

DIANA

CENTRE FOR PREVENTIVE CONSERVATION - NATIONAL MUSEUM BELGRADE

CENTAR ZA PREVENTIVNU ZASTITU - NARODNI MUZEJ BEOGRAD

Introduction to Preventive Conservation
Uvod u preventivnu zastitu

Problems of Inadequate Treatment of Ceramics
**Problemi neadekvatnog tretmana
keramike**

The Consolidation Process
Proces konsolidacije

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FROM THE EDITOR

Eight years ago when we were trying to solve the numerous problems in conservation and find ways for organising effective and adequate archaeological objects conservation service, we were not aware that we were actually building the system of preventive conservation in our country. It soon became obvious that the process of defining the area was simultaneously going on at large.

Professional approach today requires reduction i.e. elimination of all risks threatening the safeguarding of cultural heritage by creating friendly environment to slow down and even prevent and stop destructive processes.

The approach to cultural property safeguarding does not allow improvisations as they could seriously endanger its values and cause irreparable damage. Preventive conservation should be taken care of by multidisciplinary teams at all levels of management in museums, in cooperation with experts and outside organisations and with public support.

Statement that preventive conservation is more developed in theoretical than in practical sense can be heard of even in very developed museum communities and protection institutions, along with the conclusion that there exist difficulties in its application. We are glad that DIANA Centre has been able to simultaneously develop both the theoretical and practical aspect of preventive conservation. DIANA Centre excels in its flexibility and energy, which is a proof that each community can develop basic principles of preventive conservation if adapted to its specific needs and requirements. DIANA Centre today is a recognizable system that is efficiently contributing to the development of the profession. This provokes interest and sympathy both among developed museums and institutions of protection but also among the less developed ones in our neighbourhood, in Africa and Far East. They wish to learn more about our experience and results achieved and in the same time to share with us their achievements in preventive conservation application.

The preventive conservation system applied at DIANA Centre is based on interdisciplinary theoretical and practical training,

REČ UREDNIKA

Kada smo pre osam godina, pokušavajući da rešimo nagomilane probleme u konzervaciji, tražeci odgovarajući put za organizovanje efikasne i primerene službe zaštite arheoloških predmeta, nismo bili svesni da smo zapravo počeli da gradimo sistem preventivne zaštite u našoj zemlji. Ubrzo je postalo očigledno da se taj proces odvija paralelno sa njegovim konačnim definisanjem u svetu. Profesionalni pristup danas zahteva da se u zaštiti kulturnih dobara najpre moraju smanjiti odnosno eliminisati svi rizici koji mogu da dovedu do njihovog ugrožavanja, odnosno da se stvaranjem pogodnih uslova sredine i okruženja uspreme ili čak spreče i zaustave destruktivni procesi na kulturnim dobrima. Pristup kulturnom nasledju ne trpi improvizacije, jer one ozbiljno ugrožavaju njegove vrednosti i mogu da nanesu nenadoknadivu štetu. Preventivnu zaštitu moraju sprovoditi multidisciplinarni timovi muzeja na svim nivoima odgovornosti, uz saradnju stručnjaka i organizacija spolja i uz podršku javnosti. Čak i u vrlo razvijenim muzejskim sredinama i institucijama zaštite može se čuti da je preventivna zaštita razvijenija na nivou teorije, a da ima još uvek poteškoća kod primene u praksi. Sa ponosom ističemo da DIANA Centar istovremeno razvija teoriju i praksu preventivne zaštite. DIANA Centar poseduje elastičnost i energiju kojima pokazuje da svaka sredina može razvijati osnovne principe preventivne zaštite prilagodjene njenim specifičnostima i različitostima. DIANA Centar je danas prepoznatljiv sistem koji pruža istinski doprinos razvoju struke. I zato izaziva živi interes i simpatije, kako kod veoma razvijenih muzeja i institucija zaštite, tako i onih manje razvijenih kao što su zemlje u našem okruženju, u Africi ili na Dalekom Istoku. Mnogi od njih žele da upoznaju naša iskustva i postignute rezultate, ali i da nam stave na uvid sve ono što su oni postigli na polju primene preventivne zaštite. Sistem preventivne zaštite DIANA Centra zasniiva se na interdisciplinarnoj teorijskoj i praktičnoj obuci, primeni pasivne i aktivne konzervacije, razvoju primenjenog istraživanja, izdavačkoj delatnosti i snažnom sistemu informisanja, otvorenosti prema javnosti i stavljanja na uvid svih aktivnosti u vezi sa zaštitom, na animiranju javnosti

active and passive conservation, development of applied research, publishing activities related to conservation and on the vigorous information system, openness to public, transparency of all activities in preventive conservation, on raising awareness of the public of the need for care about cultural heritage, establishing a network of sponsors and donors as well as on the development of partnership relations with different institutions.

In the forthcoming period one of the most important objectives should be the establishing of legislation that would incorporate preventive conservation treating it as basic strategy in safeguarding of cultural heritage.

Having established DIANA Centre for Preventive Conservation, the National Museum Belgrade becomes one of the rare agents in application of preventive conservation of museum collections. This national institution has made its place among those international ones that adopted preventive conservation as their new development strategy. In this transition period, the well-defined position of DIANA Centre within the new organization of the National Museum Belgrade should help in interdisciplinary defining of all museum activities essential for the development of the Museum.

DIANA Centre is the proof that cultural property and preventive conservation are of universal significance and that it brings into closest relation all those caring about the future and survival of cultural heritage. We have been already achieving what we anticipated by our first documents of the Project in 1996 – cultural property safeguarding is not to be of local nature, it should unite and comprise cultural heritage in its totality, and safeguarding systems have to be created in a unique manner and designed for a broader area. Clearly defined approach, developed methodology, feeling of commitment to a common idea, energy accumulated, dynamic attitude, perseverance and

enthusiasm, they are all fundaments for our next steps and goals – DIANA as a regional centre for preventive conservation.

This development of DIANA Centre has already been recognized by important domestic and international cultural and safeguarding institutions as well as by our colleagues and institutions in the surrounding countries in the region.

We hope this issue is a good illustration and explanation of these goals of ours.

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za brigu o kulturnom nasledju, formiranju mreže sponzora i donatora, razvijanju partnerskih odnosa sa različitim institucijama. U narednom periodu jedan od najvažnijih zadataka će biti zalaganje da naša država uspostavi pravni sistem koji će uključiti preventivnu zaštitu kao jednu od osnovnih strategija očuvanja kulturnog nasledja.

Organizovanjem DIANA Centra za preventivnu zaštitu, Narodni muzej u Beogradu postaje jedan

od retkih aktera primene principa preventivne zaštite muzejskih zbirki. Ova nacionalna institucija i na međunarodnom

planu izbija u prvi red onih koje su preventivnu zaštitu zvanično usvojile kao novu strategiju svog razvoja. U ovom periodu tranzicije, jasno postavljanje DIANA Centra u novoj reorganizaciji Narodnog muzeja treba da pomogne da se interdisciplinarno definišu i ostale muzeološke aktivnosti bitne za njegov dalji razvoj. DIANA Centar pokazuje da kulturno dobro i preventivna zaštita zaista imaju univerzalno značenje i da čvrsto povezuje sve one koji se brinu o budućnosti i opstanku kulturnog nasledja. Mi smo već na putu da ostvarimo ono što smo još 1996, u prvim dokumentima Projekta zapisali – da zaštita kulturnih dobara ne sme imati lokalni karakter, da treba da objedinjuje i da obuhvata kompletno kulturno nasledje, te da se sistemi zaštite moraju graditi jedinstveno za širu regiju. U jasno definisanom pristupu, razvijenoj metodologiji, zajedničkom osećaju pripadnosti jedinstvenoj ideji, akumuliranoj energiji, dinamičnosti, upornosti i entuzijazmu lako se mogu prepoznati naši sledeći koraci i cilj – DIANA kao regionalni centar preventivne zaštite. Ovakav razvoj DIANA Centra već su prepoznale značajne domaće i međunarodne organizacije kulture i zaštite, ali i kolege i institucije u okolnim zemljama našeg regiona. Nadamo se da ovaj broj pred vama dovoljno ilustruje i opravdava ove naše ciljeve.

