

ZAŠTITA JE ZADAĆA SVIH NAS KADA SE ORUŽJE OGLAŠAVA

Jadranka Vinterhalter
Muzejski dokumentacioni centar
Zagreb



elim najprije zahvaliti našem domaćinu gospodinu dr. Günтеру Dembskom, članu ICOM-ova Komiteta za sigurnost u muzejima (Museum Security), i svim ostalim kolegama koji su sudjelovali u organizaciji Međunarodne Godišnje konferencije u Beču što su uvrstiti ovaj referat u službeni program skupa. To prije što, iako član ICOM-a, nisam član ovoga Komiteta, ali nije ni itko drugi iz Hrvatske ni iz Jugoslavije. Nadamo se da će ovo biti podstrek da se i stručnjaci iz Hrvatske uključe u rad ovog, za muzejsku djelatnost veoma važnoga Komiteta.

Stručni kolegij Muzejskoga dokumentacionog centra u Zagrebu, u kojem radim kao kustos, kao i Ministarstvo prosvjete i kulture Republike Hrvatske, smatrali su profesionalnom obavezom da vama, našim kolegama, prenesem na ovom skupu sva iskustva muzejskih radnika Hrvatske u poduzimanju mjera osiguranja i zaštite u situaciji rata u kojem se nalazimo. Jer teorija je jedno, a praksa nešto drugo – u našem slučaju tragična zbilja rata, koji još traje, razotkriva i sve konkretne probleme muzejske sigurnosti i zaštite.

Uvod

Spaljena i opustošena pitoma sela u Slavoniji – istočnoj Hrvatskoj, zagrebački likovni kritičar Zvonko Maković usporedio je sa slikama rata i smrti njemačkog umjetnika Anselma Kiefera – osjećaj užasa, beznada, nemoći. Satima boraveći u skloništim zbog zračnih uzbuna, u vizualnom sjećanju nam se pojavljuju i crteži Henryja Moorea, Iz Undergrounda, tjeskoba se vizualizira slikom »Krik« Eduarda Muncka. Ipak, slike rata u Hrvatskoj još su strašnije i surovije.

Rat ne prestaje bjesnjeti u Hrvatskoj, zahvatio je i njegov glavni grad, Zagreb, na udaljenosti od samo 400 km od mjesta na kojem se sada nalazimo. Svi smo zarobljenici ratnog vihora, svima nam je ugrožen fizički i psihički integritet, nitko i ništa nije sigurno.

Nismo se tome nadali, ni najcrnje slutnje nisu mogle to predvidjeti, a ipak se dogodilo na tlu Europe, krajem 20. stoljeća, prvi i jedini rat nakon 1945.

Kada i kako je počelo?

U kolovozu prošle, 1990. godine, kada su na području Knina velikosrpski teroristi postavili prve barikade, počelo je ugrožavanje hrvatskih teritorija i pale su prve ljudske žrtve. Postupno, krizna su se žarišta širila. Akceleracija oružanih sukoba nastala je nakon proglašenja suvereniteta republika Hrvatske i Slovenije, 24. lipnja 1991. Agresija je iskazana za desetodnevno rata u Sloveniji. Tijekom srpnja i kolovoza uslijedili su sve žešći naleti i napadi na hrvatska sela i gradove, a usprkos potpisanim primirjima, oružje se i dalje oglašava.

Karakter rata

Ovaj se rat vodi unutar jedne državne federativne zajednice, Jugoslavije, a ipak se ne može svesti na etnički ili vjerski sukob niti na građanski rat. Danas ga jasno definiramo kao oružani napad na teritorij, stanovnike, materijalna i kulturna dobra Republike Hrvatske od strane velikosrpske fronte kroz paravojne četničke formacije neskriveno potpomognute federalnom, do sada nazivanom Jugoslavenskom narodnom armijom, u čijem je komandom kadru prevladala velikosrpska i naslijeđena komunistička, odnosno preciznije rečeno, totalitaristička ideologija. Dakle, agresor na Hrvatsku jesu de facto federalna armija i republika Srbija, što je nedvosmisleno definirano i na posljednjem zasjedanju UN u New Yorku.

Dosadašnje posljedice rata koji još traje

Agresor je u dosadašnjim oružanim sukobima pokazao nevidenu brutalnost, bezumlje, nehumanost, nepoštivanje svih do sada potpisanih konvencija: Ženevske, Haaške, KESS-a. Prema najnovijim podacima (od 28. rujna) od kolovoza prošle godine do sada poginula je 601 osoba, od toga 255 civila, a ranjena je ukupno 3431 osoba, od toga 1195 civila. Tisuće i tisuće ljudi izbjeglo je iz svojih domova u druge, sigurnije dijelove Hrvatske, Jugoslavije ili u inozemstvo. Nije napravljen konačan uvid u razorene, spaljene, opljačkane domove. Žrtve rata su djeca, žene, stari, nemoćni i bolesni. Posebna su meta agresora novinari – ljudi koji šire istinu i koji probijaju medijsku blokadu – do sada je 9 domaćih i stranih novinara ubijeno, a u 41 slučaju su maltretirani. Napadaju se zdravstveni radnici – ambulantna vozila, bolnice se ostavljaju bez vode, struje, hrane i lijekova i bez mogućnosti evakuacije bolesnika. Iz razornih oružja federalne armije, koja se smatra trećom po redu vojnom snagom u Europi, s kopna, iz zraka i s mora gađaju se sela i gradovi, civilni objekti: bolnice, domovi staraca, vrtići, škole, crkve, kulturni spomenici, kazališta, muzeji i galerije, TV-odašiljači, tvornice i industrijski pogoni. Pri tome se koriste i međunarodnim normama zabranjena oružja kakve su kasetne bombe, a sumnja se i na upotrebu bojnih otrova.

Zašto se uništava kulturna baština

Cilj je okupatora i agresora uništiti kulturni, povijesni i civilizacijski identitet hrvatskog naroda. Naroda čija se kultura razvijala i cvala u zapadnoeuropskoj civilizacijskoj auri više od 1000 godina. Ovo suludo, psihopatsko razaranje, koje možemo označiti kulturocidom, teško se može razumjeti.

Ugledni hrvatski profesor povijesti umjetnosti dr. Radovan Ivančević u svojoj analizi kaže za agresora da su »očito dubinski svjesni da ne osvajaju nego uzmiču...

Odlazeći u nepovrat s južnoslavenske i svjetske pozornice, slute ili znaju da će im se zatrti ime i spomen, pa stoga rade isto što i svi okorjeli zločinci: nastoje ostvariti što dublji razorni trag.«

I dalje odgovara na pitanje »Zašto naročito uništavaju spomenike?« »Zato što su trag vremena u prostoru... Svaki je spomenik svjedok vremena i ljudi i svaki se može upotrijebiti u dokaznom postupku (ako do njega dođe) čija jest i čija je bila ova zemlja.«

Što smo kao čuvari kulturne baštine učinili i što činimo?

