to 10 days for museum staff, assuring the dissemination of experience from Croatian and foreign professionals - a notable foreign partner for 1994 will be the Scottish Museum Council).

The National, Regional and Local Institutes for the Protection of Cultural Monuments supervise implementation of conservation measures concerning the historic buildings that often house museum and gallery collections; moreover, during the war period they have cooperated closely with the MDC and individual museums and galleries for evacuation and

storage of collections and other movable cultural property and for evaluations of damage of the buildings.

The Institute for Restoration, located in Zagreb, is the central restoration centre for the country, with a total staff of 60, including architects, archivists, art historians and restorers (15, of which 3 or 4 have undergone training abroad).

A second Institute for Restoration in Zagreb is devoted to movable heritage: it has 4 sculpture restorers, 8 painting restorers and an art historian. There are other small workshops in Split and Zadar. Since these institutes and workshops cannot presently fulfill all needs - those provoked by the war as well as the chronic lack of specialized staff, a painting restoration centre with funding and instruction supported by the Arch Foundation of Lugano, has been set up in Dubrovnik, while it is hoped that a Bavarian-funded project for restoration of polychrome sculpture at the Chateau of Ludberg (in Slavonia) will be a first step to setting up a full scale conservation centre for this region. The Arch Foundation has also been active in specialized courses in documentation for restorers and conservators (November 1992).

The Institute for Restoration was extremely active in northern Croatia in packing and evacuation of collections during the war.

Museums and galleries employ 1,184 staff members, of which 515 are professionals in the field (450 curators, 65 restorers, etc.). Salaries are in keeping with wage levels of the former regime (and are generally low for the state cultural administration).

The Department for Museology of the Faculty of the Philosophy of the University of Zagreb has assured basic and permanent four year training for students since 1988 (although there have been courses in museology at this University since 1950, and a Post-Graduate Course since 1968).

III. Overview of War Damage

a) Direct Damage and Losses according to Croatian Sources

i) Geographical Breakdown

As of January 1993, 44 museums, galleries and collection - about 20% of the total - were known to have sustained varying degrees of direct damage to buildings and/or collections. By the end of 1993 this figure had risen to 47, according to the MDC.

However, these figures could be higher. It seems that there are 17 museums and galleries in occupied territory about which the MDC has little or no information (the 17 collections in these territories contain ca 200,000 items).

The geographical breakdown of damage for the 44 institutions is as follows:

Eastern Croatia (Slavonia and Baranja):	19 (7 in occupied areas)
Central Croatia (Karlovac, Zagreb):	2 (5 in occupied area)
Mountain Croatia (Lika):	1 (in occupied area)
Dalmatian Croatia (Zadar to Dubrovnik):	12 (5 in occupied area)

ii) Type of Direct Damage and Most Serious Losses

The buildings of 43 of these institutions were damaged to varying degrees by artillery fire (and, in the case of the Museum of the Ljubljana and Zagreb Eparchy in Zagreb, by a bomb in April 1992). Although it was impossible for the ICOM consultant to determine if the Hague Convention flag were displayed on all buildings, those showing it in Dubrovnik (confirmed by the Unesco observer mission of November-

December 1991) were not spared by Serbian artillery fire. Yet it is not possible to determine from the handbook the exact degree of damage for most of the buildings.

Relatively few collections (13) sustained direct damage: this is testimony to the remarkable effort of evacuation (a total of about 15.000 pieces) and storage by cultural authorities, the military and volunteers in a period of great danger, and sometimes in local conditions bordering on anarchy. It should be recalled that it was also often necessary to leave larger pieces in situ. Slight damage was done to immovable items (the train at Beliše Museum, the Roman sarcophagi in the Lapidarium of the Museum of Slavonia), and to the art collections of the Franciscan Monastery in Dubrovnik and the Zadar Regional Museum (half a dozen etchings and lithographs on loan to the University)).

The worst confirmed losses, to buildings and to collections, occurred in occupied areas. While most of the ethnographical collection of the Konavle Museum at Čilipi was evacuated, the furniture remaining in the two museum buildings was burned when the village was torched in late 1991. Twenty-five works of sculpture and seven paintings by Ivan Meštrović were removed from the Drniška Krajina Museum in Drniš, and the weapons collection (19th and 20th century) in the Ribar Family Memorial Collection at Vukmanić was looted (and the remaining memorabilia thought to have been destroyed).

However, the most terrible losses to Croatian museums and galleries occurred in Vukovar: the Bauer Collection (1.357 Croatian paintings from the 19th and 20th centuries), the Vukovar Municipal Museum (32.513 items from prehistoric times until the first half of the 20th century), the History Museum (containing original documents pertaining to the history of the labour movement and the Communist Party of Yugoslavia), and the Ružička Memorial Museum (memorabilia of the winner of the 1939 Nobel Prize for chemistry). The buildings housing the last three collections- the Eltz Manor (1749), the Worker's Hall and the Ružička house- were all listed as national monuments, and were heavily damaged and even razed, according to Croatian sources. The entire Bauer Collection and the contents of the Fine Arts Gallery were stored elsewhere in Vukovar, and were later removed to Serbia, as were the collections of the History Museum. It seems that only selected items were evacuated from the Ružička Museum and the Municipal Museum to other parts of the city, and that parts of these collections were either looted or destroyed, the rest being taken to Serbia.

The Ministry of Culture and Education of Croatia and MDC have informed Unesco and ICOM in order to secure the return of these collections. The Parliamentary Assembly of the Council of Europe has also written to Belgrade authorities; however, if the latter seem willing to allow Unesco to examine the depots, they will not allow them back into Croatia.

In addition to the problem of restitution, Croatian authorities are worried about the condition in which the collections are kept, and especially about the possibility of objects being sold abroad (Dr. Ferdinand Meder, the Director of the National Institute for the Protection of Cultural Monuments, has written to ICOM about this, and his letter is produced in annex). A small number of objects were prepared for the exhibition (but were not exhibited) in Paris in 1992 by the Yugoslavian Cultural Centre ("Vukovar en 1991, Genocide du Patrimoine Culturel du Peuple Serbe"), but are apparently in a UN depot. MDC, which has inventories for Vukovar, has provided information to INTERPOL.

It was also brought to the attention of the ICOM consultant that there

was no news of Professor Petrović, art historian of Vukovar.

iii) The Situation in Areas that are still occupied by Serbian forces

The demonstrated "worst damage pattern" that arose in occupied territories renders comprehensible the fears of Croatian cultural authorities for the remaining collections.