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FOREWORD

Academician Nikola Tasić

This issue of DIANA publication offers ample information on the activities of the Centre in the field of preventive conservation, active conservation and safekeeping conditions of cultural heritage, on education of museum public, museum organisation and many other interesting topics for those who are interested in innovations in these areas. To this end, the editors of DIANA stayed true to their principles, and this is obvious from the issue in your hands.

DIANA Centre, as an institution fostering fundamental principles in safeguarding museum objects particularly when related to preventive conservation, constantly widens its network and through training and education of specialised workforce carries out its mission. DIANA Centre excels at work with young, future professionals in conservation and this is reflected in the contents of this issue.

As can be seen from this issue, the activities of DIANA Centre imply various areas of museology. We would like to draw your attention to two of these relating to the organizational structure of the National Museum Belgrade and DIANA Centre. Old, outdated, stereotyped museum organisation forms belong to the past. Instead, a modern, functional approach is applied: museum activities are being conformed to the interests of the public, the contents of exhibitions and displays are complying with modern trends. And together, they require new, more flexible organization of work in museums as well as new approach.

Museum professionals will surely like contributions on seminars that cover problems almost every professional has to deal with in his everyday work. This is an opportunity to share and communicate knowledge and experience of domestic and foreign experts with museum professionals – collection curators, conservators, restorers, etc.

Diversity of contributions in this issue of DIANA publication should satisfy the interest of professionals as well as of those who are not experts in the field. It seems to us this is exactly the objective of this, modest in volume but of significant importance, pub-

UVODNA REČ

Akademik Nikola Tasić

Ovaj broj časopisa DIJANA donosi raznovrsne informacije o aktivnostima Centra iz oblasti preventivne zaštite, konzervacije i uslova čuvanja kulturnog nasleđa, o obrazovanju muzejske publike, muzejskoj organizaciji i mnogo toga drugog, zanimljivog za pasioniranog pratioca inovacija u ovim oblastima. I u ovom smislu, redakcija DIJANE je ostala dosledna svom opredeljenju, a već samo letimičan pogled na sadržaj ovog broja to najbolje potvrđuje.

DIJANA Centar, kao institucija u kojoj se neguje poštovanje normativna čuvanja muzejskih predmeta, naročito u oblasti preventivne zaštite, širi svoju mrežu, i obrazovanjem specijalističkog kadra ostvaruje svoju misiju u pravom smislu. Specifičnost DIJANA Centra je rad sa mladim, budućim stručnjacima iz oblasti konzervacije, što se reflektuje i u sadržaju ovog broja časopisa.

I kako se vidi iz ovog broja, aktivnost DIJANA Centra se proširila i na druge segmente muzeološkog rada. Naveli bismo dva rada koji se odnose na osmišljavanje organizacione strukture Narodnog muzeja u Beogradu i njegovog DIJANA Centra. Stari, prevezideni klišeji muzejske organizacije pripadaju prošlosti. Umesto njih, uvodi se moderan, funkcionalan pristup: prilagođavanje muzejskih aktivnosti interesovanju publike, usklađivanje sadržaja izložbi i stalnih postavki sa savremenim tokovima. Sve to zahteva novu, fleksibilniju organizaciju rada u muzejima i korišćenje novih mogućnosti.

Muzealcima će, svakako, posebno zanimljivi biti tekstovi posvećeni seminarima, koji su se bavili nekim od problema sa kojima se gotovo svaki muzejski radnik sreće u praksi. To je i mogućnost da se steknu znanja i prenesu iskustva domaćih i stanih stručnjaka na muzejske radnike – kustose zbirki, konzervatore, restauratore i druge.

Raznovrsni radovi u ovom broju časopisa DIJANA pružaju mogućnost da se zadovolji radoznalost stručnjaka, ali i onih koji nisu eksperti. To je, kako nam se čini, i svrha ovog, po obimu skromnog, ali po značaju velikog časopisa.

INTRODUCTION

Fabio Isman, *Special correspondent for Il Messaggero, Rome*

Just a couple of recollections, happily from, a rather distant past, such as a newspaper article, sparked by an early morning phone call, to stop Michelangelo's Christ Bearing the Cross, or Christ Resurrected from leaving the church of Santa Maria sopra Minerva in Rome, to go on exhibition in Canada. The Italian State had accepted to loan the sculpture to the organisers of an international food exposition to be placed in the Vatican's pavilion. The trip certainly would not have been favourable to its conservation, nor would it have added to scientific knowledge. Then, there is the case of two indignant articles which, reflecting the wishes of Parliament, helped release funds for consolidation of the tufa terrain upon which the town of Orvieto (Italy) is built and to block the closure of the restoration workshops which have been operating since the city was ruled by popes and which hosts the last works by Luca Signorelli.

It is true that there are times when newspapers are useful. When Christ Bearing the Cross was an issue as well as when Orvieto was in danger of crumbling away, there were very few journalists in Italy who were dealing with the safeguarding of its historic and artistic heritage even though it is one of the richest and most widespread throughout its territory from the cities to the countryside.

Some long articles have appeared in Italian papers, at least in those dailies with a large circulation, written by brilliant art critics or sometimes by university professors, if not even by some philosopher. But permanent "art reporters" have been rare. The foremost and for many of us, the true master was certainly Antonio Cederna, with his immense civic consciousness.

Journalists rarely dealt with problems related to heritage. At the most, they mobilised when there was something sensational, that is to say, when it was already too late: the day after a natural catastrophe or one of numerous thefts of art, when a tower had already collapsed, a fresco had become detached or a cornice was showing signs of imminent collapse. That was in a time when the Minister of Cultural Heritage was the Cinderella of Italian ministers whose nomination was decided on the basis of criteria in place at that time which dictated that the "leftovers" be distributed, amongst the partners of a coalition government: political "leftovers" but also those of (un)civilised (in)decency. That was the era when the Italy of Cultural Heritage was a little Italy, reduced to a shadow of the grand Italy that she had once been. The overall state of her cultural heritage, its management and restoration was catastrophic. Visiting a museum was tantamount to a treasure hunt. They were closed more often than open, and then only during short office hours. For the most part, they were almost totally incomprehensible with no explanations or useful information. Vast archaeological areas were left neglected without surveillance and were under-used and unappreciated. Others remained irretrievably damaged by the omnipotent and ubiquitous cement. A great number of monuments were then incomprehensible, unrecognisable and disfigured. Then, in Italy as elsewhere, cultural heritage came

into fashion. People began working less and began to have more free time. Culture took on more importance and was more accessible to even those social classes that had formerly been on the fringe. Someone finally understood that cultural heritage could represent more than just a cost or a moral obligation (that of preserving, passing what has been handed down to us on to future generations – heritage for which we are merely custodians). On the contrary, it could also represent a formidable opportunity for development: cultural, civic, and even economic, thanks to the creation of various types of jobs in museums from restoration to boutique sales and, guided tours. And beyond the complex financial calculations, someone has discovered the real added value of the present era in the legacy of antiquity.

And then it happened that the Italian Ministry of Cultural Heritage, once considered a "leftover", was taken over by the second in command in the government, the Deputy Prime Minister. Its previously meagre funding increased considerably. This phenomenon, whose most visible effect was the renaissance of museums, has not just been happening in Italy but around the world. Fifteen years have now passed since France, for example, decided to improve and expand its greatest museum: the Louvre. Before that, there were the National Galleries in London and Washington which had each set their expansions in motion. But in the year 2000 alone, at least fifteen great museums have been restored, expanded or built from scratch. To cite but a few, there are the Tate, the National Portrait Gallery, the British Museum and the Wallace Collection in London; the George Pompidou Centre in Paris; the Dulwich Picture Gallery; the Museum of Fine Arts in Houston (Texas); the Neue Galerie and the American Museum of Natural History in New York (for these alone the Economist has calculated an expenditure of 1,800 million Italian lira, almost nine hundred million dollars). There is already talk of a new Guggenheim and expansion of the MoMA, the Museum of Modern Art in New York. In Rome alone, and just in the last few years,

at least a dozen institutions of this sort have sprung up or have been rediscovered after decades of absurd and indecent absence.