U ratnim uvjetima svi su kulturni radnici, a time i muzejsko-galerijski radnici usposleni na zadacima osiguranja i zaštite. To je izuzetno važan segment u sklopu ratnih zadataka, jer rat se ne vodi samo na liniji fronte, svi smo u njega involvirani i svi imamo svoje profesionalne zadatke.

U prikazu koji slijedi zadržat ću se na području osiguranja i zaštite pokretnih kulturnih dobara o kojima brinu muzeji i galerije. Prvi znak za uzbunu dan je kada je počeo rat u Sloveniji krajem lipnja o.g., kada je JNA pokazala da ne preza od krvoprolića i materijalnih razaranja. Od tada možemo pratiti mjere osiguranja i zaštite koje se provode u muzejima i galerijama Hrvatske, kako organizirano i koordinirano iz središta – Ministarstva prosvjete i kulture Republike Hrvatske, tako i samoinicijativno unutar pojedinih muzejsko-galerijskih institucija.

Mreža muzeja u Hrvatskoj

Prva javna muzejska zbirka otvorena je 1750. godine u Splitu, a većina nacionalnih muzeja osnovana je tijekom 19. stoljeća: Arheološki muzej – Split (osnovan 1820.), Narodni muzej – Zagreb, s arheološkom, povijesnom i prirodoslovnom zbirkom (1846.), Muzej Slavonije – Osijek (1877.), Muzej za umjetnost i obrt – Zagreb (1880.) i Muzej hrvatskih arheoloških spomenika – Knin/Split (1893.). Muzejsku mrežu danas u Hrvatskoj čini 219 muzeja, galerija, crkvenih muzeja i privatnih kolekcija, s ukupnim fondom od 5.000.000 muzejskih predmeta.

U muzejskim institucijama radi 1184 radnika, od kojih je 568 stručni kadar: 436 kustosa, 15 restauratora i 27 preparatora.

Većina naših muzeja i galerija smještena je u povijesnim zdanjima, koja su u 80 posto slučajeva spomenici kulture nulte, A i B kategorije – dvorci, palače, kurije, reprezentativni javni objekti, a vrlo je malo namjenski građenih, novih muzejskih zgrada. Iz te činjenice proizlazi i podatak da većina hrvatskih muzeja nema dovoljno prostora ni za stalne postave, ni za depoe.

Problemi u osiguranju i zaštiti muzeja i galerija

Premda je osnovni zadatak muzejskih institucija čuvanje, dakle osiguranje i zaštita muzejske građe, ova se osnovna djelatnost godinama zanemarivala i minorizirala, kako u samim kućama, tako i od strane financijera. Takva orijentacija ne može se pripisati isključivo pomanjkanju financijskih sredstava. Iz razloga koje možemo danas tumačiti prevladavajućim trendom promocije i propagande muzeja, u prvom su planu bile izložbena aktivnost, izdavačka djelatnost i obrazovno-animacijski programi muzejsko-galerijskih institucija, pa su se inače mala financijska sredstva za muzejsku djelatnost usmjeravala na te programe. Kulturna je politika očigledno godinama pogrešno vođena. Od prije opterećena brojnim nedostacima i problemima, u prvom redu financijskim muzejska zaštita i osiguranje pokazali su u izvanrednim uvjetima – uvjetima rata, još drastičnije svoje slabosti, što je još više otežalo situaciju. Zapravo je ratna situacija u Hrvatskoj pokazala da se o mjerama sigurnosti i zaštite muzeja, muzejskih kolekcija i predmeta mora raditi sustavno i kontinuirano u mirmodopskom razdoblju. I to u svim segmentima:

- ažurno vođenje dokumentacije – jer se pokazalo da čak 50 posto muzejske građe u Hrvatskoj nije inventirano;
- sigurnosno mikrofilmiranje muzejske dokumentacije – inventarnih knjiga nije bilo sustavno ili uopće nije obavljeno u većini naših muzeja;
- adekvatni depo unutar muzejskih zgrada – u 70 posto muzejskih institucija Hrvatske depoi nisu prikladni za čuvanje fundusa (vlaga, nema ventilacije, nema klimatizacije) ili ih uopće nema;
- dislocirana sigurnosna skloništa za muzejsku građu – usprkos planovima za evakuaciju muzejske građe u izvanrednim okolnostima koji su godinama pravljani na papiru, pokazalo se da takva skloništa ne postoje;
- adekvatna tehnička zaštita muzeja i njihovih zbirki i predmeta – svi muzeji nisu imali protuprovalne aparate, ovlaživače zraka, klima-uređaje, čak ni dovoljan broj protupožarnih aparata;
- sredstva za pakiranje muzealija – nije bilo dovoljno ambalaže i metalnih sanduka za pakiranje muzejskih predmeta i njihovu pripremu za evakuaciju;
- muzejski kadar – u Hrvatskoj općenito nedovoljan je broj muzejskih radnika, što je u ratnim uvjetima otežavalo obavljanje zadataka, premda su svi muzejski radnici – od kustosa do čistačica i čuvara, bili angažirani na poslovima sigurnosti i zaštite.

Naveli smo zatečeno stanje, međutim, organiziranom i koordiniranom akcijom kao i samoorganiziranjem i inicijativama unutar muzeja, mnogi su problemi riješeni.

Poduzimanje neposrednih mjera osiguranja i zaštite u muzejima i galerijama Hrvatske

Ministarstvo prosvjete i kulture obratilo se muzejima i galerijama Hrvatske početkom srpnja o.g. (8. srpnja 1991.) tražeći da se poduzmu mjere zaštite pokretnih kulturnih dobara u izvanrednim prilikama, a Muzejski dokumentacioni centar imenovan je centralnom i koordinirajućom institucijom za sve muzeje i galerije Hrvatske. Tijekom srpnja 1991. muzeji su uveli danonoćna dežurstva, počeli su dekreširati stalne postave, selekcionirati muzejsku građu, pripremati i pakirati muzejske predmete kako bi bili spremni za pohranjivanje u skloništa/depoe, odnosno pripravni za eventualnu evakuaciju izvan muzeja. I nizak let aviona nad gradom i proboj zvučnog zida mogao je uzrokovati pucanje muzejskih prozora i vitrina i oštećenja na fragilnim predmetima. Kako su oružani sukobi eskalirali i situacija se sve više pogoršavala, na temelju zaključka Vlade Republike Hrvatske od 31. srpnja 1991. formirano je koordinacijsko tijelo za provođenje priprema zaštite spomenika kulture u slučaju oružanog sukoba. U koordinacijsko tijelo ušli su predstavnici svih institucija koje se bave zaštitom pokretne i nepokretne kulturne baštine, među kojima su i Muzejski dokumentacioni centar, Arhiv Hrvatske, Nacionalna i sveučilišna biblioteka, a Zavod za zaštitu spomenika kulture Hrvatske imenovan je koordinatorom.