However, a Croatian curator from the Ilok Municipal Museum told the ICOM consultant "as far as he is aware nothing has been removed from the museum and it is open to the public". Moreover, initial vandalizing of the Konavle collections in 1991 was halted by the local Serbian commander, who had them put under lock and key; after withdrawal of the Federal forces in October 1992 the collection was found to be "virtually intact". Yet, in the absence of information and in the light of the cases discussed in preceding paragraphs, these individual cases cannot be presented as reflections of the norm.

The information gap could be filled if the international organizations on the spot cooperated in verifying the situation of movable heritage, and such verification would constitute an element of protection. In the case of the Karlovac Municipal Museum depot in occupied territory the Civilian Police of the UNPROFOR provided information and kept an eye on collections for awhile, but the consultant was told that this cooperation broke down.



Čilipi, unutrašnjost Zavičajnog muzeja Konavala
Fototeka MDC-a, Zagreb

b) Damage from Evacuation and Storage

The consultant observed that, despite the success in removing a great many public collections from the danger of artillery fire and seizure by occupying forces, evacuation and subsequent storage posed serious threats to museum and gallery items. In many cases the depots did not present adequate conditions of security and conservation, and some collections were moved several times.

The National Institute for the Protection of Cultural Monuments estimates that about 6.000 crates of evacuated objects are stored in 30 small "safe storage" depots and in 14 larger official ones. Of the latter only two or three have satisfactory climate, insect and rodent control. About 10 other depots for private collections have been identified, but the conditions of storage are very poor.

Church property has sometimes been deposited with the state. A system for supervision of the state collections exists, but checking is visual and generally speaking, limited.

It must also be pointed out that many objects have been stored in the regular reserves of the institution concerned and that often the conditions of this storage are unsatisfactory, essentially because they are tightly packed.

Given the limited degree of verification of evacuated and stored collections (the consultant also witnessed the difficulty of carrying out such checking) it is difficult to evaluate the damage to the collections. However it cannot be excluded that the percentage of damage is extremely high, especially for textiles.

c) Risk of Theft in Evacuated and Unevacuated Collections

Clearly there is risk of some evacuated materials disappearing. Moreover, the scarcity of guardians due to mobilization of manpower for the war effort and the virtual inexistence of alarm systems for functioning museums and galleries pose a genuine problem for collections.

d) Conclusions to Overview on War Damage

Direct damage from war action has been less serious than what might be imagined, thanks to evacuation and storage on the spot. However, there have been striking cases of requisitioning of collections by Serbian forces, not to mention possible outright looting, and the situation in the occupied regions is still obscure. The danger that also has also arisen is dispersal of some of these collections through illicit exportation. Paradoxically however, the worst damage to Croatian collections has probably occurred through inadequate storage and attention following evacuation. This last category of problems will be better understood in the detailed examination carried out by the consultant of 22 museums and galleries.

IV. The Condition of Individual Collections

During her three-week mission the ICOM consultant could visit only a cross-section of Croatian museums and galleries (see annex for mission programme). Time was lost travelling, there were also problems of accessibility to the collections themselves, which makes evaluations problematic. The consultant visited 4 museums and galleries in Zagreb, 7 in Dubrovnik and 2 in Cavtat, 2 museums and galleries in Osijek, and 1 museum in each of the following locations: Belišće, Čakovec, Đakovo,

Karlovac, Valpovo, Varaždin, Vinkovci. In other words, all regions of unoccupied Croatia were visited with the exception of Northern Dalmatia and the unoccupied areas bordering the western Krajina. For each location the consultant completed a form, from which have been extracted basic information on the institution and its collection, relevant information regarding direct and indirect war damage, as well as the consultant's remarks. The institutions are given below in alphabetical order according to location.

Belišće

Belišće Museum

Tvornički Pojas 1, 54551 Belišće, tel: 54-183-111, ext. 215

Contact: Mrs. Zdenka Frajtag, Director

Staff: 1 curatorial

Date of Foundation: 1971

Building: 1

Present Condition of Building: good; a new gallery has been proposed in bombed out factory owner's house but will require major work

Collection: 2.206 industrial items, 150 pieces in art gallery

Documentation: good

Collections Materials: on exhibit

Sustained Damage: none, some pieces need minor work only

Overall Condition of Collections: good

Čakovec

Medimurje Museum

Trg Republike 5, 42300 Čakovec, tel: 42-812-285, 811-820

Contact: Mrs. Smiljana Petr-Marčec, Director

Staff: 11, including 1 part-time masonry restorer, 1 photographer

Date of Foundation: 1954

Building: 1 (listed Renaissance palace, rebuilt after 1738 earthquake)

Present Condition of Building: minor work required, but major needed in long term
Collections: 10.500 items pertaining to local history (archaeology, ethnology, culture, fine arts, etc.)

Documentation: have basic inventory, but not of older materials

Collections Materials:

stored: yes



Gospođa Barbara Roberts u prostoru Muzeja Slavonije, Osijek
Fototeka MDC-a, Zagreb

Sustained Damage:

in situ: yes

Storage : storage units urgently needed, spaces dry but not heated
Overall Condition of Collections: many packed collections in boxes; museum collections need shelving, storage equipment, supplies generally
Major Pieces that Require Treatment: many pieces need work but money, trained conservators and materials are lacking
Remarks: need qualified staff and resources, photography equipment and equipment for proper storage.

Cavtat

Baltazar Bogišić Collection

Knežev Dvor, Obala 18, 50210 Cavtat, tel: 50-78-556

Contact: Mrs. Stane Perišin Đivanović, Director

Date of Foundation: 1909/1955

Staff: 1 curatorial

Buildings: 2 (16th-century Rector's Palace and nearby birthplace of Balthazar Bogišić, a jurist)

Condition of Building: major problem from leaking of palace roof requires attention

Collection: fine collection of 15.000 books, 8.100 prints and drawings of great quality (16th-20th century), 3.000 coins, ethnographic and decorative arts, weapons, archaeological material, photographs, incunabula, manuscripts

Documentation: modern inventory in progress (5-10% complete)

Collections Materials:

moved: some removed but returned since

in storage: the best materials were stored in a safe place

Sustained Damage:

in situ: humidity a serious problem (the Adriatic is nearby)

in storage: humidity is a problem because rooms are tightly packed and there is no air circulation on the ground floor; archaeological collections are stacked poorly

Overall Condition of Collections: objects are in fair condition but storage conditions are cramped and humid

Major Pieces that require Treatment: arms and furniture collections need a good deal of work; graphics need proper storage units (the one existing unit is packed tight)

Onsite Assessment for Collections: preservation and display: collections are in fair condition, but a lot of preservation work must be carried out before displays can be mounted

Remarks: urgent material needs : fans to circulate air, boxes of W 75 x D 62 x H 10 cm for graphics and drawings, W 60 x D 44, W 90 x D 76, 12 metal units (W 106 x D 72 x H 50 cm), and boxes of different sizes for textiles; a team of 3 or 4 conservators working for a 2-3 - month period could rehouse textiles and preserve a good many pieces of furniture, and house prints and drawings; after this initial team effort individual objects could be selected on a priority effort for future preservation efforts.

