

CONFISCATED/ RETURNED/DONATED – THE IMPORTANCE OF MUSEUM DOCUMENTATION

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LEGISLATIVE FRAMEWORK FOR THE ACQUISITION OF MUSEUM OBJECTS

In the museum's early foundational period, its significance was primarily measured by the value of its objects, making collection its essential activity during that time.¹ With the emergence of new museology and the re-evaluation of the museum's social role, collecting objects lost its priority and communication became the most important function of a museum.² Taken out of its original context and environment, an object within a museum collection becomes a document of its reality, carrying and conveying rich layers of meaning.³ In addition to the meanings it carries, for which it was chosen to be singled out and preserved, the information about the manner in which the object entered the museum collection is also important, that is, who donated, bequeathed or sold it, as well as the date or time of its acquisition. The person passing over an object to a museum is often the source of information about its history, its original use and its identities: its conceptual or ideological identity, as well as the material

identity that defines the object's physicality at the moment of its creation.⁴

The methods by which objects enter a museum are determined by the *Museum Act*: "A museum may acquire museum collections and museum records through purchase, donation, inheritance, exchange, fieldwork and research, or by any other legally permitted means."⁵

The methods of collecting, particularly their legitimacy, are emphasized in the *Regulations on Professional and Technical Standards for the Establishment and Classification of Museums, their Operations, and the Storage and Preservation of Museum Collections and Documentation*: "The collection and acquisition of museum objects must be carried out systematically, according to objective, rational, professional, scientific and ethical criteria, and should serve the present and future interests of research, protection, and presentation of objects. [...] Museum collections must not include objects that were collected or acquired in an illegal manner or if there is doubt about the legality of their provenance."⁶

The management and content of basic information about objects are described in the *Regulations on the Content and Method of Keeping Records on Museum Collections and Museum Activities, and the Method of Accessing Museum Collections and Documentation*: "The inventory book of museum objects records information about museum objects owned by the museum, as well as the museum object entrusted to the museum for permanent management by the founder [...]."⁷

The categories of information described in the latter *Regulations* regarding the inclusion of objects into museum collections are: *method of acquisition, source*

*of acquisition (person / corporate entity), place of acquisition, time of acquisition, price, and registration number of the acquisition act.*⁸

Previous regulations and guidelines also defined possible methods of acquisition, as stated in the 2002 *Regulations on the Content and Method of Keeping Museum Documentation on Museum Collections*: “[...] purchase, donation, inheritance, exchange, field discovery, relinquishing, allocation for management [...]”⁹ Furthermore, methods of acquisition were also considered within the framework of the project *Foundations of Records and Classification of Museum and Gallery Objects in the Socialist Republic of Croatia*, which was initiated by the Museum Documentation Centre in 1980, with its results published in the journal *Muzeologija (Museology)*. In the detailed guide for recording data on the acquisition of museum objects, the following possible methods of acquisition are listed: “[...] inheritance/legacy, gift, buying, exchange, field research, loan, purchase, ceding ownership, museum (museum staff) [...]”¹⁰ The role and significance of details regarding the acquisition of objects were always considered important, as ownership of objects is determined precisely through this information. Acquisition details have been recorded in the records of the Zagreb City Museum (*Muzej grada Zagreba – MGZ*) since its foundation. In the first inventory book of the museum from 1907, its founder, Emilij Laszowski, drew columns in which he recorded information about the museum’s first objects. Alongside the number and designation, the columns used to describe the objects included: *name and description of the object, method of acquisition, value and*

*remarks.*¹¹ The *method of acquisition*, that is, the means by which objects were obtained, is a piece of information that has been present in the records of museum objects in other museums since their establishment.¹²

Summarizing the laws and regulations related to the methods of acquiring objects, it becomes evident that earlier regulations included, among the potential methods of acquisition, a somewhat undefined or ambiguous category—*relinquishing*. The current *Museum Act*, however, expands the defined methods of acquiring museum objects with the phrase “by any other legally permitted means.” This provision allows for cases in which objects enter museum collections through methods that are undoubtedly legal and legitimate, but may not always align with ethical principles.