Dana 22. kolovoza izdana je Naredba o mjerama neposredne zaštite i spašavanja kulturnih dobara, što je odaslana svim zaštitarskim institucijama.

Sve mjere i zadaci na zaštiti i osiguranju kulturne baštine temelje se na Haaškoj konvenciji donesenoj na zasjedanju UNESCO-a u Haagu, 14. svibnja 1954. Jugoslavija je bila predlagatelj konvencije i među prvim

zemljama koja ju je potpisala i ratificirala, 28. prosinca 1955. Prvi jači oružani sukobi u Hrvatskoj pokazali su da su na udaru okupatora i agresora i kulturna dobra – crkve, dvorci, muzeji, spomenici kulture. Jedan od prvih i najvažnijih zadataka bio je izrada i postavljanje znakova Haaške konvencije na spomenike kulture. Prema uputama iz Ministarstva prosvjete i kulture, koje je vodilo i koordiniralo akciju, znak Haaške konvencije za zaštitu kulturnih dobara realiziran je u pet oblika:

- na zastavi od poliestera 150 x 250 cm – za označavanje povijesnih cjelina,
- na zastavi od PVC folije, 120 x 70 cm – za označavanje nepokretnih spomenika kulture i zgrada u kojima se čuvaju ili izlažu pokretna kulturna dobra,
- na traci za rukave, 6 x 35 cm – za osoblje zaduženo za zaštitu kulturnih dobara,
- na naljepnicama za ambalažu, 6 x 9 cm – za označavanje kulturnih dobara u transportu,
- na naljepnicama za automobile, 6 x 9 cm – kojima se koristi osoblje zaduženo za zaštitu kulturnih dobara.

Prema uputama Ministarstva, znakovi raspoznavanja su se imali postaviti na kulturna dobra u slučaju neposredne ugroženosti i zadržati na njima dok opasnost traje. Dane su i detaljne upute na koji se način znaci postavljaju. Distribuciju znakova obavili su ovlašteni regionalni zavodi za zaštitu spomenika kulture a preko centralnoga, koordinirajućeg Republičkog zavoda. Postavljanje je počelo najprije na kriznim područjima – u Slavoniji, a tijekom kolovoza svi su kulturni spomenici bili označeni.

U toj su akciji i muzeji i galerije kao samostalni objekti dobili znak Haaške konvencije, a ako su se nalazili unutar znakom označenih kulturno-povijesnih objekata, nisu dobivali dodatne oznake.

Druga, paralelna, prioritetna akcija bila je izdavanje službenih iskaznica osobama ovlaštenim za poduzimanje mjera zaštite kulturnih dobara, što se također temelji na Haaškoj konvenciji.

Muzejski dokumentacioni centar koordinirao je tu akciju za muzejsko-galerijske radnike. U njemu su se prikupili podaci i fotografije muzejskih radnika, i iz njega distribuirale, slale na teren službene iskaznice, kao i orukavlja sa znakom Haaške konvencije.

Iako je JNA usvajanjem Haaške konvencije obavezna educirati vojni kadar o odredbama Konvencije o zaštiti kulturnih dobara u slučaju oružanog sukoba, Ministarstvo prosvjete i kulture Republike Hrvatske uputilo je krajem kolovoza pismo Saveznom sekretarijatu za narodnu obranu Jugoslavije i svim vojnim komandama koje pokrivaju područje Hrvatske, u kojem ih se podsjeća na odredbe Haaške konvencije.

Istaknuto je da su označena kulturna dobra zaštićena u ratnim uvjetima, da se mora spriječiti svaka akcija koja bi mogla ugroziti kulturna dobra, odnosno svaki pokušaj vandalizma prema kulturnim dobrima, te da se osobe i grupe, naročito pojedince koji izdaju naredjenja koja mogu ugroziti kulturna dobra, ima goniti kao učinitelje krivičnog djela. Posebna teškoća je činjenica da se od prije u pojedinim spomenicima kulture – dvorcima, tvrđavama, na arheološkim lokalitetima i u mnogim povijesnim urbanim jezgrama nalaze formacije JNA i skladišta oružja, što je suprotno odredbama Haaške konvencije. To se pokazalo pogubnim za gradove čija je stara jezgra nemilosrdno razarana, u ime deblokade vojarni.

Na žalost, rat u Hrvatskoj pokazao je drastično kršenje Haaške konvencije, a njezinim znakom označeni kulturni objekti i spomenici postali su direktna meta, smišljeni cilj agresora.

Prema izvještaju o ratnim štetama koji dnevno priprema Republički zavod za zaštitu spomenika kulture, do 16. listopada oštećena su ili razorena 333 povijesno-memorijalna područja, naselja, dvorca, utvrde, crkve, samostana, arheološka lokaliteta, groba, muzeja, arhiva, biblioteka. Podsjetimo se da je u UNESCO-ov međunarodni registar svjetske kulturne i prirodne baštine upisan s područja Hrvatske Nacionalni park Plitvička jezera, koji je prije više mjeseci okupirala JNA i koji se nemilice devastira. Zatim, Dioklecijanova palača s povijesnom jezgrom Splita, grad na koji su se rujanskih dana obrušavali neprijateljski hici. I najblistaviji od svih naših kulturnih bisera – povijesna cjelina srednjovjekovnoga grada-muzeja Dubrovnika, koji je napadnut sa svih strana prvog dana listopada. Dogodilo se i ono u što nitko nije vjerovao. Važno je istaći koordiniranu akciju kojom se poduzelo sve što je bilo potrebno i što se moglo. Na žalost, rezultati su bili kontraproduktivni. Svakog dana i mi zaštitari kulturne baštine i sve stanovništvo s bolom i patnjom saznajemo za destrukciju novih crkava, dvoraca, spomenika kulture. Suze su u očima običnog čovjeka kome je i dom uništen od prizora opetovanog rušenja katedrale u Osijeku ili ranjavanja bisera renesansnoga graditeljstva, šibenske katedrale.

Pomoć UNESCO-a i ICOM-a i Haaška konvencija

Nakon što su mitraljirani i bombardirani utvrda Erdut na Dunavu, srednjovjekovna jezgra u Iloku i barokni dvorac Eltz u Vukovaru, u kojem je smješten i Gradski muzej, krajem kolovoza o. g. predsjednik Vlade Republike Hrvatske uputio je pismo generalnom direktoru UNESCO-a s molbom da se UNESCO, u skladu odredaba Haaške konvencije, uključi u definiranje i realizaciju mjera zaštite hrvatskih kulturnih vrijednosti. Zatraženo je da se u Hrvatsku upute eksperti zbog neposrednog uvida u stanje, te da se poduzmu mjere za hitnu zaštitu neprocjenjive kulturne baštine Hrvatske. Kako odgovor nije stizao, drugo je pismo, s još dramatičnijim apelom poslano na istu adresu nakon bombardiranja Šibenika, kada je oštećena katedrala u tom gradu, sredinom rujna.