Bukovac Art Gallery

Ulica Vlahe Bukovca 5, 50210 Cavtat

Contact: Mrs. Lucija Aleksić, Curator in charge

Staff: 1 curatorial (from Gallery of Fine Arts of Dubrovnik, parent institution), 1 caretaker

Date of Foundation: 1964

Building: 1

Present Condition of Building: war damage to windows from nearby shell explosion; building is in state of disrepair and requires work on roof (woodworm in beams), floors, doors, windows and security system; garden also requires tidying up

Collections: home studio of the artist containing 74 paintings, documents, furniture and mementos

Documentation: basic inventory (includes family papers)

Collections Materials:

moved: paintings in Dubrovnik

in storage: furnishings in house

Sustained Damage:

in situ: furniture needs considerable work (cleaning, waxing, treatment for woodworm) since its condition has deteriorated in last 3 years

unknown: consultant did not see archives

Present Condition of Collections: paintings are in fair to good conditions in storage, though there are some humidity fluctuations; glass and small objects are reportedly in good condition; minor surface cleaning required, and all furniture needs attention (varies from fair to poor condition)

Major Pieces that require Treatment: entire furniture collection

Onsite Assessment for Collections: preservation: furniture, house and garden require urgent work conservation: furniture and beams in roof

Remarks: funding is required for preservation of furniture (a furniture conservator should train a local craftsman in maintenance), the house and for restoration of the garden.

Dubrovnik

Dubrovnik Maritime Museum

Tvrđava Sv. Ivana, 50000 Dubrovnik, tel: 50-26-465

Contact: Mrs. Anica Kisić, Curator

Staff: 1 curatorial, can obtain help from Dubrovnik Museum (parent institution), but has low priority; two staff members have left or on leave and have not been replaced

Date of Foundation: 1941

Building: 1 (St. John's Bastion, 16th-century)

Condition of Building: war damage - windows blown out, very minor surface damage to bastion; problem of damp when it rains (remortaring necessary? adequacy of post-1979 restoration?)

Collections: 4.000 objects, model ships, wood sculpture, portraits, paintings of ships, 17th-19th century weapons, instruments, documents, library and archival material.

Documentation: completed

Collections Materials:

moved: some still in galleries

stored: mostly stored, books in library

Sustained Damage:

in situ: glass of one showcase broken by blasts

storage: fairly stable, however condition of library material is very worrisome - it is piled in heaps and there is a problem of damp

Onsite Assessment for Collections: preservation: much to be done, rust on iron objects display: needs more trained staff, cases must be reglazed

conservation: none planned but clearly needed for metals, books, paper, models.

Overall Condition of Collections: most of collection is packed and cannot be monitored; books must be packed, or cared for and

reshelved.

Major Pieces that require Treatment: according to the curator - 5 major 18th-century portraits, 1 ship's figurehead (18th century), about 10 nautical instruments.

Remarks: contacts should be revived with other maritime museums (Hamburg, Kronburg, Paris, Venice, Greenwich); urgent need for curator to work with trained staff from other museums; review conservation/preservation needs with a conservator/restorer who is familiar with the material; such help needed for unpacking and verification of condition of collections; trained staff also needed for mounting of exhibits; fax and computer needed; funding for replacing the windows; study of structure to determine causes of dampness and remedies.

Dubrovnik Museum

Knežev Dvor, 50000 Dubrovnik, tel: 50-26-469

Contact: Mr. Vlaho Benković, Director

Staff: 34 (of which 2 technical)

Date of Foundation: 1872

Building: 1 (15th-century Rector's Palace, rebuilt after earthquake of 1667).

Present Condition of Building: war damage- minor to roof, windows and facade; considerable problems of damp (on interior walls when it rains).

Collections: 15.500 pieces-cultural history, furniture, costume, silver and brass coins, medals, pinacotheca of old masters (280 paintings), archaeological and recent history collections.

Documentation: good

Collections Materials:

moved: some furniture in Franciscan Museum

stored: yes, as well as possible, always away from windows

Sustained Damage:

in situ: some from handling

storage: only 1 area has controlled access; humidity is a serious problem in closed store rooms unknown: some stored objects will have suffered, but extent will not be known until removed from storage.

Onsite Assessment for Collections: preservation: pieces seen are only in fair condition, conservation: will be needed on many pieces, and surveys will be needed to set priorities

Overall Condition of Collections: fair; all furniture needs maintenance and care (condition fair to poor); gilded pieces appear to have been regilded in most cases, and not too well; paintings in a secure evacuation site but conditions seem damp

Major Pieces that require Treatment: Luca Giordano Cabinet (mother-of-pearl and tortoiseshell veneers), some damaged stone objects, 16th-century windows, paintings require work but not full requirements not surveyed yet

Remarks: only repair of war damage to building included in Unesco Action Plan- there is a very serious problem of damp in the Rector's Palace that must be dealt with; a training course for staff in basic furniture care and cleaning is necessary;

the museum should have a small fund (DM 11.000) to purchase collections that have appeared on the market (19th-century glass, 18th-century Meissen and Sevres porcelain and two pieces of 19th-century Minton), moreover, there are other offers of paintings and furniture; publishers should send periodicals that would be shared among the staff of all the Dubrovnik museums; 16th-century Murano window discs should be restored.