While laws and regulations provide the framework within which a museum must operate, the ethics of the museum profession are defined and outlined by the *Code of Ethics for Museums*. In the section addressing the acquisition of objects for collections, the *Code of Ethics* emphasizes the collection management policies, with particular focus on the ownership of objects: “A museum should not acquire any object or specimen—whether through purchase, donation, loan, inheritance, or exchange—unless rightful ownership is established with certainty.”¹³ The *Code of Ethics* also emphasizes the need to take precautionary measures during the acquisition of objects, including provenance investigation. It highlights the special attention that should be given to culturally sensitive material, protected biological and geological specimens and the distinct approach required for living collections.

THE JEROLIM MALINAR DECORATIONS COLLECTION

During and after the Second World War, objects obtained in a manner which was legal under the regulations of the time wound up at the Zagreb City Museum. One such collection is the *Jerolim Malinar Decorations Collection* (Fig. 1). Jerolim Malinar (Fig. 2), a prominent Catholic entrepreneur and collector, was sentenced to death by firing squad along with the confiscation of his property shortly after the end of WWII. His sentence was carried out on July 15, 1945 and his collection, consisting of 690 decorations, handed over to the Zagreb City Museum in 1947.¹⁴

The records regarding the transfer of the collection have not been preserved. The information about the entry of these objects into the Museum can only be gleaned from the data recorded in the inventory book and object cards. Under the categories for method of acquisition, date and file number, the entry reads “confiscated in 1945,” while under the headings for the name and address of the seller or donor (ironically!), his widow Vera Malinar is listed along with the address Zagreb, Istarska 39.¹⁵

Based on the records in the registry book spanning from 1942 to 1951, it is evident that the museum collaborated with Jerolim Malinar, the owner of a well-known book-binding shop located at the address King Tomislav Square 21 (Fig. 3), during the time of the Independent State of Croatia. This collaboration, which took place in 1943 and 1944, involved bookbinding and cutting cardboard in preparation for photographs (Fig. 4).¹⁶ In the aforementioned register, under number 402, the entry of the collection into the museum is recorded on September 26, 1947: “The Collection of

Decorations and Various Items from the Confiscated Assets of Jerolim Malinar – inventory and confirmation of receipt for the Zagreb City Museum.”¹⁷ The inventory and confirmation of receipt were never found. The collection was stored in the museum for many years until, in 1996, the heirs of the Malinar family submitted a request to the State Attorney’s Office of the Republic of Croatia for the return of confiscated property, including the aforementioned Decorations Collection.

The first hearing of this case was scheduled in 2000 and the resolution was rendered on May 28, 2019.¹⁸ With this decision, the Jerolim Malinar Decorations Collection was returned to its legal heirs, but not to their physical possession. As it was stated in the ruling, the collection holds cultural and artistic value and is considered part of the cultural heritage of the Republic of Croatia, which is why it remained in the possession of the Zagreb City Museum. After the court decision, the heirs of Jerolim Malinar chose to donate the collection to the museum, signing a donation statement. Along with the statement, they attached a document entitled *The Appendix about the Annulment of the Ruling against Jerolim Malinar*. The underlined sentence in the appendix, “Jerolim Malinar should be considered an acquitted person,” points to what was most important to the heirs throughout the entire process, which is also reflected in the final sentence of the appendix: “I would like to emphasize that the confiscation of Jerolim Malinar’s decorations occurred under circumstances in which my father was unjustly sentenced, as stated in the annulment ruling of October 28, 2019, and that we, the heirs of Jerolim Malinar, have the moral right to donate his collec-

tion, which was taken from us and then returned to our ownership, to the Zagreb City Museum.”¹⁹

The Jerolim Malinar Decorations Collection was subsequently recorded in the inventory book as a gift, along with a date, the name of the donor and the registry number of the donation document. The donation document and its digital copy were registered, described and stored in the secondary records of the Zagreb City Museum.