U svom odgovoru od 28. rujna, gospodin Federico Mayor, generalni direktor UNESCO-a, kaže: »Područja na kojima se vode borbe obiluju kulturnim blagom. Pozivam sve one koji sudjeluju u sukobima da poštuju naslijeđe tog područja za dobrobit ne samo onih koji tu žive već i radi čitavog čovječanstva«. Gospodin Mayor je također pozvao »narode i prvake Jugoslavije da pridonesu da mir prevagne nad nasiljem, a duh razumijevanja nad mržnjom«.

Vjerujemo da mnoge dvojbe i nedoumice inozemnih ličnosti i foruma proizlaze iz netipičnoga karaktera rata i iz činjenice da se dugo vremena nisu distingvirale strane: okupator i agresor na jednoj i napadnuti na drugoj strani. Ipak i Haaška konvencija u svom članku 19. regulira i sukobe koji nisu međunarodnoga karaktera. Rješenje se i s formalne strane može i mora naći jer razaranja su enormna i ona se nastavljaju. Ovo jest prvi slučaj da se Haaška konvencija u Europi primjenjuje u realnom ratnom sukobu. Pokazuju se njezine slabosti zbog sporosti, niza formalnih i proceduralnih postupaka koji kočē prijeko potrebno brzo djelovanje. Rat u Hrvatskoj je pokazao da se događaji zbivaju munjevito, da se situacija mijenja od sata, do sata i da nema mnogo vremena za formalističke rasprave. Možemo parafrazirati hrvatskog ministra

inozemnih poslova dr. Zvonimira Šeparovića, koji je izjavio da Europa čini premalo i presporo za Hrvatsku. I UNESCO čini premalo i presporo za spas hrvatske kulturne baštine!

Jugoslavenski nacionalni komitet ICOM-a je pred transformacijom. Njegovo središte je bilo u Zagrebu, u Muzeju za umjetnost i obrt. Predsjednica Maja Juras i tajnica Ljerka Metež, inače kustosica MDC-a, podnijele su ostavke na svoje funkcije. Sada valja naći modus neprekinutoga daljeg institucionalnog djelovanja članova ICOM-a iz Hrvatske.

Upravo su iz MDC-a još krajem kolovoza upućena pisma na četrdesetak adresa ICOM-ovih komiteta, ICOMOS-a, ICROM-a, UNESCO World Monuments Fund-u u New Yorku i Informacijskom centru ICOM-a u Parizu s informacijom o uništavanju hrvatske kulturne baštine. Poslana su i pisma pojedincima – članovima komiteta s kojima održavamo kolegijalne i stručne veze. Odgovori su za sada stigli samo iz tri centra: American Association of Museums, Washington, ICOM – UNESCO-a iz Pariza i CIDOC – ICOM-a, također iz Pariza.

Poslovi i zadaci Muzejskoga dokumentacionog centra u Zagrebu u ratnim uvjetima

Kao centralna i koordinirajuća ustanova u ratnim uvjetima za muzeje i galerije Hrvatske, MDC je realizirao niz akcija i zadataka.

Jedan od prvih je bio razvrstavanje muzeja i galerija u tri kategorije: A, B i C prema ukupnoj vrijednosti njihovih zbirki/fundusa.

Imajući upravo ažuriranu bazu podataka o muzejima i galerijama Hrvatske, MDC je kategorizirao ukupno 170 institucija na:

- 31 muzej i galeriju A kategorije,
- 63 muzeja i galerija B kategorije,
- 76 muzeja i galerija C kategorije.

MDC je u stalnim i povratnim neposrednim, pismenim i telefonskim komunikacijama s muzejima i galerijama Hrvatske.

Tako je MDC dao upute o kategorizaciji muzejskih predmeta, u cilju daljeg pripremanja, pakiranja i eventualne evakuacije.

Iz MDC-a je ođasana uputa svim muzejima i galerijama o spremanju dokumentarne građe, prvenstveno inventarnih knjiga. MDC je bio nosilac akcije mikrosnimanja inventarnih knjiga za koje je napravio plan i upute u suradnji sa stručnjacima Arhiva Hrvatske. Prema planu MDC-a, najprije se obavlja mikrosnimanje inventarnih knjiga muzeja s građom A i B kategorije. Preporučeno je da se muzeji obrate najbližem, lokalnom mikrofilmskom centru ili arhivskoj organizaciji. U suradnji s Arhivom Hrvatske MDC je organizirao mikrofilmiranje inventarnih knjiga svih muzeja Zagreba i okolice. Prema uputama, jedna kopija mikrofilma ostaje muzeju/galeriji, dislocirana iz muzejske zgrade. Druga se kopija pohranjuje u MDC-u, a treća u sigurnosni spremnik Ministarstva prosvjete i kulture ili u Regionalni centar UNESCO-a u Beču/Budimpešti.

Dalji zadatak MDC-a je stalno prikupljanje izvještaja iz svih muzeja i galerija Hrvatske o poduzetim mjerama i akcijama sigurnosti i zaštiti pokretnih spomenika kulture u ratnim uvjetima. Na osnovi pojedinačnih izvještaja, MDC izrađuje zbirni, cjeloviti izvještaj s analizom stanja i isticanjem problema i dostavlja ga Ministarstvu prosvjete i kulture. Izvještaj je prvi put pripremljen 28. srpnja, a od tada se svakoga dana popunjava i ažurira novim podacima.

Sažeti izvještaj Muzeja i galerija Hrvatske o provedbi mjera zaštite kulturne baštine u ratnim uvjetima

Svi muzeji i galerije označeni su znakom Haaške konvencije. Muzeji su zatvorili i skinuli svoje stalne postavbe. Selekcionirana muzejska građa je upakirana i spremljena u sanduke, stavljene u depoe i/ili skloništa.

Zaštićene su muzejske zgrade stavljanjem vreća pijeska na podrumске i suterenske prozore, te lijepljenjem prozorskih stakala i vitrina selotejpom. Muzeji na kriznim područjima evakuirali su najvredniju muzejsku građu na sigurne lokacije izvan grada – Muzeji Slavonije – Osijek, Galerija likovnih umjetnosti – Osijek, Muzej Belišće – Belišće, Muzej Cetinske krajine – Sinj. Zahvaljujući toj pravodobnoj akciji, koliko nam je poznato, do sada su oštećene i stradale samo muzejske zgrade, a za sada su sačuvane sve muzejske zbirke.

Prema podacima od 16. listopada 1991., u ratnim razaranjima oštećen je 21 muzej, galerija i zbirka u Hrvatskoj (izvještaj – Ratne štete na muzejima i galerijama u Hrvatskoj, u prilogu).