Gallery of Fine Arts

Put Frana Supila 23, 50000 Dubrovnik, tel: 50-26-590

Contact: Mrs. Lucija Aleksić, Curator

Staff: 2 curatorial, 1 technical, 2 night guards, 4 cleaners/ticket sellers, 2 other

Date of Foundation: 1945

Building: 1

Present Condition of Building: war damage - slight, windows require repair; condition of building good

Collections: 1.520 paintings, drawings, sculptures; 74 paintings from Bukovac Art Gallery

Documentation: up to date (including for Bukovac collection)

Collections Materials:

stored: yes

Sustained Damage:

in situ: removed from view before war

storage: tightly packed; humidity problems; objects checked but are in areas with poor air circulation

Situation of evacuated collections and loan objects: Bukovac collection packed before war and kept in repository for evacuated objects; objects from exhibition entitled "1.000 years of Croatian Sculpture" (this exhibition on view) on outbreak of war and stored since (on floor in safe part of gallery)

Onsite Assessment for Collections:

preservation: fair (but loan items need to be shelved and properly handled)

Overall Condition of Collections: residual smell of damp in the most secure areas; the curator trying to circulate air.

Major Pieces that require Treatment: in the collection of modern art

Remarks: glass in windows must be replaced as quickly as possible, eventually with humanitarian aid glass from Germany, 3 electric fans needed to improve air circulation; help is needed with storage units, shelving and proper painting racks;

a conservator should check the condition of sculptures in stored loan exhibition and make recommendations for care.

Other: brushfires on hillsides an ongoing concern since the 1980s, and while the building is insured, the collections are not.

Marin Držić Memorial House

Široka Ulica 7, 50000 Dubrovnik, tel: 50-20-490

Contact: Mr. Feđa Šehović, Director

Staff: 1 curatorial, 1 technical

Date of Foundation: 1989

Building: 1 (16th century)

Present Condition of Building: war damage - shell impact on roof, but since repaired and gallery was reopening for the public at time of consultant's visit.

Collection: reconstruction only (video, documentary exhibits and reprinted works of the playwright), no original materials.

Collections Materials:

moved: no

Sustained Damage:

in situ: some to storage in attic and to video/sound equipment.

Present Condition of Collections: problems with video equipment.

Museum of the Dominican Priory

Ulica Sv. Dominika 4, 50000 Dubrovnik, tel: 50-26-472, 413-022; fax: 50-413-023

Contact: Prior Mario Marinov

Staff: 2 guards

Date of Foundation: 1948 (open to public in 1970)

Building: 1 monastery complex (14th century), listed monument

Present Condition of Building: war damage - to roofs, rosette window and 3 large stained-glass windows.

Collections: well known, containing major pieces - paintings of the Dubrovnik School, liturgical vessels, vestments, jewellery; library with 250 incunabula and manuscripts, archives.

Documentation: good

Collections Materials:

moved: within building

stored: yes

abroad: none, but some pieces in Split and Zagreb for restoration

Sustained Damage:

in situ: a few pieces in the church over the altar storage: dry, there is no shelving and objects on the floor and on tables, but generally they have been handled well.

unknown: objects (manuscripts, books) in steel crates in basement in questionable condition (smell of damp)

Overall Condition of Collections: manuscripts in basement cause for concern

Major Pieces that require Treatment: Dominicans want central panel of Paolo Veneziano crucifix to be restored before it is put back above the altar (two side pieces in Split being restored); this piece was put on the floor beneath sandbags (1992); rosette and stained-glass windows.

Onsite Assessment for Collections: preservation: mostly good (manuscripts a problem) conservation: consolidation needed on some polychrome pieces

Remarks: a conservator(s) should be present as the collections are unpacked and prepared to conduct emergency consolidation treatments

Onsite; roofs should be repaired as soon as possible.

Museum Collection and Old Pharmacy of the Minorite Friars

Franciscan Monastery, Placa 2, 50000 Dubrovnik; tel: 50-26-345

Contact: Mr. Mate Polonio

Staff: 2 guards, 7 employees in pharmacy (not presently part of monastery)

Date of Foundation: 1957

Building: 1 monastery complex (14th-century cloister, pharmacy from 1317), listed monument

Present Condition of Building: war damage to roof and interior, balustrade of cloister heavily damaged, but bell-tower repaired; the interior ceilings (including the library) have yet to be repaired

Collections: church treasury, objects, paintings, sculptures, chorales (11th - 13th century), manuscripts (14th-17th century), incunabula (15th century), Dubrovnik artists (20th century), fine library, organ in church

Documentation: Dubrovnik Institute for the Protection of Cultural Monuments has an inventory

Collections Materials:

moved: within building

stored: fairly safe in situ abroad: some pieces in Slovenia

Sustained Damage:

in situ: furniture, some books

storage: objects in damp conditions in some places (especially incunabula and books) unknown: should be checked by conservator when objects are unpacked

Overall Condition of Collections: almost everything packed, severe woodworm in sacristy stalls, incunabula and manuscripts in damp storage and need urgent attention

Major Pieces that require Treatment: organ, manuscripts and incunabula

Onsite Assessment of Collections:

preservation: fair to good, some damp, need shelving

display: could be put back in place quickly but would need seismic upgrading while they have the opportunity if funds are available

conservation: would work with the Institute for Restoration of Old Dubrovnik

Remarks: require assistance for conservation of manuscripts and incunabula (shelving for archives, boxing projects for rare books, perhaps to be carried out abroad to remove them from damp conditions), treatment of sacristy stalls for woodworm, supplies for painting workshop (Mr. Vlaha) housed in the building, restoration of organ (three and a half-year old estimate of DM 150,000)

Rupe Museum

Ulica Od Rupa 3, 50000 Dubrovnik, tel: 50-412-545

Contact: Ms. Mirjana Zec, Curator in charge

Staff: 3 curatorial (only 1 presently in Dubrovnik), can obtain help from Dubrovnik Museum staff

Date of Foundation: 1940 (parent institution is the Dubrovnik Museum)

Building: 1 (granary built in 1590, a listed monument) and offices in building next door

Present Condition of Building: war damage - windows broken for last two years, extensive floor buckling on 4th floor from water damage

Collections: 4.560 ethnographic objects - traditional costumes, textiles, lace, etc.

Documentation: working on inventory

Collections Materials: moved: to 2 depots, exhibition furniture is being used for field exhibits

stored: also some in museum

Sustained Damage:

in situ: minimal to objects left on view - lack of windows is a worry

storage: no damage according to curator, who has checked collections

unknown: storage extremely cramped and many textiles packed on top of one another, need shelving and boxes (acid free)

Overall Condition of Collections: all important material is stored and checked, objects are cramped and textiles tightly packed; the curator had just mounted a new exhibition in the newly prepared space when everything had to be packed

Major Pieces that require Treatment: more than 4.500 pieces need to be surveyed and many need preventive conservation care

Onsite Assessment for Collections:

preservation: maintenance and storage boxes most important needs

conservation: up to 50% of the collection

Remarks: complete roof work, repair of windows, relay floor; there is need of a conservator of textiles to work with the curator to organize priority treatments and help push for a workshop very soon.