It should be noted that, despite the resolution of ownership following a lengthy legal process, no document specifies the number of items in the collection, nor was a list or document containing information about the objects requested during the property restitution proceedings. Throughout the entire process, the collection was simply referred to as the “Decorations Collection.” Therefore, this paper aims to present a detailed analysis of the acquisition information from the available museum records.

DOCUMENT(ATION) ON THE ACQUISITION OF MUSEUM OBJECTS

Certain objects from the *Jerolim Malinar Decorations Collection* have been inventoried and catalogued, which means that the details about the collection’s items are recorded in the inventory book of cultural and historical objects and on object cards. These details are invaluable because they have allowed for the identification of these objects, their retrieval and the subsequent addition of information regarding their acquisition. However, the general information about the objects still lacks the acquisition date and the registry number of the items. Without a detailed review

and analysis of the inventory books, it is impossible to determine when the objects from the collection were received by the museum. Furthermore, as previously mentioned, no document about the receipt of the collection has been preserved, nor is there a list of the objects received.

For the project of determining the provenance of museum objects, records play a key role. Although some publications refer to the term “MGZ Archive” (Archive of the Zagreb City Museum), in reality there is no organized collection, specific location, list or any arranged system for researching the documents related to the museum’s operations throughout its history.

Museum records, documented by museum professionals and curators who have, over the decades, recorded information about objects in inventory books and on object cards, and today enter this data into relational databases, is preserved, accessible, and easily researchable. Since this is often the only source of information on museum objects, it is necessary to critically and comparatively analyse analogue records and relational databases. It is then crucial to propose corrections and additions to museum object records, so that museum documentation can become a more reliable source of information.

INFORMATION ON THE ACQUISITION OF MUSEUM OBJECTS AND THE (DIS)CONTINUITY OF RECORDS AT THE ZAGREB CITY MUSEUM

The founder of the City Museum and its sole employee – serving as director and curator from 1907 to 1925 – Emilij Laszowski, Grand Master of the *The So-*

ciety of Brethren of the Croatian Dragon, (Fig. 5), collected objects of local heritage for the museum, striving to preserve the city's cultural legacy. As an employee of the Royal State Archives, Laszowski had access to municipal institutions. With the approval of then-Mayor Milan Amruš, he inspected all the rooms of the City Hall and the City Administration and gathered items he deemed necessary to preserve and present in the City Museum.²⁰ Already in 1907, Laszowski recorded this form of museum object acquisition by noting that the items had been *handed over, taken over*, or simply by entering *City of Zagreb* in the acquisition method column.²¹ Laszowski meticulously and consistently recorded information about the objects.²² Although the number of objects and information may be small, it is important to note that Laszowski simultaneously worked in the archive, founded and managed the City Museum, the city archive and the library, collected objects, and advocated for the preservation and accessibility of heritage. Despite all the tasks he was handling at once, there is no empty entry in the section for the acquisition of objects on the item cards made during the museum's foundational phase, which have been almost entirely preserved.²³ Laszowski recorded the method by which an object entered the museum, the names of individuals or institutions that donated the item, and the date of entry. In some cases, the date or year is missing, but since the records were maintained in a timely manner, it is possible to determine the dates with almost complete certainty. The second phase in the history of the Zagreb City Museum began with its relocation to the Art Pavilion in Zagreb. In 1925, the Committee of the "Croatian Women of Zagreb" launched the *Cultural and His-*