Izlagачka djelatnost je svedena na izložbe koje dokumentiraju razaranja kulturnih dobara kakva je izložba »Oči istine« što se svake nedjelje s novim materijalom otvara u Muzejskom prostoru u Zagrebu, ili promocija video-vrpce »Spomenike ubijaju, zar ne?« i antiratnog plakata poznatih dizajnera u Muzeju za umjetnost i obrt u Zagrebu. Galerije priređuju izložbe čiji prihod od prodaje eksponata ide u fond pomoći za prognanike i stradale od rata, kao što je bila tradicionalna ljetna manifestacija Grisia u Rovinju ili samostalna izložba Ivana Kozarića u Galeriji Forum u Zagrebu pod znakovitim imenom »U znaku sunca – Zlatnim dečkima koji su pali ili se bore za slobodu Hrvatske«.

Planovi i programi muzejsko-galerijskih institucija preorijentirani su na prioritetne i urgentne zadatke zaštite, a muzejski radnici dobili su specijalne zadatke u izvanrednim, ratnim uvjetima. I financiranje je usmjereno prvenstveno na sigurnost i zaštitu – sredstva za mikrofilmiranje, ambalažu, metalne sanduke i drugu zaštitu.

MDC je svoje programe i zadatke prilagodio ratnim uvjetima. Njegov tim od 11 zaposlenih, s mr. muzeologije Brankom Šulc na čelu, četiri kustosa, jednom informatičarkom i jednom pravnicom potpuno se posvetio zaštiti i osiguranju muzejskog sektora.

Posebnu pažnju MDC pridaje informiranju i public relationsu. Pored pisama, apela i informacija koje se ođasliju svaki dan, i izdavačka djelatnost MDC-a je aktualizirana ratnim zbivanjima.

Novi kvartalni kalendar što ga izdaje MDC, »Izložbe i događaji«, bit će posvećen oštećenim i razorenim muzejima i galerijama i najvrednijim spomenicima kulture. U pripremi je muzeološki časopis Informatica Museologica (izlazi 4 puta godišnje) posvećen zaštiti muzejskih predmeta, s posebnim blokom o muzejima i galerijama Hrvatske u ratnim uvjetima.

MDC je svim muzejima i galerijama poslao »Priručnik o tehničkoj zaštiti«, a u pripremi je drugi priručnik »Upute za zaštitu pokretnih kulturnih dobara u muzejima i galerijama«, zbir tekstova i prijevoda, koji će također biti ođaslan na sve muzejske adrese.

Hemeroteka MDC-a se popunjava svim informacijama o kulturnoj baštini u ratnim uvjetima, a prikuplja se i fotomaterijal i video-dokumentacija oštećenja na muzejima i galerijama.

Svi naši mediji donose dosta informacija o kulturnoj baštini u ratnim uvjetima, posebno su u tome agilni novinari kulturnih rubrika koji dobro poznaju stanje i prilike u muzejsko-galerijskim ustanovama.

I naša prezentacija na ovom skupu želja je da vas, naše kolege, informiramo o zbivanjima i pozovemo u pomoć.

Kako pomoći

Očekujemo i molimo kolegijalnu pomoć muzealaca svijeta kako onu trenutačnu tako i dugoročnu:

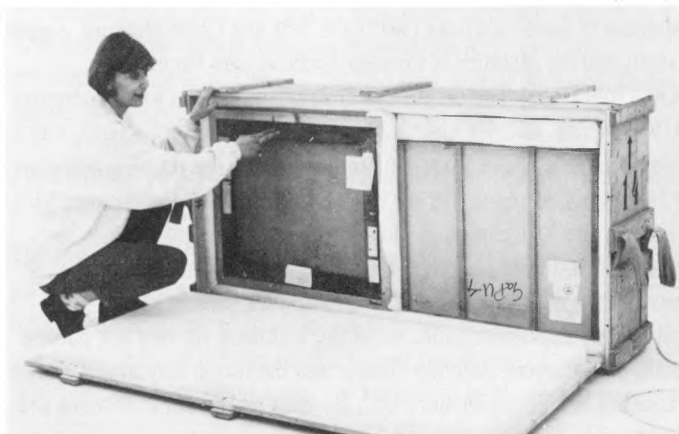
- da se prenese istina o ratu u Hrvatskoj i razaranju hrvatske kulturne baštine kako bi se djelovalo da se oružani sukobi što prije prekinu, a krize razriješi pregovorima;
- da se preko ICOM – UNESCO-a hrvatskim muzejima i galerijama pošalje pomoć kako bi rješavali probleme zaštite i osiguranja muzejskih zbirki – i to novčana i materijalna pomoć u obliku muzejske ambalaže, metalnih sanduka, protupožarnih aparata i drugih sredstava koja nam nedostaju;
- materijalna i stručna pomoć muzealaca svijeta bit će nam potrebna poslije rata, kada započne obnova i rekonstrukcija porušenoga, i razorenoga.

Ali prije svega, apeliramo za mir, da oružje utihne odmah!

Zagreb, 30. 9. 1991.

Revidirano 16. 10. 1991.

* Referat pročitan na 17. godišnjoj konferenciji ICOM-ova Komiteta za sigurnost u muzejima, ICMS, održanog u Beču, od 6. do 14. listopada 1991.



Pakiranje slika u drvene sanduke u Galeriji primitivne umjetnosti, Zagreb, u kolovozu 1991. godine
Snimio: Krešimir Tadić



Pakiranje slika u metalne sanduke u Galeriji suvremene umjetnosti, Zagreb, u kolovozu 1991. godine
Snimio: Krešimir Tadić

SECURITY IS EVERYBODY'S BUSINESS WHEN ARMS ARE FIRED PRESENT CONDITIONS IN MUSEUMS AND GALLERIES IN CROATIA

Jadranka Vinterhalter
Museum Documentation Centre
Zagreb



First of all I would like to thank our host Dr. Gunter Dembski, member of the ICOM Committee for Museum Security and all other colleagues taking part in the organization of the International Annual Conference in Vienna who have chosen this paper to be part of the gathering's official programme. All the more so as I am a member of ICOM, but not of this Committee, nor is anyone else from Croatia or Yugoslavia. We hope that this will be a stimulus leading to the inclusion of experts from Croatia in the work of this Committee, which is very important for museum work. My colleagues from the Museum Documentation Centre (MDC) in Zagreb where I work as curator and the Ministry of Education and Culture of the Republic of Croatia considered it to be my professional duty to inform you our colleagues at this Conference of the experience of museum workers in Croatia in carrying out security and protective measures in the war situation we are in. For theory is one thing and practice is something else – in our case the tragic reality of war brings to light all the practical problems of museum security and protection.