Karlovac

Karlovac Municipal Museum

Strossmayerov trg 7, 47000 Karlovac, tel: 47-32-762

Date of Foundation: 1952

Building: 1 (listed Baroque Zrinski palace)

Present Condition of Building: war damage - shelling damage repaired; building is secure, minor work needed

Collections: 18,000 pieces (natural and cultural history)

Collections Materials: stored

Sustained Damage: not seen

Remarks: town is divided and tense; further assessment required when collections are unpacked.

Osijek

Gallery of Fine Arts

Kapucinska 9, 54000 Osijek, tel: 54-123-345

Contact: Vladimir Džanko, Director

Staff: 3 curatorial

Date of Foundation: 1954

Building: 1 (listed monument)

Present Condition of Building: war damage - to roof; this has been repaired but there is still problems of damp; minimal work required

Collections: paintings, graphics, sculptures - 18th to 20th century

Documentation: good, well organized and equipped

Collections Materials:

moved: some

stored: yes

Sustained Damage:

in situ: none

storage: none, storage facilities are good

unknown: greater part of collection

Overall Condition of Collections: those seen are in fair condition; the rest is reportedly good.

Remarks: need more ties with professionals abroad

Museum of Slavonia (see annex)

Trg Sv. Trojstva 6, 54000 Osijek, tel: 122 505;120 959

Contact: Mrs. Vesna Burić, Director

Staff: 20 (5 curatorial, 1 technical, 2 and a half restorers, 1 librarian, 1 book keeper)

Date of Foundation: 1877

Buildings: 3 large separate buildings (main is listed monument, built in 1702, one storage building is shared with commercial firms)

Present Condition of Buildings: war damage - to all three buildings; major work required for war damage and to repair general dilapidation (structural, electrical, security); a seismic event could cause very serious damage

Collections: 130.000 pieces (archaeological, numismatic, historical, ethnographic, bibliographic, decorative arts), library has 50.000 volumes (and other materials)

Collections materials:

moved: some

stored: some

Sustained damage:

in situ: mostly from very tight storage

storage: to objects moved within building and others that were evacuated

unknown: majority; monitoring is inadequate

Overall Condition of Collections: almost everything seen will need help of some kind (over 70% of the collections); densely packed and inaccessible until war is over (Osijek is very close to the front)

Remarks: the scale of collections and significance (this is one of the most important museums in Croatia) means that international aid is required; need access to specialized conservators of wood, metal, ceramics, stone, paper, coins, ethnographic materials and painted surfaces; there is much to plan for - storage and basic structural safety of buildings is highest priority (the Osijek Institute for the Protection of Cultural Properties is completing a survey); need onsite conservation capabilities, staff and material; need basic computers for collections management.

Valpovo

Valpovština Museum

Dvorac 1, 54550 Valpovo, tel: 54-183-194

Contact: Mr. Mirko Bartulac, Director

Staff: 1 curatorial/custodian

Building: 1 complex (remodelled 18th-century building and medieval keep)

Present Condition of Buildings: war damage - the roof has been repaired, but there is still one hole in northeast corner, the windows are broken and there is shell damage to facade; the complex was much neglected after World War II, and its condition is very poor - some reinforced concrete work to ceilings; major work is required on ceilings, floors, all facilities (electricity, water)

Collections: 3.000 objects - ethnographic, hunting trophies, stuffed animals, paintings, decorative arts, 19th-century costumes

Documentation: poor

Collections Materials:

moved: some moved elsewhere in town and the neighborhood

in storage: the entire collection

Sustained Damage:

in situ: some

in storage: certainly some damage

unknown: it would be necessary to unpack to determine complete extent of damage, but those collections housed in a hunting lodge are at serious risk from damp and humidity (consultant indicated those in greatest danger to curator)

Overall Condition of Collections: pieces in storage need help in very near future

Major Pieces that require Treatment: probably about twenty paintings, and maybe other important pieces in the collection, but consultant could not get enough information.

Onsite Assessment for Collections:

preservation: probably a great deal to do on collections, even though they are packed

display: must be completely rethought

conservation: required for abovementioned paintings and probably for most of furniture collection

Remarks: a long-term realistic plan (for utilization of whole complex and not just the museum, which should not be restricted to housing a

permanent, lifeless collection) is necessary, and planning process should begin as soon as possible;
a board of trustees must be set up and cooperation instituted with town cultural department, Institute for the Protection of Historic Monuments and MDC; funding campaign should be studied, but complex should become self-supporting.

Varaždin

Municipal Museum

Stari grad, Strossmayerovo šetalište 7, 42000 Varaždin, tel: 42-43-712, 51-519

Contact: Mrs. Ljerka Simunić, Director

Staff: 5 curatorial, 1 masonry restorer who does some repair work on archaeological material, 1 photographer

Date of Foundation: 1925

Building: 1 complex (Varaždin Castle, listed monument built in 14th century, reconstructed in second half of 16th century)

Present Condition of Building: war damage - minor and since repaired (History Department); overall condition good, restored 1983-89, new administrative offices opening in spring of 1994; only minimal work required.

Collections: permanent display in 33 rooms, several thousand objects

Presence of Evacuated Collections from other Institutions: yes

Documentation: curatorial records fair, need computers and inventory upgrade.

Collections Materials:

moved: on show

stored: storage of furniture is poor, main pieces in galleries

Sustained Damage:

in situ: stored furniture is ongoing problem, no heating, birds dirtying furniture.

storage: some objects stored in display pieces; storage areas fairly dry, but objects directly on floor, attic spaces cold; objects not monitored

Overall Condition of Collection: storage is a serious problem; need space and storage equipment, and access to conservation advice and treatment for objects;

collections are secure at present

Remarks: objects are well displayed in good display surroundings; approximately 95% of collections need conservation work of some description; need equipment for photography.