Articles dealing with heritage, its management and safeguarding and its accessibility and potential for enjoying it have also begun to multiply. Journalists don't just write about it when someone has taken a work of art without asking for it or when something has collapsed instead of being repaired. That is not all: little by little people have also begun to understand that art and culture, historic and artistic heritage have no boundaries; that every country has its own roots, and that they are no less worthy of being preserved and saved than ours. In short, the amount of information has increased considerably. The reason for this lies in the fact that a newspaper is a business like any other (even if its character is somewhat unique) whose purpose is to inform the public but, at the same time, guarantee returns to its shareholders. It is neither a charity nor a purely educational institution, nor an object whose daily reading constitutes "the morning

prayer of modern man" as defined by Georg Wilhelm Friedrich Hegel (1770–1831). On the other hand, they are more than prepared to devote space and resources to the events that are fashionable, those that interest a fairly broad spectrum of potential readers; and finally (it had already happened long ago for the environment), the safeguarding and protection of heritage have begun to attract the attention and participation of public opinion, a mass phenomenon no longer limited to the interest of an exclusive elite of more or less conventional, educated and aware people or simply those who are more sensitive than many others. Nevertheless, the road is long and there are many articles to be written since the world of culture and arts is still filled with hardly edifying events and crimes which should be averted. The road is also scattered with pitfalls. Assaults on heritage continue and are proliferating everywhere, sometimes subtle and other times insidious. These are not just wars, earthquakes or floods: they are also badly-done restoration jobs (and those in Rome for the Jubilee have hardly distinguished themselves in many cases, due to haste, in a country which otherwise has always been a recognised point of reference in the sector), intrusive cement and the desire for holiday homes as well as the abandonment of that ancient virtue known as maintenance. Once, any basilica worthy of that name had its own "factory": nowadays, sweeping restoration work is often preferred: and, when a work of art is in need of restoration, it means that something in it has been lost forever.

Heritage has finally found a interested public. Can the news media take credit for this? I honestly don't know. Perhaps. One thing is certain: Those who write about safeguarding historic and artistic heritage receive much more correspondence from readers than in the past (often alerts which prove quite valuable).

Just ten years ago, when ICCROM, together with the Italian Government, launched the Media Save Art award, I remember the feeling of scepticism surrounding the project which was accused of being a vanity project. In the meantime, a lot of water has passed under the Tiber bridges which have fortunately been recently restored.

The articles brought together in this volume, written by journalists from around the world and dealing with all types of problems, show how much the times have changed and how much the actions of the press – those of the free press and not those serving a regime – have been useful, if not indispensable. These articles have led to proposals which have been critiqued and, in the end, corrected, to opening up debates on important themes and to combating negative trends.

Despite all this, the voice of the prophet crying out vainly in the desert is still all too common. Friederich von Schiller (1759–1805) proclaimed that "art is the right hand of nature", and the French writer Joris Karl Huysmans (1848–1907) observed that "aside from sainthood, art is the only pure thing on earth", and even if someone as disillusioned as Henry Miller (1891–1980) knew full well that "art teaches nothing, if not the meaning of life", there are still too many people who are all too ready to forget these things. "Art is an accident which leaves no one unharmed", claimed Leo Longanesi (1903–57). Umberto Eco wrote, "I don't really know how it has done it, but art has always been the first to change our way of thinking, feeling and seeing even when just a hundred years ago people couldn't understand what need there was to create it". "Every great work of art has two countenances, one for its own



ŠTAMPA I OČUVANJE BAŠTINE

Fabio Isman, dopisnik *Mesačera*

Samo da podsetim na nekoliko stvari, na sreću iz prilično daleke prošlosti, kao što je novinski članak podstaknut telefonskim pozivom jednog ranog jutra, čiji je cilj bio da spreči prenošenje Mikelandelovog Hrista koji nosi krst ili Rospetog Hrista, iz crkve Santa Maria sopra Minerva, u Rimu, na izložbu u Kanadu. Italijanska država je pristala da pozajmi skulpturu organizatorima međunarodne izložbe hrane, koja se održavala u Vatikanskom paviljonu. Putovanje bi svakako naškodilo njenom stanju, a ne bi imalo nikakav naučni doprinos. Zatim, tu je i slučaj dva ogorčena članka koja su, odražavajući stav Parlamenta, uticala na odobravanje finansijskih sredstava za konsolidaciju krečnjačkog terena na kome je podignut grad Orvieto (Italija) i da se spreči zatvaranje restauratorskih radionica, koje potiču još iz vremena papske vlasti u gradu, a u kojima se čuvaju poslednja dela Luke Sinjorellija.

Činjenica je da su novine ponekad korisne. U vreme kada je Hrist koji nosi krst bio aktuelan, kao i kad je Orvieto pretilo propadanje, u Italiji je bilo veoma malo novinara koji su se bavili zaštitom istorijskog i umetničkog nasleđa, iako je ono bilo jedno od najbogatijih i najraširenijih po celoj teritoriji zemlje, kako u gradovima, tako i u unutrašnjosti.

U italijanskim novinama, bar kada se radi o visokotiražnim dnevnim listovima, bilo je nekih dužih članaka, koje su pisali sjajni umetnički kritičari ili, ponekad, univerzitetski profesori, ako ne i filozofi. Međutim, konstantni umetnički izveštaji su bili retki. Najistaknutiji i, za mnoge od nas, pravi "majstor" bio je Antonio Čederna, koji je posedovao izuzetnu građansku svest.

Novinari su se retko bavili problemima vezanim za kulturno nasleđe. U najboljem slučaju, reagovali su kada se dešavalo nešto senzacionalno, dakle kada je već bilo kasno: dan nakon prirodne katastrofe ili neke od brojnih krađa umetničkih dela, kada se toranj već srušio, freska otpala ili kada je venac na fasadi već pokazao znake neizbežnog propadanja. U to vreme, italijanski ministar za kulturno nasleđe je bio "Pepeljuga" među ministrima, a o njihovom imenovanju se odlučivalo na osnovu tada važećih kriterijuma koji su podrazumevali da "preostala mesta" pokriju koalicioni partneri: politički "ostaci", ali i oni koji su (ne)podobni.

To je bilo vreme u kome je tretman kulturnog nasleđa u Italiji, Italiju činio malom – samo senkom nekadašnje velike Italije. Opšte stanje, menadžment i restauracija njenog kulturnog nasleđa bili su katastrofalni. Poseta muzeju je bila poput lova na blago. Oni su češće bili zatvoreni nego otvoreni, a radno vreme im je svakako bilo kratko. U većini slučajeva, bili su nepristupačni, bez objašnjenja ili korisnih informacija. Mnogi arheološki lokaliteti su bili zanemareni i bez kontrole, nedovoljno iskorisćeni i potcenjeni. Neki drugi su bespovratno oštećeni svemoćnim i sveprisutnim cementom. Veliki broj spomenika je tako postao nerazumljiv, neprepoznatljiv i izobličen.

Onda je i u Italiji, kao i drugde, kulturno nasleđe postalo moderno. Ljudi su počeli manje da rade i imali su više slobodnog vremena. Kultura je dobila na značaju i postala pristupačnija, čak i onim društvenim klasama koje su dotada bile na margini.

Neko je konačno shvatio da bi kulturno nasleđe moglo da predstavlja nešto više od troška ili moralne obaveze (obaveze očuvanja, prenošenja na buduće generacije onoga što smo nasledili –

kulturnog blaga za koje smo samo kustosi). Dakle, ono bi takođe moglo da predstavlja sjajnu priliku za razvoj – kulturni, građanski, pa čak i ekonomski – zahvaljujući stvaranju različitih tipova posla u muzeju, od restauracije do rada u prodavnici i vođenja tura. Povrh svih kompleksnih finansijskih proračuna, neko je otkrio i realni doprinos aktuelnog trenutka u zaostavštini antike.