torical Exhibition of the City of Zagreb. During preparations for the exhibition, numerous items from the tower above the Stone Gate in Zagreb were transferred to the Art Pavilion. The exhibition served as an impetus to retain the items collected for display as donations or purchases for the City Museum. The method of acquisition for these items was recorded as *taking over*.²⁴ In 1925, *The Society of Brethren of the Croatian Dragon* stepped down from the museum's management along with Emilij Laszowski as its director. Instead, the city administration took on the role of management, providing the museum with an institutional framework, its first statute and a new name – Zagreb City Museum. However, the temporary location of the museum on the ground floor of the Art Pavilion and the constant shortage of professional staff led to delays in maintaining museum records. The new director, Prof. Gjuro Szabo (Fig. 6), continued to fight for a new museum space with great zeal. As a result, the new museum was opened to the public in 1926 and placed in entirely inadequate premises, which, as noted in the journal *Narodna starina* (*The National Heritage Journal*), "had once been a tavern, and even that could not sustain itself."²⁵ The Zagreb City Museum faced World War II in those premises. The most important task of the museum at this time was to collect decaying and disappearing heritage, whereas maintaining records was forced to wait for improved conditions and a larger professional staff.

The process of recording in the Zagreb City Museum's new inventory book began in 1943. The Zagreb City Museum's Photo Archive was established in the same year. On this occasion, photographs from the museum's collection were separated from

the main inventory and recorded in the new inventory book of the photo archive, along with newly acquired photographs. Later that same year, after a prolonged illness, Gjuro Szabo passed away. In May, his successor, Franjo Buntak, PhD (Fig. 7), responded to an inquiry from the City Administration, providing an explanation for the incomplete state of the inventory.²⁶ In the memo, it is stated that only two museum employees, Prof. Marija Hanževački and himself, were responsible for all professional and technical work and that compiling the inventory required at least one more specialist or a delay.

In 1943, the inventory of items began in the museum collection inventory book (Fig. 8). However, alongside the inventory of new items arriving in the museum through purchase, donation and taking over, details about items collected from 1926 to 1943 were also recorded. Additionally, items that had arrived in the museum during the foundational phase were re-inventoried.²⁷ Thus, there was no longer continuity in the records of museum items, meaning that the time of acquisition of these objects could no longer be reconstructed. Evidence of the delayed inventorying of items is reflected in the years when the *Malinar Collection* was entered into the inventory book, a fact determined through the regular certification of the inventory book. The first items from the *Malinar Collection* were only recorded in the Museum's inventory in 1971.

DIGITALIZATION AND RECORDS IN THE NEW ENVIRONMENT OF INFORMATION TECHNOLOGY

The oldest records of the museum's collection dates to its foundational period,

spanning from 1907 to 1925. This includes the *Statement of Objects of the Museum of the Free and Royal Capital City of Zagreb*, that is, the first inventory book and the card catalogue of *Brethren of the Croatian Dragon*²⁸ consisting of 1,172 object cards. The museum's inventory books (the inventory book for cultural and historical items, the photo archive, archaeological collections and individual collections) were filled with entries from 1943 to 2002, as well as a card index consisting of 4,600 object cards. In 2002, the transition to computerized inventory began, consisting of several steps. The first step involved transferring six volumes of the inventory book for cultural and historical items to microfilm, after which they were digitalized. Digital copies of records for each item were made and each copy was linked to the item's record in the database. This allowed for immediate, simple and quick access to the records without time limitations. As a result of inventory book digitalization and its integration into the M++ computer system in 2007, museum records became widely available. In 2010, in accordance with established standards, object cards from the *Brethren of the Croatian Dragon* catalogue and the catalogue of objects were digitalized. These were uploaded to a shared network and made accessible to all professionals at the museum (Fig. 9). In the following years, the first inventory book, *Statement of Objects* from 1907, was also digitalized. The digitalization and integration of copies of the book of entries is currently underway, which will make acquisition data more accessible and streamline the processes for correcting and supplementing acquisition records.