Introduction

The burnt out and deserted villages in Slavonia in Eastern Croatia have been compared by the Zagreb art critic Zvonko Maković to pictures of war and death by the German artist Anselm Kiefer – a feeling of horror, hopelessness, powerlessness. The hours spent in air raid shelters bring to mind Henry Moore's drawings of the Underground, the suffering is visualised in the painting *The Scream* by Edvard Munch. However pictures of the war in Croatia are even more terrible and distressing. The war continues to rage in Croatia, it has even come to the capital Zagreb, only 400 km from where we are now. We are all caught up in the winds of war, our physical and mental integrity are threatened, nobody and nothing is safe. We did not expect this, we could not have predicted it even in our wildest dreams, but still it is happening in Europe, at the end of the 20th century, the first and only war since 1945.

When and how did it start?

In August last year, 1990, when in the area of Knin Greater Serbian terrorists set up the first barricades the threat to Croatian territory began and the first human casualties fell. Gradually the crisis area spread. The number of armed conflicts accelerated following the declaration of independence by the republics of Slovenia and Croatia on 25th June 1991. Aggression became tangible during the ten day war in Slovenia. During July and August attacks on Croatian villages and towns became more and more intense, and despite several cease – fire agreements, the sound of gunfire continues.

The character of the war

This war is being waged within one single federal state, Yugoslavia, but still it should not be classed as ethnic or religious nor yet civil war. We now clearly define it as an armed attack on territory, people, material and cultural property in the Republic of Croatia by the Great Serbian front using para-military Chetnik formations, with no attempt to conceal support from what we have called until now the Yugoslav People's Army. It has been taken over by the Great Serbian nationalists and remnants of Communist or rather totalitarian ideologies. Therefore the aggressor in Croatia is de facto the Federal Army and the Republic of Serbia, which was also clearly defined at the latest meeting of the UN in New York.

The consequences of the war to date

In the armed conflict so far the aggressor has shown unbelievable brutality, mindlessness, inhumanity and disregard for all conventions: Geneva, the Hague, ECSC (The European Conference on Security and Cooperation). According to the latest information (from 28th September) since August last year 601 people have been killed, including 255 civilians and a total of 3,431 injured, 1,195 of which are civilians. Thousands and thousands of people have fled from their homes to other safer parts of Croatia, Yugoslavia or abroad. No assessment has yet been made of destroyed, burnt out and plundered homes. Victims of this war are children, women, old people, the weak and the infirm. Journalists – those who want to make the truth known and who break through the blockade on the media – have become the aggressor's special target. To date 9 national and foreign journalists have been killed and 41 have been subjected to harassment. Health workers are being attacked, as are ambulances, hospitals are left with no water, electricity, food or medical supplies, and with no possibility of evacuating their patients. With its huge powers of destruction, being the third largest army in Europe, the Federal Army is firing from land, sea and air on villages and towns, civilian targets: hospitals, old people's homes, nursery schools, schools, churches, cultural monuments, theatres, museums and galleries, television transmitters, factories and industrial sites. They use weapons banned by international codes such as cluster bombs and it is suspected that they have also made use of chemical weapons.

Why is our cultural heritage under attack?

The aggressor's goal is to destroy the cultural, historic and civilizational identity of the Croatian people, a people whose culture has been growing and developing as part of Western European civilization for more than 1000 years. This crazy psychopathic destruction, which we could call *culturocide*, is very difficult to understand. The prominent Croatian professor of art history Dr. Radovan Ivančević in his analysis has said of the aggressor that they are »obviously deeply aware that they are not conquering but retreating«... »Disappearing from the Yugoslav and world scene, they sense or know that their name and the memory of them will be extinguished for ever, so they do what all incurable criminals do: make every effort to leave as much destruction behind them as possible.« Further answers to the question »Why are they especially destroying cultural heritage?« monument is a witness to times and people and can be used as evidence to prove (if this were ever necessary) whose this land is and was.«

What have we as protectors of our cultural heritage done, and what are we doing?

In wartime all cultural workers including those who work in museums and galleries are engaged in working on security and protection. This is an extremely important part of our wartime tasks, for a war is not only waged on the front line, we are all involved in it and we all have professional duties. In the presentation which follows I will keep to the area of the security and protection of portable cultural property in the care of museums and galleries. The first alarm signal sounded when the war in Slovenia broke out at the end of June 1991, when the Yugoslav People's Army demonstrated that it did not shrink from bloodshed and material destruction. From that moment on we can trace the measures taken in security and protection work in museums and galleries in Croatia, both organized and coordinated from the top – by the Ministry for Education and Culture of the Republic of Croatia, and self-initiated within individual museums or galleries.

The Croatian museum network

The first public museum collection was opened in 1750 in Split, and most national museums were founded during the 19th century: the Archeological Museum, Split (1820), The National Museum, Zagreb with its archeological, historical and natural historical collections (1846), the Museum of Slavonia, Osijek (1877), the Arts and Crafts Museum, Zagreb (1880), and the Museum of Croatian Archeological Monuments, Knin/Split (1893). The network of museums in Croatia today comprises 219 museums, galleries, church museums and private collections, with a combined holdings of 5,000,000 museum items. The museums employ 1,184 people, of whom 568 are experts in their field: 436 curators, 15 restorers and 27 technicians. Most of our museums and galleries are housed in historical buildings which in 80% of cases are cultural monuments of O, A, or B categories – castles, palaces, curiae, particularly impressive public buildings, and there are very few purpose built, new museum buildings. This is also the reason why most Croatian museums are lacking in space both for their permanent collections and for depots.

Problems in security and protection of museums and galleries

Although the basic task of museums is protection, that is the security and protection of museum collections, this fundamental activity has been neglected and considered unimportant for years both in the museums themselves and in terms of finances. This kind of thinking cannot be entirely blamed on a lack of financial resources. For reasons which we could interpret today as a dominant trend towards the promotion of museums, work on exhibitions, publishing and educational programmes in museums and galleries have been in the forefront, and the meagre funds available for museum work have been directed towards these programmes. Obviously the wrong cultural policy has been followed for many years. In any case burdened with numerous shortages and problems, primarily financial, museum security and protection have, in these exceptional circumstances, a state of war, even more drastically shown its weakness, which has made the situation even more difficult. In fact the war in Croatia has shown that in peace time we must work systematically and continuously to maintain security and protection. This applies to all areas:

- precise documentation – it has come to light that as much as 50% of museum holdings in Croatia have not been included in an inventory.
- for security reasons all museum documentation should be stored on microfilm – inventory books have not been microfilmed in most of our museums.
- adequate depots within the museum buildings – in 70% of the museums in Croatia the depots are not suitable for storing collections (damp, no ventilation, no air conditioning) or there is no depot.
- safe stores for museum holdings in other locations – despite plans, which have existed for years on paper, for evacuating museum collections in exceptional circumstances, it has come to light that these safe places do not exist.
- adequate technical protection of museums and their exhibits – not all museums have burglar alarms, air moisturisers, air conditioning or even an adequate quantity of fire extinguishers.
- materials for packaging of museum items – there are insufficient packaging materials and metal crates.
- museum staff – in Croatia in general there are insufficient museum workers, which in this time of war has hindered the work, although all museum workers – from the curator to the cleaners and the caretaker have been involved in work on security and protection.