Vinkovci

Vinkovci Municipal Museum

Trg Republike 16, 56000 Vinkovci, tel: 56-11-169

Contact: Mr. Stjepan Jozić, Director

Staff: 3 curatorial

Date of Foundation: 1946

Building: 1 (listed Baroque monument)

Present Condition of Building: war damage - to facade and roof, which still requires repair work

Collections: archaeological, historical, ethnographic, numismatics, natural history, fine arts (separate building)

Documentation: inventory on all collections, evacuated and stored

Collections Materials:

moved: yes

stored: yes

abroad: yes

Sustained Damage:

Unknown: yes

Overall Condition of Collections: though building has been restored there is no money for heating; 30% of paintings will need some conservation treatment (about 10% of these in serious trouble)

Remarks: need equipment for digs and photographic equipment for documentation of damaged sites of international concern and importance; need shelves for library materials and probably for collections that were not seen by the ICOM consultant.

Zagreb

Croatian Museum of Natural History

Demetrova 1, 41000 Zagreb, tel: 41-428-596, 428-615, fax: 424-998

Contact: Mr. Vladimir Zebec, Senior Curator

Staff: 35 curatorial, 3 technical, 4 cleaners, 5 fieldwork

Date of Foundation: 1886

Buildings: 1 main large building, 1 ornithological building in another area

Present Condition of Buildings: war damage (roof and windows); general renovation of building required (electricity, lighting, etc.)

Collections: 2,500,000 specimens (geology, paleontology, ornithology, entomology, prehistory and archaeology), library of 30,000 volumes

Presence of Evacuated Collections from other Institutions: the museum is the parent institution for the natural history collections in Dubrovnik, Slavonski Brod, Zadar and the best specimens (3,000) have been evacuated from these collections.

Documentation of Collections: inventory books from the past, most of mineralogical collection on computer, remaining collections just beginning to be computerized

Collections Materials:

moved: from some small galleries, many still in situ in poor cases, arsenic can be smelled

stored: some

Sustained Damage:

in situ: yes, very dirty cases

in storage: yes, damp, mineral growths/crystal

unknown: since no survey has been done the amount of damage is unknown, but the collections cannot wait until the war is finally over
Situation of evacuated collections: at risk, shelving is wood and any seismic action would cause havoc

Overall Condition of Collections: surface dirt and grime, wet collections, labels missing, alcohol levels down, stuffed collections a health hazard, consultant's eyes stinging after a minute or so in some storage areas, big problems

Major Pieces that require Treatment: too numerous to list

Onsite assessment for collections:

preservation: a great deal to do

conservation: is an expensive option and should be considered only when basic storage conditions are regarded and exhibit material chosen

Remarks: need survey by conservator (mission of a month) for zoological, marcollogical and paleontological collections, to set priorities and funding needs;

staff needs training abroad for preparation of exhibits, and generally

more contact with what is taking place in museology (periodicals) and direct assistance on the spot from foreign professionals; there is a crisis in natural history collections that must be dealt with urgently.

Ethnographic Museum

Mažuranićev trg 14 Zagreb, tel: 41-449-886, 449-895, fax: 444-011

Contact: Mr. Damodar Frlan, Director

Date of Foundation: 1919

Building: 1 (Secession Guild Hall, listed monument)

Present Condition of Building: good, requires only minimal work

Collections: permanent display of 2.750 pieces, 70.000 objects in holdings

Documentation: good curatorial documentation

Collections Materials:

stored: stored or on exhibit

Sustained Damage:

storage: yes, storage is tightly packed, particularly textiles, but objects are safe

Overall Condition of Collections: storage is tight and compact storage units are badly needed for textiles, objects are in relatively new area and are well cared for

Remarks: upgrade textile storage when possible; carry out survey of textile condition with textile conservators when time and money allows

Museum of Arts and Crafts

Trg Maršala Tita 10, 41000 Zagreb, tel: 41-454-122, 449-668, 457-200, fax: 441-058

Contact: Mr. Vladimir Maleković, Director

Staff: 15 curatorial, 3 conservator/restorers (paintings, textiles, metals), 5 technical, 6 other

Date of Foundation: 1880

Buildings: 1

Present Condition of Building: renovation before the war, condition is fair to good, with a humidity problem in one gallery, only minimal work required for housing of collections

Collections: more than 60.000 items (furniture, metalwork, musical instruments, clocks, ceramics, baroque polychrome and gilt sculpture, glass, photographs, graphics) and library of 50.000 volumes on decorative arts

Documentation: card filing system on most objects and computerized inventory being started

Collections Materials:

in storage: collections stored

Sustained Damage:

in situ: none

unknown: though storage areas fairly dry condition will be known only when objects unpacked

Overall Condition of Collections: large objects in galleries need work
Major Pieces that require Treatment: working slowly on 1.000 objects for permanent collection

Onsite Assessment for Collections:

preservation: many objects stored, textiles very tightly packed

Remarks: boxes and shelving are needed for the textile collections; materials necessary for conservator restorers (see lists); generally speaking this museum should begin collaborative association with other museums: a one-week course on international fund-raising, bookshop management, administration planning and organization necessary; needs

to work with other large decorative arts museums in order to improve exhibition techniques, exhibit objects abroad (the museum would like to start planning now for a large scholarly exhibition when war is over); publication exchanges should be undertaken; the furniture restorer needs exposure to updated cleaning techniques.

Zagreb Municipal Museum

Opatička 22, 41000 Zagreb, tel: 41-428-316, 275-552, fax: 428- 294

Contact: Mr. Vinko Ivić, Director

Staff: 20 (10 curatorial, 1 conservator/restorer for furniture, 2 guards for special exhibitions)

Date of Foundation: 1907

Building: 1 monastery complex (St. Claire, 17th century, listed monument)

Present Condition of Building: war damage - minor to facades and windows; 5.000 squirm under construction for restoration projects, date of termination probably in 1995

Collections: archaeology, medieval history collection, crafts and guilds collections, documents, city administration and civic life, portraits, medals, decorations, weapons, photographs, maps, furniture, textiles, theater, World War II, labour movement, archives, 10.000 volumes in library

Documentation: complete inventory on paper being computerized

Collections Materials:

Sustained Damage:

In situ: storage is packed and there may be handling damage

storage: units are fair but very full

other: methyl bromide has been used for insect infestation- metal parts were not removed

Onsite Assessment for Collections:

preservation: lots to do on basic preservation treatments

Overall Condition of Collections: tightly packed and many objects in fair to poor condition; there is extensive frame damage; objects are dusty and dirty; many objects are packed in iron corroded boxes

Major Pieces that require Treatment: textile collection; 18th-century banners (200+) in poor condition

Remarks: need publications, funding, possibilities of using curators as conference speakers to assist with travel expenses and research, etc.