Zatim se desilo da italijansko Ministarstvo za kulturno nasleđe, nekad smatrano "ostatkom", preuzme drugi čovek vlade, zamenik predsednika. Dotada oskudne finansije ministarstva značajno su porasle. Ovaj fenomen, čija je najočiglednija posledica bila obnova muzeja, nije se dešavao samo u Italiji, već širom sveta. Prošlo je petnaest godina otkada je Francuska, na primer, odlučila da poboljša i proširi svoj najveći muzej – Luvr. Pre toga, proširenje su doživele samo Nacionalne galerije u Londonu i Vašingtonu. Međutim, samo u 2000. godini, najmanje petnaest muzeja bilo je renovirano, prošireno ili ponovo izgrađeno. Navedimo samo nekoliko: Tejt, Nacionalna galerija portreta, Britanski muzej i Volas kolekcija u Londonu; Centar Žorž Pompidu u Parizu; Galerija slika Dalvič; Muzej lepih umetnosti u Hjustonu (Teksas); Neue Galerie i Američki prirodjački muzej u Nju Jorku (samo za pomenute muzeje časopis *Ekonomist* je naveo rashod od 1.800 miliona lira, što je skoro 900 miliona dolara). Već se priča o novom Gugenhajmu i proširenju MoMA-e, Muzeja moderne umetnosti u Nju Jorku. Samo u Rimu, i to u poslednjih nekoliko godina, bar je dvanaestak institucija ove vrste ponovo zaživelo nakon apsurdnog i besramnog višedecenijskog odsustva. Sve je više i članaka koji se bave kulturnim nasleđem, njegovim rukovođenjem i čuvanjem, kao i njegovom pristupačnošću i potencijalima. Novinari više ne pišu o toj temi samo kada neko uzme neko umetničko delo bez pitanja ili kada nešto propadne umesto da se konzervira.

To nije sve: malo po malo, ljudi su počeli da shvataju da umetnost i kultura, istorijsko i umetničko nasleđe nemaju granice – da svaka zemlja ima svoje sopstvene korene i da oni nisu ništa manje vredni očuvanja nego naši sopstveni. Ukratko količina informacija se povećala u značajnoj meri. Razlog za to leži u činjenici da je novinarstvo posao kao i svaki drugi (bez obzira što je njegov karakter u neku ruku jedinstven), čija je svrha informisanje javnosti, ali u isto vreme i povraćaj novca. Ono nije milosrdno, ali ni čisto edukativna institucija, niti svakodneвно čitanje novina predstavlja "jutarnju molitvu modernog čoveka", kako je to definisao Džordž Vilhelm Fridrih Hegel (1770–1831). S druge strane, novinari su više nego spremni da nađu izvore i posvete prostor popularnim događajima, onim koji zanimaju dovoljno širok spektar potencijalnih čitalaca. Konačno (i to se već odavno desilo sa pitanjem prirodnog okruženja), očuvanje i zaštita nasleđa su počeli da privlače pažnju i učešće javnosti i postali masovni fenomen, ne više ograničen na interes elitne grupe manje ili više konvencionalnih, obrazovanih i svesnih ljudi ili prosto onih koji poseduju veću osetljivost od mnogih drugih.

Međutim, taj put je dug i potrebno je napisati još mnogo članaka, s obzirom da je svet kulture i umetnosti još uvek preplavljen ne baš poučnim

događajima i zlodelima koja treba da se spreče. Put je, takođe, pun zamki. Ugrožavanje nasleđa se nastavlja i razmnožava na sve strane, ponekad suptilno, a ponekad i podmuklo. Ne radi se samo o ratovima, zemljotresima i poplavama – to su i loše urađene restauracije (restauracije koje su izvršene u Rimu povodom Jubileja u mnogim slučajevima nisu ni došle do izražaja zahvaljujući žurbi, a radi se o zemlji za koju se, inače, uvek vezuje opštepriznato merilo u ovoj oblasti), suvišni cement i želja za posedovanjem letnjikovaca, kao i zaboravljanje stare vrline poznatije kao održavanje. Nekada je svaka bazilika vredna tog imena imala sopstvenu "radionicu". Danas je uklanjanje postalo veoma prisutan restauratorski metod i

kada jedno umetničko delo treba da se restauriše, to znači da je nešto na njemu već zauvek izgubljeno.

Nasleđe je sada konačno naišlo na interesovanje javnosti. Da li je to zasluga informativnih medija? Ja to stvarno ne znam. Možda, ali jedno je sigurno: oni koji pišu o očuvanju istorijskog i umetničkog nasleđa dobijaju sada mnogo više reakcija čitalaca nego ranije (obaveštenja koje se često pokažu kao veoma korisna).

Pre samo deset godina, kada je ICCROM, zajedno sa italijanskom Vladom, osnovao nagradu Mediji spasavaju umetnost, sećam se osećanja skepticizma koje je vladalo oko tog projekta, smatranog plodom taštine. U međuvremenu, mnogo je vode proteklo ispod tibarskih mostova, koji su, srećom, nedavno restaurisani.

Članci sakupljeni u ovoj knjizi, koje su napisali novinari iz raznih krajeva sveta i koji se bave različitim tipovima problema, pokazuju koliko su se vremena promenila i koliko je novinarstvo – ono slobodno, a ne ono koje služi režimu – bilo korisno, ako ne neophodno. Ovi članci su doveli do kritikovanja i, na kraju, korigovanja nekih predloga, do otvaranja rasprava o važnim temama i do borbe protiv negativnih tendencija.

Uprkos svemu tome, proročki glasovi koji uzaludno opominju i dalje su ubičajena pojava. Fridrih fon Šiler (1759–1805) je rekao da je "umetnost desna ruka prirode", a francuski pisac Žoris Karl Uismans (1848–1907) primetio je da je "pored svetiteljstva umetnost jedina čista stvar na svetu", a bez obzira što je i neko tako trezven kao što je Henri Miller (1891–1980) znao veoma dobro da "umetnost ne pruža ništa ako ne smisao života", još uvek ima previše ljudi koji bez problema sve to zaboravljaju. "Umetnost je nezgoda iz koje niko ne izlazi nepovređen", tvrdio je Leo Longanesi (1903–1957). Umberto Eko je napisao: "Ne znam baš kako je to činila, ali umetnost je uvek bila prva koja je menjala naš način razmišljanja, osećanja i viđenja, čak i pre samo sto godina, kada ljudi nisu razumeli potrebu za njenim stvaranjem." "Svako veliko umetničko delo ima dva lica, jedno za svoje doba i drugo za budućnost, za večnost", kako je objasnio čuveni pijanista i dirigent Daniel Barenboim. Neophodno je preduzeti mere da nijedno od ova dva lica umetničkog dela ne propadne.

Pre nekoliko godina u Pekingu nije bilo sačuvano više od nekoliko desetina hutonga, tradicionalnih staništa, čije sobe gledaju na unutrašnje dvorište. U trenutku dok sam razgovarao sa jednim funkcionerom, čiji položaj odgovara gradskom većniku u Italiji, on je od vlade primio faks koji ga je



era and the other for the future, for eternity", as the famous pianist and conductor Daniel Barenboim explained. It is necessary to ensure that neither of these countenances which belong to a work of art are lost.

A few years ago in Beijing, there were but a few dozen Hutong, traditional dwellings whose rooms face the interior courtyard, left standing. While I was speaking with an official, one who would have been equivalent to a city councillor in Italy, a government fax informed him that one of these houses would be sacrificed to allow the imminent construction of a highway.

Just thinking about how many misdeeds have taken place over the centuries and at every latitude makes one shudder. At the same time, we could be happy about the numerous threats which have been averted and the anxieties which have disappeared. But artistic and cultural heritage is fragile (much more so than the love of Jacques Prevert, 1900–77) and at times so difficult to preserve. Often it is the victim of cultural ignorance and it conflicts with the aspirations of modernity. Since it is so vast and changing all the steps taken to safeguard it will never seem sufficient.

Defending our past, and therefore our future, is an eternal struggle and it will never be won. Today the press, and above all television because of its greater immediacy and the greater emotional impact it offers, can make a meaningful contribution. Soon the task will fall to on-line publications, and who knows what after that. Another thing. There will always be someone there ready to take the defence in saving what humankind has created throughout the centuries and which has sometimes miraculously survived, by reporting, questioning, protesting, crying out and – let us hope – being indignant. Or else, let us hope not: Because, if one day, no one is indignant any longer, it could merely mean that there is no valid reason to be so. But that happy day will surely never dawn. So, many of us will continue to fight as long as we can. Let our hopes be less in vain. And that will make us happy

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INTRODUCTION TO PREVENTIVE CONSERVATION

Vesna Živković, curator

The notion of preventive conservation of cultural property and its idea existed for over twenty years. After a while it became obvious that preventive conservation cannot be considered solely an individual duty. Therefore, a need emerged that the idea of preventive conservation should develop into protection system, which is understood, accepted and in use by all engaged in safeguarding of heritage. The increasing number of reasons that provoke deterioration of cultural heritage: from direct impact of environment to the consequences of inadequate approach to cultural heritage protection led to the need for creation of systematic methods of protection. It is believed that carrying out of projects concerning preventive conservation in the past few

years (Teamwork Projects – Europe, Delta plan – Netherlands, PREMA – Africa, Getty Conservation Institute and Canadian Conservation Institute activities) resulted in acceptance of preventive conservation notion and eventually in its implementation in the museums functioning (Kathleen Dardes, Jeffrey Levin 2000).