**RESULTS OF RESEARCH
CONDUCTED AS PART
OF THE *PILOT PROJECT*
TO DETERMINE THE
PROVENANCE OF MUSEUM
OBJECTS CONFISCATED
DURING AND AFTER WWII IN
THE ZAGREB CITY MUSEUM**

During the first year of the *Pilot Project to Determine the Provenance of Museum Objects Confiscated During and After WWII* at the Zagreb City Museum, a portion of the museum's archival materials was located and reviewed. This included two archival boxes labelled *MGZ Records – year 1941* and *MGZ Records 1945–47*, a folder titled *MGZ correspondence 1942, 1943, 1944*, and the register book of incoming correspondence covering the period from January 28, 1942 to December 29, 1951. The documents and data referenced in this paper, as well as those exchanged with colleagues involved in the *Pilot Project*, originate from the aforementioned archival material.

Furthermore, the terminology used to describe the acquisition of museum objects by the Zagreb City Museum was analysed within the project. After transcribing and organizing data from analogue inventory books, it was necessary to standardize the terminology used to describe object acquisitions, as the terms related to acquisition methods were diverse and numerous. The following terms were agreed upon to classify the potential methods of acquiring museum objects: *gift / bequest / inheritance / donation to the City of Zagreb* (for collections donated to the city and entrusted to the museum for management), *confiscation, purchase, taking over, field research, field recording, exchange,*

and found in the museum (for items of an unknown acquisition method).

The term *confiscation* in the digital database refers to the acquisition of seventeen museum objects. Conversely, the Commission for Gathering and Protection of Cultural Monuments and Antiquities (KOMZA),²⁹ was recorded as a source of acquisition via multiple methods, which was corrected and standardized during the *Pilot Project*. The Commission is listed as the source of acquisition for 49 museum objects, for which the acquisition methods were recorded as *confiscation, taking over* or *found in the museum*. A distinct group comprises of ten objects from the Collection of Paintings, Prints and Applied Prints, where the Commission is listed as the acquisition source, accompanied by the phrase *found in the museum*. The retired museum advisor Željka Kolveshi, based on markings found on the paintings' reverses or frame edges, determined that these items had entered the museum through the Commission.

Finally, the term *taking over* appears in reference to items taken over from the City Hall during the museum's foundational period, items transferred during the acquisition of objects following the *Cultural and Historical Exhibition of the City of Zagreb* in 1925 and items received from museum employees. These instances represent ethically sound examples of object acquisition. However, the term is also used in cases of taking over confiscated property, which constitutes an unethical form of acquisition. This term, along with the phrase *found in the museum*, requires more extensive provenance research, explicitly defined terms and integrating objects with acquisition-related documents in order to unequivocally establish their origin and method of acquisition.

INSTEAD OF A CONCLUSION: GUIDELINES FOR FUTURE WORK

Establishing the provenance of museum objects in the Zagreb City Museum confiscated during and after the Second World War relies primarily on museum records, particularly the information on the objects' entry into the museum. Museum records have been digitalized over a long time period. Digital copies of inventory books and object cards were subsequently linked, while the digitalization and integration of entry books is still underway. Accordingly, it is necessary to update the records on acquisitions in the database – a task requiring the active involvement of all curators and collection managers.

Furthermore, all objects recorded as acquired through confiscation or sourced from the Commission for Gathering and Protection of Cultural Monuments and Antiquities must be thoroughly investigated by researching documents housed in the Croatian State Archives. To ensure the reliability of this data, copies of these documents should ideally be stored as part of the museum's secondary documentation, catalogued and linked to the corresponding object records.

For items acquired from the city or the archives during the museum's foundational period, as well as for objects received after the *Cultural and Historical Exhibition of the City of Zagreb* in 1925 or through other ethically sound methods, it is also necessary to establish whether they were donated or purchased. The exact acquisition method should be recorded to clearly distinguish these objects from ethically questionable transfers.

The most problematic form of acquisition is the one marked as unknown, designated

by the phrase *found in the museum*. While this term might not be the most suitable solution, its meaning is very clear. Digitalization efforts should aim to reduce the percentage of objects recorded under this category. Similarly, projects exploring the museum's history and the histories of its objects will contribute to this goal.