V. Conclusions and recommendations

a) The Deterioration of Collections in Croatian territory

In Croatia the majority of objects that have been stored in situ, evacuated from occupied territories or from areas directly endangered by military operations are in fairly safe repositories, but the physical conditions are causing further degradation. There are never adequate storage racks, packing material, monitoring devices, adequate security or documented physical checks. Objects were moved in haste and have not been unpacked. Any package that the consultant lifted rattled. Fluctuating humidity levels and the lack of heating or ventilation are a major concern. There are very few conservator/restorers available for emergency care and preventive maintenance treatment (the half dozen experienced staff in Croatia who can carry out this work are working at maximum capacity). Moreover, there is no money for conservation materials, storage units, conservation equipment, archival boxes or vans for transport.

The consequence is that a very high percentage of all movable cultural

property on Croatian territory requires some consolidation, preservation or conservation treatment, and perhaps over 30% emergency work - most polychrome sculpture and furniture require treatment for active infestation of woodworm.

To be sure, the effects of the war have been grafted on the situation of museums and galleries inherited from the former regime. Yet the fundamental question that should be addressed is the action that can be taken to remedy, to a degree at least, the effects of war regarding aid for collections and staff. It will be argued that "nothing can be done until the war is over", but this approach neglects what can be done at least in areas that are not on front lines- it forgets as well those initiatives that have been carried out in Croatia (Unesco, Council of Europe, Arch Foundation, etc). The situation described by the consultant is one of urgency for much of Croatia's cultural heritage, and if just over two years of war conditions have done so much damage to movable objects, in a year or two it will be much worse.

b) The Situation of Collections in Occupied Territories and outside of Croatian Territory

A second problem is the situation of museums and galleries in the occupied territories and the collections in Serbia, about which Croatian cultural authorities have little if any information. The condition of some 200.000 objects is unknown at the present time.

ICOM recommends that the UNPROFOR and the ECMM collect information on the situation of cultural heritage in general, including museum collections, in territories that are of difficult access, and that the UN or other international peacekeeping forces be prepared in future wars to monitor the situation of cultural heritage and assure implementation of the Hague Convention.

c) Illicit Traffic and Security of Collections

It can be feared that many objects will appear on the international art market, and it is doubly important to warn the museum community at large. However, there are specific problems within Croatia- the difficulty of assuring security for stored objects and even objects on display in museums. Moreover, there is a serious risk of the dispersal of unregistered private collections, which are increasingly coming up for sale because of the difficult economic problems faced by their owners. and some aid must be made available to Croatian museums to acquire these collections.

It is clear that the International Committee for Return and Restitution of Cultural Property functioning in tandem with the Unesco Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property will have a role to play. Moreover, ICOM could provide professional assistance to all parties regarding this and related questions.

d) The Role of Museum Professionals in Croatia

The Croatian museum professionals whom the ICOM consultant met have a high level of professional competence; moreover, thanks to their dedication, collections have been protected from the worst direct effects of war. Croatian museums and galleries are invited to define their priorities and coordinate these on a national level, in order to enhance the awareness within the Croatian government about the needs of the museum community. This community must also plan for future

reconstruction of museums in order to define the type of international expertise most useful to it, along with the appropriate international and national funding.

ICOM is read to assist in this activity, by putting its network at the disposal of the Croatian museum community.

e) The Role of the International Community

1) An urgent, basic need is information, which ICOM is taking a first step to remedy by distributing this report- with the assistance of the Parliamentary Assembly of the Council of Europe, which has offered to publish it in their next information report on war damage to cultural heritage in Croatia and Bosnia-Herzegovina, secondly by resorting to the bulletin and other publications of ICOM. ICOM will also strive to organize further fact-finding missions in the republics of ex-Yugoslavia.

2) Two types of action are clearly called for: rapid intervention in the form of equipment and conservation materials, and a long-term reconstruction action by the museums of Croatia, in cooperation with the international museum community.

The international museum community should help Croatian institutions a great deal by sending basic tools and supplies either to the Museum Documentation Centre, or by writing to particular museums that have similar collections to their own and exchanging publications, sending tools and conservation materials, particularly those connected with emergency treatments (adhesives, facing papers, basic hand tools, canvas for backing damage canvases, computers, photographic equipment, film, office equipment, conservation literature). There has been little or no contact for at least three years, and the feeling of isolation and abandon should be broken down.

Short-term training programmes in situ should be set up for immediate preservation and conservation measures. International support could be given to regional (for example, Ludberg) and local (for example, Arch in Dubrovnik) emergency workshops.

ICOM draws special attention to the Museum of Slavonia as an important institution with major problems that requires urgent assistance (see annex).

ANNEX 1

MUSEUM OF SLAVONIA

a) History of the Museum

Founded in 1877, the Museum is one of the oldest in Croatia. The first donation was a collection of numismatic, archaeological and applied art. There were major additions just after the Second World War and the museum now houses approximately 130.000 objects.

The staff refer to the institution as " the Museum of the 19th Century", for in 1877 the institution had excellent facilities, showcases and exhibits. It was the Victoria and Albert Museum of Slavonia and elicited enormous excitement and enthusiasm.

The collections reflect the cultural and historical development of the wealthy, cross cultural Osijek region and contain objects of international significance. The historical collection, normally arranged in period room settings has a fine collection dating from the Renaissance to the Viennese Secession. The ethnographic collection is in permanent storage due to lack of gallery space.

The library has holdings of approximately 50,000 items. It is the largest library in Slavonia, with books dating from the 16th century. Before 1990 the museum had an active loan policy.

b) Description of the buildings, war damage and overall condition:

The main museum building dates from 1772 and is on the central square of the old town of Osijek.

The second building, part of the Franciscan Monastery complex, is a 17th and 18th century Baroque structure. The two story buildings has large rooms that could fairly easily be converted to gallery spaces. The cloisters surround a large central quadrangle.

The third area is dedicated storage. The Museum only has one portion of a shared commercial building that is of 19th century origin.

Before the war the building had the problems of a venerable structure that had no maintenance budget for many years but repeated artillery shell damage has caused considerable structural damage. The roof, walls and floors are affected, either by direct hits, blasts, or water damage. Shell damage has been hastily repaired, between rounds of shelling, and the work will need to be checked and thorough repairs made when materials are available.

The Institute for Cultural Properties are to review the structural condition of the museum buildings and more will be known when this information is available.

There is no climate control in any of the buildings and a basic system would need to be introduced with great care to prevent further damage to the fabric of the building. There is no security system.