This then is how the war found us. However, by organized and coordinated work as well as self-initiated work within museums, many problems have been solved.

Immediate security and protective measures in museums and galleries in Croatia

The Ministry of Education and Culture addressed museums and galleries in Croatia at the beginning of July this year (8 July, 1991) directing them to carry out all measures for the security and protection of movable cultural heritage in exceptional circumstances, and the Museum Documentation Centre was nominated as the central and coordinating institution for all museums and galleries in Croatia. During July 1991, museums introduced a 24-hour watch, began to dismantle permanent displays, sort through museum collections, prepare and pack museum objects to prepare them for storage in safe stores or depots, or to make them ready for possible evacuation from the museum. Even a plane flying low over the city breaking the sound barrier could cause museum windows and show cases to break and damage fragile items. As armed conflicts escalated and the situation continued to deteriorate, on the basis of a decision made by the Croatian government on 31st July 1991, a coordinating body was formed to carry out preparations for the protection of cultural heritage in case of armed conflict. This coordinating body consisted of representatives of all institutions involved in the protection of movable and nonmovable cultural property, including the Museum Documentation Centre, the Croatian Archives of the Croatian National and University Library. The Institute for the Protection of Cultural Monuments of Croatia was named as coordinator. On 22nd August a directive was published on measures for the immediate protection and rescue of cultural heritage, and was sent to all relevant institutions. All measures and work on the protection and security of cultural

heritage are based on The Hague convention drawn up by UNESCO at its meeting in The Hague on 14th May 1954. Yugoslavia was a proposer of the convention and one of the first countries to sign and ratify it on 28th December 1955. The first serious armed conflicts in Croatia have shown that the aggressor is particularly aiming at cultural heritage – churches, castles, museums, cultural monuments. One of the first and most important tasks was to produce and put in place the Hague convention symbols marking cultural monuments. Following the instructions of the Ministry of Education and Culture, who led and coordinated this procedure, The Hague convention symbol for the protection of cultural heritage was produced in five forms:

- on a polyester banner 150 × 250 cm, for historic sites.
- on a banner made of PVC foil, 120 × 70 cm to mark fixed cultural monuments and buildings housing or exhibiting movable cultural property.
- arm bands 6 × 35 cm for staff responsible for cultural property.
- stickers for packaging, 6 × 9 cm to mark cultural property in transport.
- car stickers, 6 × 9 cm, for vehicles used by staff responsible for the protection of cultural property.

According to the Ministry's instructions, these symbols were to be placed on any object in immediate danger and should remain there while the danger lasted. Detailed instructions were also given as to how they should be fixed. The symbols were distributed by the responsible regional institutions for the protection of cultural monuments through the central coordinator, the Republican Institute. The symbols were first of all put into position in the crisis areas of Slavonia, then during August all objects and cultural monuments were so marked.

In this way both museums and galleries were given The Hague convention symbol where they are detached buildings, but where they form part of a cultural or historic site already marked for its own sake, they were not given a separate marker.

A second, parallel and priority task, also founded on The Hague convention was to distribute official identity cards to all personnel permitted to undertake measures to secure and protect cultural heritage. The Museum Documentation Centre coordinated this task amongst museum and gallery workers. This also involved collecting information and photographs from all museum workers and then distributing official identity cards together with arm bands with The Hague convention symbol.

Although as part of The Hague convention the Yugoslav People's Army is compelled to educate all army personnel as to the convention's directives concerning the protection of cultural heritage in armed conflicts, the Ministry of Education and Culture of the Republic of Croatia sent a letter at the end of August to the Yugoslav Federal Secretariat for National Defence and all military headquarters covering the area of Croatia, reminding them of the directives of The Hague convention. They particularly emphasised that marked cultural heritage is protected in war conditions, that all actions which could endanger cultural property or any attempt at vandalism to cultural heritage must be prevented and that people and groups, especially individuals who issue orders which could endanger cultural property are to be prosecuted as having committed a serious crime.

A particular problem in connection with the Yugoslav Army is the fact that some cultural monuments — castles, fortresses, archeological sites and many historical urban centres — house army formations or are arms stores which is against The Hague convention. This has proved fatal for towns whose old centres have been mercilessly destroyed, in the name of liberating an army base.

Unfortunately the war in Croatia has brought drastic violations of The Hague convention, and cultural heritage marked with its symbol have become the direct targets, the deliberate goal of the aggressor.

According to the reports on war damage which are prepared daily by the Republic's Institute for the Protection of Cultural Monuments, up to the 9th October 305 historical or memorial areas had been damaged or destroyed, including whole settlements, castles, fortresses, churches, monasteries, archeological sites, graveyards, museums, archives and libraries.

We should also remember that the UNESCO international registry of world cultural and natural heritage includes The Plitvice Lakes National Park, which was occupied several months ago by the Yugoslav Army and has been devastated. Furthermore there is Diocletian's palace and the historical centre of Split, a city which during September came under enemy fire. And the most brilliant of all our cultural pearls, the historical Medieval city-museum Dubrovnik has been under attack from all sides since 1st October. The very thing which no one would believe possible has happened.

It is important to point out that the results of the coordinated action which has done all that should and could be done have unfortunately only been counter-productive. Daily we — the protectors of our cultural heritage and the whole population learn with pain and sorrow of the destruction of another church, castle, cultural monument. There are tears in the eyes of the ordinary man whose home has been destroyed as he watches the repeated destruction of Osijek cathedral or the damaging of that pearl of Renaissance architecture, Šibenik cathedral.

Help from UNESCO and ICOM and the Hague convention

Following the strafing and bombing of Erdut Castle on the Danube, the Medieval town centre in Ilok and the Baroque chateau Eltz in Vukovar, which also housed the Municipal Museum, at the end of August this year, the Croatian Prime Minister sent a letter to the General Secretary of UNESCO with a request that UNESCO in accord with the Hague convention should be involved in defining and putting into action measures to protect Croatia's cultural treasures. It was requested that experts should be sent to Croatia to get a first hand understanding of the situation, and to take immediate action to protect Croatia's priceless cultural heritage. As no reply was received, another letter, with an even more dramatic appeal was sent to the same address following the bombing of Šibenik, which resulted in damage to Šibenik cathedral in the middle of September.

In his reply dated 28th September Mr. Federico Mayor, General Secretary of UNESCO writes: «The regions where battles are being waged abound in cultural treasures. I call on all taking part in the conflicts to respect the region's heritage for the good not only of those who live there, but for the whole of mankind.» Mr. Mayor also called on

«the peoples and leaders of Yugoslavia to make every effort to allow peace to overcome violence, and a spirit of understanding to overcome hatred.»

We believe that many dilemmas and questions in the minds of people from abroad arise from the atypical nature of the war and from the fact that for a long time it was not recognised who is the aggressor and who is under attack. However even The Hague convention paragraph 19 regulates conflicts which are not international in character. A solution must be found from a formal point of view for the destruction is massive and continuing.