Efforts that can aid in uncovering the provenance of museum objects include researching recently digitalized records, taking detailed photographs of all objects with ethically questionable acquisition records and examining any discovered markings or inscriptions on the items.

Lastly, a systematic search of all museum spaces and locations is essential, along with a review of records made by previous museum staff. Archives, folders, registries and documents must be examined and selected, along with developing a system to describe, digitalize and link records to information on museum objects. This complex process demands consistent collaboration among colleagues, the support of expert collaborators and long-term funding.

NOTES

¹ Žarka Vujić, "Kvaliteta i politika sabiranja," *Informatica Museologica* 33, no. 3/4 (2002): 135.

² *Ibid.*

³ Ivo Maroević, *Uvod u muzeologiju* (Zagreb: Zavod za informacijske studije, 1993), 120.

⁴ Peter Van Mensch, "Strukturalni pristup muzeologiji," *Informatica Museologica* 19, no. 1/2 (1988): 99–103, <https://hrcak.srce.hr/file/214062> (accessed June 24, 2024).

⁵ Hrvatski sabor, "Zakon o muzejima," June 29, 2018, *Narodne novine* 61/2018, article 9.

⁶ Ministarstvo kulture i medija Republike Hrvatske, "Pravilnik o stručnim i tehničkim standardima za osnivanje i određivanje vrste muzeja, za njihov rad te za smještaj i čuvanje muzejske

građe i muzejske dokumentacije,” December 5, 2023, *Narodne novine* 150/2023, article 13.

⁷ Ministarstvo kulture i medija Republike Hrvatske, “Pravilnik o sadržaju i načinu vođenja dokumentacije o muzejskoj građi i muzejskoj djelatnosti te načinu ostvarivanja uvida u muzejsku građu i dokumentaciju,” February 15, 2023, *Narodne novine* 21/2023, article 7.

⁸ *Ibid.*, appendix.

⁹ Ministarstvo kulture Republike Hrvatske, “Pravilnik o sadržaju i načinu vođenja muzejske dokumentacije o muzejskoj građi,” July 29, 2002, *Narodne novine* 108/2002, article 8.

¹⁰ “Dokumentacija i klasifikacija muzejskih i galerijskih predmeta,” *Muzeologija* 25 (1987): 82, <https://hrcak.srce.hr/95072> (accessed June 27, 2024).

¹¹ Documentation Department of the Zagreb City Museum (hereinafter: MGZ Documentation Department), *Iskaz predmeta Muzeja slobodnog i kraljevskog glavnog grada Zagreba*, 1907.

¹² In note 18, it is noted that the oldest inventory book contains a section on “when and how [the museum object] arrived at the museum.” Jelena Balog Vojak and Zdenka Šinkić, *Priručnik za oblikovanje podataka za osnovne elemente opisa povijesnih zbirki* (Zagreb: Hrvatski povijesni muzej, 2016), 24.

¹³ Damodar Frlan, tr., *Etički kodeks za muzeje* (Sarajevo and Zagreb: Udruženje ICOM – Nacionalni komitet Bosne i Hercegovine and Hrvatski nacionalni komitet ICOM-a, 2007), 3, <http://www.icom-croatia.hr/wp-content/uploads/2011/11/Etic-ki-kodeks-za-muzeje.pdf> (accessed June 27, 2024).

¹⁴ The acquired collection is incomplete. In a conversation with Jerolim’s son, Hrvoje Malinar, I learned that his mother, Vera, melted down the more valuable gold medals to feed the family after she lost her husband and all their property. The part of the collection related to the decorations of the Independent State of Croatia was given by Jerolim to his cousin and collector, Veljko Malinar, in order to avoid potential danger. The conversation with Mr. Hrvoje Malinar took place on July 17, 2024, at his home in Samobor.

¹⁵ MGZ Documentation Department, Inventory Book of the Zagreb City Museum, vol. 2 and 3.