In short the renovation of the main museum building and the cloister buildings will take a major investment, but if upgraded can and should serve to house the collections of the Museum of Slavonia.

c) Situation of the Collections:

A small portion of the best of each collection represented has been evacuated from Osijek and wherever possible the remainder has been stored.

d) Damage to the Collections:

Collections are tightly packed and are inaccessible. The staff are very concerned. With no climate control and extremely cramped conditions it is certain that the prolonged storage of the objects is detrimental to the collections.

It is estimated that 70% of the objects in the Museum of Slavonia will require conservation.

The Museum has two very small areas for the restoration of objects. These facilities should be greatly expanded on site to conserve the collections as they are unpacked and to treat objects from the surrounding region that have been brutally damaged by the war.

e) Staff:

These are 20 members of staff. The Director and the Curator of Numismatics have had a long association with the museum, but in general the staff have had less than three years experience with the collections and the objects have been packed and in storage for most of that period. The Museum continues to mount small shows of contemporary art.

f) Needs:

At a staff meeting each staff member discussed their major needs with the consultant.

Staff, by government order, have been at their museums since the beginning of the war and the level of dedication to the protection of collections has been exceptional, not only at the Museum of Slavonia but across the country. The conflict is now in its fourth year and everyone in the cultural property field is exhausted but unbowed. The thought of being able to attend conferences, do research projects in institutions abroad, review display or collections management techniques in other centers and to be back in contact with colleagues at home and abroad is a light at the end of a very dark tunnel.

The international community has a great deal to offer and lecture tours, internships, fellowships and support for research projects would be of the greatest benefit.

The staff of the Museum of Slavonia recognize that there is an



*Muzej Slavonije, depo arheološke grade
Fototeka MDC-a, Zagreb*

opportunity for their collections after the war and they wish to take advantage of the period that the collections have to be in storage to rethink presentation, display, and preservation issues. To do this they need information on updated storage methods, collections management equipment, exposure to display design and mounting methods (Osijek is in an active earthquake region) and production of didactic materials. Training and projects in these areas could take place immediately.

The consultant would emphasize the Museum of Slavonia is used as an example in this report. Cultural property staff from all over the country have done a magnificent job and need the same opportunities abroad but it would make sense to begin with staff from large institutions, and they in turn can disseminate their knowledge by example.

The most pressing problems at the Museum of Slavonia are to address the structural and safety considerations in the buildings. To do this collections will have to be moved and in order to move them safely, the minimum number of times, temporary storage areas should be equipped with industrial steel shelving of all types (pallet, racks, paintings racks, shelving for boxes and books). At present there is no room to turn around in collections areas.

There is no budget for such storage units. The Director has worked out a system for object movement from building to building as building work moves forward but implementation depends on availability of storage units and money and materials for the renovations.

ANNEX 2

Letter from prof. Meder on Illicit Export and Sale of Croatian Works of Art

MINISTARSTVO KULTURE I PROSVJETE
ZAVOD ZA ZAŠTITU SPOMENIKA KULTURE
ZAGREB, ILICA 44

Clas: 612-08/93-01/1

Reg. No.: 532-10-2/11-93-84

November, 1993

During the aggression to the Republic of Croatia that began in the middle of 1991, Croatian historic monuments have been most frequently attacked targets. Apart from many historic sites, sacral and profane historic buildings being destroyed, many ancient works of art and whole church inventories and museum collections have been looted or requisitioned from the numerous damaged and destroyed historic buildings.

Considering the cases of the works of art from the Croatian regions caught by the war, registered already on offer at the market abroad, there is the large possibility of further putting the looted Croatian works of art on the market out of the Republic of Croatia.

Therefore we ask a favour of you: in the case of doubt that a work of art offered for sale originates from Croatian territory, please notify the following institutions:

MINISTARSTVO KULTURE I PROSVJETE - ZAVOD ZA ZAŠTITU
SPOMENIKA KULTURE (MINISTRY OF CULTURE AND
EDUCATION - INSTITUTE FOR PROTECTION OF CULTURAL
MONUMENTS OF CROATIA)

Zagreb, Ilica 44, Croatia

Director prof. F. Meder

Tel. + 385 41 426 515

Fax. + 385 41 426 386

or

MUZEJSKI DOKUMENTACIONI CENTAR (MUSEUM
DOCUMENTATION CENTER)

Zagreb, Mesnička 5, Croatia

Director prof. Branka Šulc

Tel. + 385 41 426 534

Fax, + 385 41 430 851

We thank you in advance for your help, cooperation and understanding.

Yours Faithfully

D i r e c t o r :

prof. Ferdinand Meder

ANNEX 3

PRIORITY NEEDS IN MATERIALS :

a) Vehicles for transporting works of art.

Cars for staff to move quickly from site to site.

b) Documentation tools :

CAD systems and computers for Ministry of Culture architects to document immovable cultural property, museums, archives, libraries, historic monuments, archaeological sites, etc.

Computers and software for collections management inventory work in

museums.

Typewriters word processors.

Basic office furniture and materials as listed by MDC :

Photo materials

Color films for prints

Black and white films for prints

Color films for slides

Microfilm

Paper for print

Chemicals for photo-process

Albums for photographs

Boxes and folders for slides

Plastic frames for slides

Stationary paper of all kinds

Paper for technical drawings

Paper for watercolors

Cardboard for passe-partout

Xerox paper

Paper for laser printers

Pencils of all grades

Crayons (several sets)

Marker pens of all sizes

Indian ink

Brushes of all sizes

Sets of pens for technical drawing

Letter sheets (Letraset)

Cameras

Photocopiers

Fax

c) Collections storage materials :

Steel shelving

Industrial strength pallet shelves

Medium weight shelving

Bookshelves

Compact storage units

Map / architectural drawing units

Paintings racks

Note : All shelving should be braced and attached for seismic events.

Storage boxes :

Archival quality of all sizes for textiles

Storage containers for objects

Ethafoam, Polyethylene bags of all sizes, tissue paper and other suitable

packing and storage materials

Adhesive tape of all kinds and sizes

Packing materials of all kinds

Metal containers for transport

d) Preservation materials for consolidation and emergency treatments for paper, decorative arts, textiles, paintings, books, manuscripts, natural history specimens and mixed media objects. Shipments should be sent c/ o MDC

Roof tiles

Plastic foil

Window panes

Wooden beams.

Contact: Museum Documentation Center

Mesnička 5, ZAGREB, Croatia

Phone : + 384 41/ 426.534 Fax : + 385 41/ 430.851

12 April 1994