Design and realization of the Teamwork Projects I and II implied creation and development of teams for preventive conservation in museums, including all the employees. Teams had to make long term plans for promotion of preventive conservation and for incorporating it in national programmes of protection (Neal Putt 1998, 16, Neal Putt, Tracy Satin 2000, 1–1). Projects comprised many European museums and were based on connecting the safeguarding institutions at the international level. Gradually, the preventive conservation concept has become a strategy in Europe, that was fully defined in "The European Strategy of Preventive Conservation" based on seven main activities (European Preventive Conservation Strategy Project 2001, 10).

Until now, the preventive conservation idea has been connected with museums collections. However, it is expected that preventive conservation be incorporated in the safeguarding systems of archival and library material and immovable cultural properties (Neal Putt 1998, 18).

The application of preventive conservation is based on common sense principles and good housekeeping attitude. It represents a range of activities carried out with an aim to protect cultural property (which is a basic museum role) without actual intervention on the object, by decreasing or eliminating damage risks and keeping it in conditions as close as possible to those when discovered or stored. It implies a universal approach, since it is related to the needs of complete collections, but also to the building in which a collection is placed (Susan Corr 2000, 11). It is also considered to be the simplest and at the same time the most cost-effective method of protection (J. P. McGreevy 2000, Jeffrey Levin 1992).

The range of definitions indicates that preventive conservation requires stable conditions for protection of an object from negative impacts of light, temperature and moisture, then from insects and microorganisms during safekeeping, displaying and transporting. It is often forgotten that emergency situations, organized illicit cultural properties trade, urbanization and human negligence represent constant danger, as these issues are not easily conspicuous. This is mainly result of cultural ignorance on the one hand and of the lack of cultural policies, on the other (Gaël de Guichen 2000, 19, Neal Putt and Tracy Satin, 2000).

Complete protection of an object, besides providing the adequate safekeeping conditions (displaying, transport), requires considering factors whose impact is not immediate, but whose consequences come subsequently and cause irreparable loss (Gaël de Guichen 2000, 31, 33). System of protection, which includes prevention, develops continually and its application demands constant assessment of cultural properties endangerment level and long term and detailed plans of actions. Long term plans (for three or five years) should define the role of the safeguarding institution and its obligations in the process of cultural heritage conservation. Subsequently, it should foresee all weaknesses in the institution and prevent all situations, which could endanger cultural properties. Regular building maintenance, regular control of safekeeping and displaying conditions, adequate documen-

tation, use of suitable materials for safekeeping, displaying and transport, housekeeping, control of insects and microorganisms occurrence, prepared plans and trained personnel in the case of emergency are those procedures that require well-defined strategy with set priorities and necessary activities.

Preventive conservation implies teamwork of all engaged in the protection of cultural property, i.e. of those employed both in institutions of protection and in state and legal services. In order to achieve highest level of efficiency in preventive conservation collaboration between conservators and other professions is required (curators, as well as architects, designers, administration, security). This also refers to managerial structures involvement (director) in the work and coordination of teamwork, institutional collaboration, information exchange, and mid-carrier education of the employees.

Finally, there is a need to raise the general public awareness of the extent to which cultural heritage is endangered and of the importance of its protection. Preventive conservation therefore includes public and media in the process of cultural heritage protection (Youth and the Safeguard of Heritage 2000, 11). Unattractiveness and the fact that preventive conservation results are not immediately obvious are considered as main faults in preventive conservation (Jeffrey Levin 1992). Consequently, it is important to point out the value of prevention in protection processes, involve public in preventive conservation and make public willingly responsible for heritage preservation.

However, as Jeffrey Levin from Getty Conservation Institute said – it is the obligation to: 1. understand what preventive conservation means;

2. accept preventive conservation as a legitimate collections care strategy;

3. treat preventive conservation as integral part of institution's consciousness and put it into practice routinely (Jeffrey Levin 1992).

This process is yet to be started in the institutions of protection in Serbia and Montenegro, since the idea of preventive conservation is a completely new concept in Serbian museology. Furthermore, there is a constant lack of appropriate literature and interested and educated personnel in this area. Not only the condition of our cultural heritage but also the necessity to prevent its further deterioration impose an obligation to apply preventive conservation.

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obaveštavao da će jedna od tih kuća biti žrtvovana kako bi se omogućila planirana izgradnja autoputa.

Čak i samo razmišljanje o broju nedela koja su se dešavala tokom vekova širom sveta izaziva jezu. Istovremeno bismo mogli da budemo zadovoljni zbog brojnih pretnji koje su otklonjene i briga koje su nestale. Međutim, umetničko i kulturno nasleđe je ranjivo (mnogo više od ljubavi Žaka Prevera, 1900–1977) i ponekad ga je veoma teško očuvati. Ono je često žrtva kulturne neukosti i sukobljava se s modernističkim težnjama. S obzirom da je kulturno nasleđe toliko obimno i da se menja, svi koraci koji se preduzimaju za njegovo očuvanje nikada neće delovati dovoljno.

Zaštita naše prošlosti, a tako i naše budućnosti, predstavlja večnu borbu u kojoj nikada nećemo pobediti. Danas novinarstvo, pre svega televizijsko, zbog veće neposrednosti i emocionalnog uticaja koje vrši, može da pruži značajan doprinos. Uskoro će taj zadatak imati on-line publikacije, a pitanje je šta je sledeće. Nešto drugo. Uvek će postojati neko ko će se zalagati za čuvanje onoga što je čovečanstvo stvaralo kroz vekove i što je ponekad čudesno preživljavalo, zahvaljujući izveštavanju, protestovanju, glasnim povocima i – nadamo se – ogorčenosti. Ili, pak, nadajmo se da neće biti tako, jer ako jednog dana više ne bude ogorčenosti, to će možda značiti da za nju više nema pravog razloga. No, taj srećan dan sigurno neće nikada osvanuti. Dakle, mnogi od nas će nastaviti da se bore dokle god budu mogli. Neka naše nade budu manje uzaludne i to će nas usrećiti.

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UVOD U PREVENTIVNU ZAŠTITU

Vesna Živković, kustos

Pojam preventivne zaštite kulturnih dobara i ideja koju nosi, postoje već više od dvadeset godina. Tokom vremena pokazalo se da preventivna zaštita ne može da bude samo obaveza pojedinca, tako da se ukazala potreba da se zamisao o preventivnoj zaštiti pretoči u sistem zaštite, koji je shvaćen, prihvaćen i koji se primenjuje. Neophodnost stvaranja sistematskog načina zaštite su uslovili sve brojniji uzroci propadanja kulturne baštine, od neposrednog uticaja okoline do posledica neadekvatnog pristupa zaštititi kulturnog nasleđa. Smatra se da je poslednjih godina, realizacija različitih projekata koji se odnose na preventivnu zaštitu ("Teamwork Projects" – Evropa, "Delta plan" – Holandija, PREMA – Afrika, aktivnosti Geti instituta za konzervaciju i Kanadskog konzervatorskog instituta) dovela do prihvatanja pojma i da je preventivna zaštita konačno uključena u način funkcionisanja muzeja (Kathleen Dardes, Jeffrey Levin 2000). Izrada i realizacija "Teamwork Projects" I i II, podrazumevala je formiranje i razvoj muzejskih timova za preventivnu zaštitu, sastavljenih od svih zaposlenih, i sa zadatkom da sačine dugoročne planove za promovisanje i uključivanje preventivne zaštite u nacionalne programe zaštite (Neal Putt 1998, 16, Neal Putt, Tracy Satin 2000, 1–1). Projekti

su obuhvatili evropske muzeje i bazirali su se na povezivanju institucija zaštite na internacionalnom nivou.