¹⁶ In Malinar’s bookbinding shop, the first inventory books for the inventory of cultural and histor-

ical materials, the photo archive and the museum library were bound, and the entries began in 1943. The cards for photographs were used for inserting and storing photographs from the photo archive.

¹⁷ MGZ Documentation Department, Register Book 1942–1951.

¹⁸ MGZ Documentation Department, “Izjava o donaciji Zbirke ordena Jerolima Malinara,” March 16, 2020.

¹⁹ *Ibid.*

²⁰ Muzej grada Zagreba, “Laszowski – utemeljitelj: Kako sam sabirao predmete?” <https://laszowski.com/6-kako-sam-sabirao-predmete/> (accessed July 12, 2024).

²¹ MGZ Documentation Department, *Iskaz predmeta*, Object cards BHZ.

²² Dajana Batinić, “Dokumentacija Muzeja grada Zagreba u utemeljiteljskoj fazi od 1907. do 1926. godine,” *Informatica Museologica* 41, no. 1/4 (2010): 131, <https://hrcak.srce.hr/134411> (accessed July 12, 2024).

²³ MGZ Documentation Department, object cards BHZ.

²⁴ The inventory book of the Zagreb City Museum records that 489 items were acquired through the transfer from the *Cultural and Historical Exhibition of the City of Zagreb*, and four items are listed as donations from the Organizing Committee.

²⁵ “Bilješke,” *Narodna starina* 7, no. 16 (1928): 113.

²⁶ MGZ Documentation Department, “Dopis Predsjedništvu Gradskog poglavarstva,” May 12, 1943.

²⁷ MGZ Documentation Department, Inventory Book, vol. 1.

²⁸ The first inventory of museum objects, created during the foundational period under the management of Emilij Laszowski and *The Society of the Brethren of the Croatian Dragon* at the Zagreb City Museum, was called the BHZ inventory, and the cards containing detailed information about the items were referred to as BHZ subject cards.

²⁹ The Commission for Gathering and Protection of Cultural Monuments and Antiquities began its work on June 5, 1945. The members of the Commission in the Zagreb area were museum professionals, conservators, and librarians, and they were respon-

sible for inventorying and managing artworks from sequestered and confiscated spaces and private collections, as well as cultural, historical and artistic objects and library materials. See: Iva Pasini Tržec, "Osnutak, organizacijski ustroj i djelovanje Komisije za sakupljanje i očuvanje kulturnih spomenika i starina," *Peristil* 62 (2019): 123–138, <https://hrcak.srce.hr/239560> (accessed July 19, 2024).

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IZVORI/SOURCES

Odjel dokumentacije Muzeja grada Zagreba (Odjel dokumentacije MGZ-a)

ODUZETO/VRAĆENO/ DAROVANO – VAŽNOST MUZEJSKE DOKUMENTACIJE

Sabiranje predmeta, istraživanje, dokumentiranje znanja te interpretacija muzejskih predmeta često u muzejima imaju prednost u odnosu na istraživanje vlasništva i provenijencije muzejskih predmeta. Način nabave podataka je koji je bitan za istraživanje provenijencije predmeta, a u dokumentaciji Muzeja grada Zagreba prisutan je od samih početaka dokumentiranja. Polazeći od Zbirke odlikovanja Jerolima Malinara, koja je konfiscirana i 1947. godine predana Muzeju grada Zagreba, da bi nakon dugogodišnjega sudskog procesa bila vraćena vlasnicima koji su je potom darovali Muzeju, analizirani su dostupni podatci s posebnim osvrtom na dokumentiranje nabave i izvora nabave muzejskih predmeta. Nadalje, navedeni su problemi oko (ne)ujednačenosti zapisa u računalnoj bazi podataka te dosadašnji koraci i oni koje je potrebno poduzeti kako bi muzejska dokumentacija postala što relevantniji izvor podataka.