This is the first time that The Hague convention is being applied in a real war in Europe. Its weakness is seen in its slowness, and the series of formal procedures which obstruct necessary rapid action. The war in Croatia has shown that events unfold at lightning speed, that the situation changes from hour to hour and that there is not much time for formalistic discussions. We could paraphrase the Croatian foreign minister Dr. Zvonimir Šeparović who has said that Europe is doing too little and too slowly for Croatia. UNESCO too is doing too little and too slowly for Croatia's cultural heritage.

The Yugoslav national committee of ICOM is about to be transformed. Its seat was in Zagreb, in the Museum of Arts and Crafts. The president, Maja Juras and the secretary Ljerka Metež, who is also a curator of the Museum Documentation Centre have resigned from their functions. Now we need to find a way of continuing the uninterrupted institutional work of the members of ICOM from Croatia.

At the end of August the MDC sent letters to over 40 addresses of ICOM committees, ICOMOS, ICROM, UNESCO World Monuments Fund in New York, the ICOM Information Centre in Paris with information on the destruction of the Croatian cultural heritage. Letters were also sent to individual members of the committees with whom we have friendly and working relationships. We have so far received answers from just three centres: the American Association of Museums, Washington, ICOM — UNESCO, Paris and CIDOC ICOM Paris.

The work of the Museum documentation centre in Zagreb in wartime

As the central and coordinating institution in wartime for museums and galleries in Croatia, the MDC has carried out a series of tasks.

One of the first was the categorizing of all museums and galleries into three groups: A, B and C according to the total value of their collections.

With a systematic data base on museums and galleries in Croatia at its disposal the MDC categorized a total of 170 institutions as follows:

31 museums and galleries category A

63 museums and galleries category B

76 museums and galleries category C

MDC is in constant contact by letter and telephone with all museums and galleries in Croatia.

In this way the MDC issued guidelines on the sorting of museum holdings, to aid preparation, packing and possible evacuation. The MDC has issued instructions to all museums and galleries on the packing of documentary materials, primarily inventory books. The MDC worked on making microfilms of inventories for which they drew up plans in cooperation with experts from the Croatian Archives. According to the

MDC's plan, first of all the inventory books of A and B category museums were recorded. It was recommended that museums consult their nearest local microfilm centre or archive organization. In cooperation with the Croatian Archives all inventory books of all museums in Zagreb and its surrounding area have been recorded on microfilm. According to instructions, one copy of the microfilm remains in the gallery or museum, dislocated from the museum building. A second copy is kept at the MDC and a third in the safe of the Ministry for Education and Culture or in the UNESCO regional centre in Vienna or Budapest.

A further task of the MDC is the continual gathering of reports from all museums and galleries in Croatia on measures taken for the security and protection of movable cultural heritage in time of war. On the basis of individual reports the MDC produces a collective, complete report with an analysis of the situation and emphasising problems, to be sent to the Ministry for Education and Culture. This report was first drawn up on 28th July and since then it is added to every day and brought up to date with new information.

A summary of measures taken in museums and galleries in Croatia to protect our cultural heritage in time of war

All museums and galleries are marked with the symbol of The Hague convention. Museums have closed and dismantled their permanent displays. Selected museum items have been packed away in crates and taken to depots or storage facilities. Protected museum buildings have sandbags round cellar and basement windows, and windows and showcases have been protected with sellotape. Museums in crisis areas have evacuated their most valuable possessions to safer locations outside the towns — the Museum of Slavonia, Osijek; the Osijek Art Gallery; Belišće Museum; Museum of Cetinjska Krajina, Sinj. Thanks to this prompt action, as far as we know so far only the museum buildings have been damaged and museum collections are intact.

On 11th October 1991 our information shows that 21 museums and galleries in Croatia have been damaged in the war.

Exhibition work has been reduced to documentations of the destruction of cultural property such as »The Eyes of Truth« which opens every Sunday with new material in the Museum and Gallery Center, or the promotion of the video tape »Monuments kill don't they?« and anti-war posters by well-known designers in the Museum of Arts and Crafts in Zagreb. Galleries are putting on exhibitions whose proceeds will go towards the fund for refugees and those injured in the war. For example: the traditional August festival *Grisia* in Rovinj or the one-man exhibition by Ivan Kožarić in the Forum Gallery in Zagreb with the striking title: »The sign of the sun — to the golden boys who have fallen or are fighting for freedom in Croatia«.

The plans and programmes of all museums and galleries have been reoriented towards the priority and urgent task of protection, and all museum workers have been given special tasks in these exceptional war conditions. Finances too are primarily directed towards security and protection — funds for microfilms, packaging materials, metal crates and other necessary protection.

The MDC has adapted its programme and work to war conditions and its team of 11, headed by Branka Šulc MA (museology), with 4 curators, one computer expert and one legal expert have totally given themselves to the protection and security of the museum sector.

The MDC pays special attention to information and public relations. As well as letters, appeals and information sent out every day, the MDC's publishing work continues in this time of war.

The new quarterly calendar produced by the MDC »Exhibitions and Events« will be devoted to damaged and destroyed museums and galleries and the most precious cultural heritage. The museological journal »Informatica Museologica« is in preparation (it is issued four times a year) and is dedicated to the protection of museum exhibits, with a special section on museums and galleries in Croatia in war conditions.

The MDC has sent all museums and galleries the »Handbook of Technical Protection« and a second handbook preparation entitled »How to protect movable cultural property in museums and galleries«, a collection of papers and translations which will also be sent to all museums.

The MDC hemeritheque has increasing amounts of information on the subject of cultural heritage in wartime and photographs and video documentation of damage to museums and galleries is also being collected.

All our information media carry plentiful news about our cultural heritage in the war, with the journalists who specialise in culture being particularly skilful as they well know the situation and conditions in our museums and galleries.

This presentation to you at this conference too is an expression of our desire to inform you our colleagues about what is happening and ask you to help us.

What help is needed?

We expect and request help from our colleagues, museum workers throughout the world, both now and in the long term:

- to spread the truth about the war in Croatia and the destruction of the Croatian cultural heritage, so that progress can be made in bringing the armed conflict to a halt as soon as possible and for the crisis to be solved by talks.
- that through ICOM UNESCO Croatian museums might be sent aid to help them solve the problems of protection and security of museum collections, both financial and material aid in the form of museum packaging materials, metal crates, fire fighting equipment and other materials we are short of.
- material and expert help from museum workers of the world will be needed after the war, once we begin restoration and reconstruction of what has been destroyed.

But above all, we appeal for peace, for arms to cease immediately.

Zagreb, 30th September 1991

Revised 15th October 1991

*Translated by
Janet Tuškan*

* This paper has been presented at 17th Annual Conference on Museum Security (ICOM – ICMS) in Vienna, Austria, October 6 to 14, 1991.