Postepeno, koncept preventivne zaštite u Evropi je prerastao u strategiju, u potpunosti definisanu "Evropskom strategijom preventivne zaštite", čiju osnovu čine sedam tačaka delovanja (European Preventive Conservation Strategy Project 2001, 10). Do sada, pojam preventivne zaštite je povezan sa muzejskim zbirkama, ali očekuje se uključivanje preventivne zaštite u sistem zaštite arhivskog i bibliotečkog materijala i nepokretnih kulturnih dobara (Neal Putt 1998, 18).

Primena preventivne zaštite se bazira na principima zdravog razuma i domaćinskog stava, a predstavlja niz aktivnosti preduzetih sa ciljem da se zaštititi kulturno dobro (jedna od osnovnih uloga muzeja) bez direktno intervencije na njemu, smanjivanjem ili potpunim uklanjanjem rizika od oštećenja i njegovim očuvanjem u približno istom stanju u kome je otkriven (zatečen).

Preventivna zaštita podrazumeva sveobuhvatni pristup, budući da se odnosi na potrebe kolekcija u celini, kao i zgrada u kojoj se one nalaze (Susan Corr 2000, 11), a smatra se najjednostavnijim i pritom najisplativijim načinom zaštite. (J. P. McGreevy 2000, Jeffrey Levin 1992)

Pod preventivnom zaštitom niz definicija podrazumeva obezbeđivanje stabilnih uslova koji će predmet zaštiti od negativnog uticaja svetlosti, temperature i vlage, zatim insekata i mikroorganizama tokom čuvanja, izlaganja i transporta. Najčešće se zaboravlja da vanredne situacije, organizovana ilegalna trgovina kulturnim dobrima, urbanizacija i ljudski nemar predstavljaju, ne uvek očiglednu, ali konstantnu opasnost, koja je obično posledica kulturnog neznanja sa jedne i nepostojanja kulturne politike sa druge strane (Gaël de Guichen 2000, 19, Neal Putt and Tracy Satin, 2000). Potpuna zaštita predmeta, osim obezbeđivanja adekvatnih uslova čuvanja (izlaganja, transporta), znači i nezanimanje faktora čiji uticaj se ne vidi na prvi pogled, a posledice se javljaju naknadno i izazivaju gubitak koji je teško nadoknaditi (Gaël de Guichen 2000, 31, 33). Sistem zaštite koji podrazumeva prevenciju se konstantno razvija i njegovo sprovođenje zahteva stalnu procenu ste-

pena ugroženosti kulturnih dobara i detaljnu razradu dugoročnog plana delovanja. Dugoročnim planom (trogodišnjim ili petogodišnjim) treba definisati ulogu ustanove zaštite, njene obaveze u procesu zaštite kulturnog nasleđa i zatim predvideti sve slabe tačke u ustanovi zaštite i preduprediti situacije koje mogu ugroziti kulturna dobra. Redovno održavanje zgrade, redovne kontrole uslova čuvanja i izlaganja, adekvatna dokumentacija, upotreba odgovarajućih materijala pri čuvanju, izlaganju i transportu, održavanje čistoće, kontrola pojave insekata i mikroorganizama i spremni planovi i obučeno osoblje u slučaju vanrednih situacija su postupci koji nameću postojanje jasno definisane strategije delovanja sa ustanovljenim prioritetima i načinom sprovođenja potrebnih aktivnosti.

Primena preventivne zaštite podrazumeva timski rad svih pojedinaca angažovanih na poslovima zaštite, što znači ne samo zaposlenih u ustanovi zaštite, već i u državnim službama i zakonodavstvu. Potpuna efikasnost preventivne zaštite zahteva saradnju konzervatora sa drugim profesijama (kustosi, ali i arhitekta, dizajneri, administracija, obezbeđenje...), uključivanje direktora – struktura upravljanja, u rad i kordinaciju rada tima, saradnju među institucijama, razmene informacija, kao i redovnu obuku zaposlenih.

Konačno, postoji potreba da široka publika bude svesna stepena ugroženosti kulturnog nasleđa i značaja njegove zaštite, što znači da preventivna zaštita obuhvata i uključivanje javnosti i medija u procese zaštite kulturnog nasleđa (Youth and the Safeguard of Heritage 2000, 11). Budući da se osnovnim manama preventivne zaštite smatraju njena neatraktivnost i činjenica da ne daje odmah vidljive rezultate (Jeffrey Levin 1992), važno je pravilno istaći vrednost prevencije u procesu zaštite, uključiti publiku u njenu primenu i učiniti da publika na taj način svojevolsno preuzme svoj deo odgovornosti na očuvanju baštine.

U svakom slučaju, kao što kaže Džefri Levin, iz Geti instituta za konzervaciju, potrebno je: 1. shvatiti značenje preventivne zaštite; 2. prihvatiti preventivnu zaštitu kao legitimnu strategiju brige o zbirkama; 3. usvojiti je kao integralni deo svesti i sprovesti je redovno i posvećeno (Jeffrey Levin 1992).

Ovaj proces u ustanovama zaštite u Srbiji i Crnoj gori tek predstoji, s obzirom da je pojam preventivne zaštite potpuno nov pojam u srpskoj muzeologiji i da ga prate nedostatak odgovarajuće literature, zainteresovanih i obrazovanih kadrova u ovoj oblasti, ali je obaveza za njegovo sprovođenje proizilazi ne samo iz stanja u kome se sada nalazi naše kulturno nasleđe, već i iz potrebe da se spreči njegovo dalje uništavanje.

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PREVENTIVE CONSERVATION AND ITS IMPLEMENTATION AT DIANA CENTRE

Mila Popović–Živančević,

Head of DIANA Centre for Preventive Conservation

Europe has formulated the common strategy of preventive conservation as its fundamental museological principle (European Preventive Conservation Strategy Project ICCROM, 2000).

Strategy acknowledges the fact that Europeans share a common identity. Faster than ever, Europe moves towards closer unity. National governments have for long held similar policies and structures concerning heritage. The fundamental values and culture of its peoples are common, and there are many themes that unify heritage in Europe.

After two decades of defining and developing, it has become obvious that preventive conservation, as methodological and theoretical approach, is the answer to challenges and one of the fundamental elements of every sound strategy of conservation and preservation of cultural property, i.e. cultural heritage.

By adopting this Project, museums of Europe have

adopted preventive conservation as theirs and general strategy policy. European museums develop philosophy and practice of preventive conservation. This complex, multi-disciplinary approach to handling and managing the objects and museum collections encompasses effective, sound and economic measures in order to preserve the integrity of heritage and reduce the losses of cultural heritage. Thus preventive conservation becomes a cornerstone of European heritage conservation policy.

Preventive conservation is international and it relies on scientific exchange, free flow of information and development of education and training. One of its present goals is to increase public accessibility and use of museum collections. This strategy treats equally the richest nations, those that already have well developed preventive conservation practice and those just entering the world of innovation. The Strategy identifies five areas that make the framework for effective policy and action. To preserve heritage of every nation and of Europe as a whole, it seems to be necessary to follow these themes as they make the national policy of preventive conservation effective (Vantaa, September 2000):

1. Leadership

Governments take the leadership for the preservation of cultural heritage and facilitate the development of national strategies and plans

2. Institutional Planning

Museums include preventive conservation in long-term institutional planning

3. Training

All those dealing with collections must have appropriate and up-to-date training in preventive conservation

4. Access to Information

All those involved in collection care must have awareness of and access to the international body of information on preventive conservation

5. Public Role

The public is made aware of and has a role in preventive conservation

Yugoslav museology is ready to take upon itself the task of including preventive conservation of the

country in the European strategy project and to transform the theory of preventive conservation into concrete projects and strategy plans. As other European countries take the leadership in the policy of preventive conservation of cultural property, professionals in institutions in charge of protection expect the Ministries of Culture of Serbia and Montenegro to facilitate finalization of our national strategy and plans for preventive conservation. Preventive conservation could thus be integrated into general social strategy of cultural development and preservation of our cultural heritage.

The present situation in our museology has reached the critical point when safekeeping conditions are concerned. This is certainly consequence of the long lasting poverty and inability to adapt in time to modern criteria in museology, i.e. to the precisely defined new role of museums in the development of modern society. Museums worldwide today are most open to the public and by taking complete care of cultural heritage take over a leading role in social development.

We do hope that inadequate managing of cultural property now belongs to the past. From our point of view, the first sign of changes would be the implementation of preventive conservation as one of the fundamental elements of cultural policy. First action should be complete assessment of cultural heritage and its institutions. And this activity has already been started.

Experts involved in the activities of DIANA Centre for Preventive Conservation have been for quite some time reviewing their role in the conservation practice, applying a consistent policy and strategy of protection – and consequently the role of the Centre within the National Museum Belgrade and beyond it. During mid–90s, while the country was isolated, we still were managing to follow up the developments abroad and trying to solve many existing problems here. Experience and knowledge grew and turned into a more comprehensive project that should in the same time offer solutions for the three fundamental problems in the then prevailing situation in the field of conservation:

- a) Training and upgrading of professionals based on the newest, multidisciplinary scientific and expert foundations
- b) Building up of a new system in approaching conservation and protection of archaeological objects, and
- c) Conservation of archaeological objects

When we started preparing DIANA project there were but few professionals who could responsibly answer the expectations. Conservation centres and workshops in our country were already lagging behind, one could say they were the first to suffer the blows of economic and political sanctions imposed and that the closing of the country had its worst effects on the conservation service. That is the reason for having today in terms of museology the gravest situation in the protection service in our museums. This is quite understandable if we bear in mind that the conservation is a field that is constantly and dynamically developing, that significant efforts and funds are needed for follow up, specialization, literature, consultations, learning about new technologies and the markets – simply said, conservation – protection requires constant sharing of information, openness and contact with the world. That is why the hard times that are now past exerted the gravest influence, when culture is concerned, on the conservation, on the almost alarming situation in the profession, poorly equipped laboratories and workshops, lack of basic material for work, almost inhuman working conditions – they all

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PREVENTIVNA ZAŠTITA I PRAKTIČNA PRIMENA U DIJANA CENTRU

Mila Popović-Živančević,
šef DIJANA Centra za preventivnu zaštitu

Evropa je formulisala zajedničku strategiju preventivne zaštite kulturnih dobara, kao svoj osnovni muzeološki princip (European Preventive Conservation Strategy Project, ICCROM, 2000). Strategija polazi od činjenice da Evropljani dele zajednički identitet. Više nego ikad, Evropa teži zblizavanju. Nacionalne vlade odavno imaju slične politike i strukture po pitanju baštine. Osnovne vrednosti i kultura su isti, a mnogobrojne zajedničke teme sjedinjuju evropsku baštinu.

Nakon dve decenije definisanja i razvoja, očigledno je da preventivna zaštita, kao metodološki i teorijski pristup, predstavlja odgovor na probleme i jedan je od osnovnih elemenata svake zdrave strategije zaštite i očuvanja kulturnih dobara, odnosno kulturnog nasleđa.

Ovim projektom, muzeji Evrope su preventivnu zaštitu usvojili kao svoju i opštu stratešku politiku. Evropski muzeji razvijaju koncept i praksu preventivne zaštite, a to znači kompleksan, multidisciplinarni pristup u rukovanju i upravljanju objektima i muzejskim zbirnkama. Preventivna zaštita obuhvata efikasne i ekonomične mere, kako bi se sačuvalo integritet baštine i kako bi se redukovali gubici kulturne baštine. Na taj način preventivna zaštita postaje kamen temeljac evropske politike zaštite baštine.

Preventivna zaštita je internacionalna i počiva na naučnoj razmeni, slobodnoj cirkulaciji informacija i razvoju obrazovanja. Jedan od aktuelnih ciljeva je veća pristupačnost i raspoloživost muzejskih zbirki za široku publiku. Ova strategija ravnopravno tretira najbogatije nacije, koje su već razvile praksu preventivne zaštite, kao i one koje su pri prvim koraci-

ma u tome. Strategija identifikuje pet oblasti koje čine osnovu efikasne politike i akcije. Čini se da je najvažnije pratiti ove teme kako bi se sačuvala baština svake nacije i evropske u celini, jer one čine efikasnu nacionalnu politiku preventivne zaštite (Vanta, septembar 2000):

Inicijativa – Vlade preuzimaju inicijativu i vode politiku zaštite kulturne baštine

Institucionalno planiranje – Muzeji uključuju preventivnu zaštitu u institucionalno planiranje na dugi rok

Obrazovanje – Sve osobe koje imaju pristup zbirnkama, moraju imati odgovarajuće i osavremenjeno poznavanje preventivne zaštite

Pristup informacijama – Sve osobe uključene u zaštitu zbirki imaju pristup skupu informacija o preventivnoj zaštiti na internacionalnom nivou i upoznati su sa njim

Uloga javnosti – Javnost je obaveštena o preventivnoj zaštiti i ima svoju ulogu u njoj.

Jugoslovenska muzeologija je spremna da na sebe preuzme zadatak da preventivnu zaštitu naše zemlje uključi u evropski strateški projekat i da teoriju preventivne zaštite razradi kroz konkretne projekte i strateške planove. Kako u drugim evropskim zemljama vlade preuzimaju inicijativu i vode politiku zaštite kulturnih dobara, stručnjaci iz ustanova zaštite očekuju da Ministarstva kulture Srbije i Crne Gore olakšaju izradu naše nacionalne strategije i planova preventivne zaštite. Preventivna zaštita bi na taj način mogla da se ugradi u opštu društvenu strategiju razvoja kulture i očuvanja naše kulturne baštine.

Kada se radi o uslovima čuvanja kulturnih dobara, sadašnja situacija u našoj muzeologiji je dostigla kritičnu tačku. To je svakako posledica i dugogodišnjeg siromaštva i neblagovremenog prilagođavanja savremenim kriterijumima muzeologije,



odnosno nepostojanja jasno definisane nove uloge muzeja u razvoju savremenog društva. Muzeji u svetu danas široko su postavljeni i otvoreni prema javnosti i kroz kompletnu brigu o kulturnom nasleđu preuzimaju na sebe jednu od vodećih uloga u razvoju društva.

Nadamo se da neadekvatno upravljanje kulturnim dobrima pripada prošlosti. Sa našeg stanovišta, prvi znak promena biće primena preventivne konzervacije, kao jednog od bazičnih elemenata kulturne politike. Već smo započeli pripreme za procenu stanja kulturne baštine i njenih institucija.

Stručnjaci uključeni u rad Centra za konzervaciju arheoloških objekata DIJANA već duže vremena preispituju svoju ulogu u konzervatorskoj praksi, primenjujući koherentnu politiku i strategiju zaštite – i u skladu sa tim i ulogu Centra unutar Narodnog muzeja, ali i šire. Sredinom devedesetih, dok je zemlja bila u izolaciji, mi smo ipak uspevali da pratimo razvoj muzeologije u inostranstvu, dok smo pokušavali da rešavamo nagomilane probleme kod kuće. Iskustva i saznanja su sazrevala u sveobuhvatniji projekat, koji bi istovremeno rešavao tri osnovna problema tadašnjeg stanja u konzervaciji:

a) obrazovanje i usavršavanje kadrova na najnovijim, multidisciplinarnim naučnim i stručnim osnovama

b) stvaranje novog sistema u pristupu konzervaciji i zaštiti arheoloških predmeta i

c) konzervaciju arheoloških predmeta

U vreme kada je DIJANA nastajala, postojao je veoma mali broj profesionalaca koji su mogli ozbiljno da odgovore tom zahtevnom poslu. Konzervatorski centri i radionice u našoj zemlji već su počeli da zaostaju u razvoju. Moglo bi se reći da su oni među prvima bili na udaru ekonomskih i političkih sankcija, i da su se posledice zatvaranja zemlje odrazile na najgori način na konzervatorske službe. Zato danas, kad je reč o muzeologiji, najteže stanje upravo imamo u službama zaštite po muzejima. Ovo je sasvim razumljivo, ako se zna da je konzervacija oblast koja se dinamično i svakodnevno razvija, da su potrebni poseban napor i sredstva da se prati napredovanje struke, obezbeđuju specijalizacije, literatura, stalne konsultacije, praćenje novih tehnologija i tržišta, ukratko: konzervacija–zaštita zahteva stalnu razmenu informacija, otvorenost i kontakt sa svetom. Zbog toga su teška vremena i za kulturu, koja su ostala iza nas, možda najviše uticala na stanje u konzervaciji, na skoro alarmantno stanje struke,

na loše opremljene laboratorije i radionice, na nedostatak osnovnog materijala za rad, na skoro nehumane uslove u kojima stručnjaci–konzervatori rade, samim tim i na sudbinu i sadašnje stanje kulturnih dobara. Zato je potrebna široka društvena akcija i angažovanje cele zajednice, kako bi se kroz revitalizaciju muzeja i njihovo prilagođavanje novim vremenima, reorganizovale službe konzervacije i muzejske radionice i povezale u jedinstven dobro organizovan sistem.

EDUKACIJA

Evropska strategija preventivne zaštite preporučuje:

- Definisanje i razvijanje osnovnog poznavanja preventivne zaštite
- Integrisanje preventivne zaštite u sve programe studija, koje se tiču kulturne baštine
- Obezbeđivanje programa studija preventivne zaštite za sve institucije koje obavljaju konzervatorske poslove
- Stvaranje mogućnosti za specijalizacije u preventivnoj zaštiti, magistarske i doktorantske studije
- Organizovanje redovnih seminara i stručnih sastanaka, kako bi se obezbedila razmena znanja o savremenoj preventivnoj zaštiti
- Stimulisanje istraživanja u preventivnoj zaštiti

had their adverse effect on the destiny and present condition of cultural property. We need broad social move and engagement of the entire community to achieve through revitalization of our museums and their conforming to the new times reorganization of conservation services and their connecting into a unique, well organised system.

EDUCATION

European strategy of preventive conservation recommends:

- To define and develop the content of fundamental knowledge of preventive conservation
- To establish preventive conservation in all study programmes dealing with cultural heritage
- To provide a curriculum in preventive conservation for conservation institutions
- To create opportunities for specialization in preventive conservation, for gaining postgraduate diplomas and PhDs
- To organize regular seminars, professional gathering in order to up-date knowledge in preventive conservation
- To stimulate research in preventive conservation

The goal of education at DIANA Centre is:

- Education and advanced training of personnel on multidisciplinary and professional basis
 - Establishing teamwork and insisting on the transformation of professional ethics and morals
 - Building a broad body of young professionals who would conduct conservation in a comprehensive and interdisciplinary way
 - Affirmation of the profession, consistent conservation strategy will bring general changes to understanding protection and conservation as profession, complete care for cultural heritage inclusive
- DIANA builds the professional identity of future conservators through:

1. Theoretical lectures that imply:

- Basic introductory lectures for new students
- Series of lectures for seniors along with more detailed study of particular domains
- Specialized lectures in various topics for all students

Theory includes the following disciplines: Museology, Preventive conservation, Microbiology, Environmental Control, Technology of ceramics and glass, Geology with Petrography, Basics of chemistry and Chemistry of materials used in conservation, Prehistoric, Greek, Roman and Medieval ceramics, English for conservators, Legislation and legal aspects of preservation of cultural property. Specialized lectures: Use of Laser in Conservation, Nature and Technology of Amber, Introduction to Information Technology

2. Practical Training that is actually a combined application of various practical conservation methods and theoretical explanations of those methods and materials used. It covers study and application of:

- Basic active conservation treatments and knowledge
- Specialized knowledge, skills and crafts.

A practical part of the programme enables mastering Conservation documenting, Conservation examinations, Cleaning, Consolidation, Bonding of fragments, Restoration, Reconstruction, Final protection.

Education is carried out in cycles and by engaging adequate domestic and foreign experts and includes:

1. Summer cycle – Summer school, 9 weeks, June–August
2. Autumn cycle – Autumn Workshop, 8 weeks,

DIANA Centre was founded in 1997 at Karataš as a Summer School for Conservation of Ceramics originating from the Djerdap region researches. This region, particularly Djerdap, houses vast quantities of priceless archaeology riches from all periods.

DIANA already in 1999 has developed into an institution functioning all the year round and undertaking permanent theoretical and practical duties in conservation of archaeological objects from the National Museum Belgrade collections. Having developed multidisciplinary approach in training students and a highly structured theoretical and practical curricula in museology, preventive conservation, legal protection or technology of materials, chemistry and practical training courses, DIANA Centre has since the year 2000 turned into one of very few protagonists in promotion and implementation of preventive conservation in Yugoslavia.

The activities of DIANA Centre are a sound proof that preventive conservation can be included in the long-term plans of institutions, that application of safe methods, training and access to information can be provided, and that the public can become fully aware of all concepts of preventive conservation. The results achieved encouraged us to transform the Centre into the nucleus of the new Department for Preventive Conservation of the National Museum Belgrade. This is a new position in our system of protection and in the organisational structure of the Museum, a new body, most important and, as it turned out, the most needed one. Experience, knowledge, flexibility and energy accumulated in DIANA Centre will provide and promote successful implementation of the preventive conservation concept.

October–December

3. Winter–Spring cycle – Winter–spring Workshop, 12 weeks, February–April

4. Specialization of students and collaborators

5. Conferences, seminars, meetings

1. Winter–Spring Workshop was held from 11 February till 11 May 2002 and it offered further training based on education programmes for senior students – 30 students and collaborators.

Series of lectures in technology of ceramics and glass, chemistry of materials, museology, preventive conservation, conditions for safekeeping cultural objects, microbiology, English language; Practical work on conservation of ceramics, glass and stone meant mastering of conservation treatments: examination, cleaning, structure and surface stabilization, bonding, restoration, reconstruction, and retouching and final protection.

Special courses:

– Making of moulds and copies and replicas (February – May 2002)

– Cultural heritage: tourism, marketing, education and professional awareness, lecture held by Dr. Lester Borley. Dr. Borley particularly stressed the influence and impact of professional NGOs on governmental institutions as to the preservation of cultural heritage

2. Summer School DIANA was held from 10 June till 11 August 2002

The following courses were held:

- Conservation of fragile ceramics
- Conservation of solid and glazed ceramics
- Conservation of Roman and mediaeval glass

Theoretical lectures included: Technology of

ceramics and glass, Petrology and petrography, Chemistry of materials, Museology, Preventive conservation, Environmental conditions, Conditions of safekeeping cultural objects, Microorganisms attacking museum objects, Fire and other emergencies protection, Mediaeval Serbian Art, English for conservators and museologists, Information Technology (IT)

Practical work included mastering basic artistic skills and regular conservation treatments: examination (macroscopic, microscopic, chemical, etc.), cleaning (mechanical and chemical), stabilization of structures and surfaces (consolidation by chemical methods), bonding of fragments, restoration, reconstruction, retouching and final protection of the surfaces of archaeological objects.

Special courses

– Making moulds as well as copies and replicas of prehistoric cups and beakers, Roman lamps, bowls with barbotine decoration, etc. – silicone and gypsum moulds and copies of fired clay (June – August 2002)

– Causes of deterioration of archaeological glass and methods for preventing further deterioration, held by Sandra Davison, Davison Studio, UK. Ms Davison is one of the most distinguished experts in conservation of glass (17 June – 1 July 2002)

– Basics of modern museology, held by Prof. Dr. Tomislav Šola, one of the leading theoreticians in museology today, Zagreb University (20 – 27 June 2002)

– Production of Roman ceramics, Dr. Robin Symonds, one of the leading experts in Roman ceramics in Europe, Museum of London, (5 – 10 August 2002)

There were 35 senior students and 7 new ones attending the Summer School. In spite of the great interest in the courses at DIANA Centre, we decided to enroll this year a smaller group of new students than before. This was, in our opinion, a necessary step at this stage of development, and after six years of intense activities aimed at establishing the system of preventive conservation to enable consolidating the group of some 40 senior students and collaborators, assessing their capacities and interests and making further plans for their development and professional advanced training.

3. Autumn Workshop 15 October – 21 December 2002

Activities of this workshop represent continuation of DIANA Summer School with those students who have successfully passed the selection during the Summer School, with senior ones and collaborators of DIANA.

There were specialized programmes prepared for our collaborators with specific projects (preparing exhibition of ceramics and glass from Tekija, preparing for display the mediaeval ceramics and glass from Kotor, etc.).

Theoretical lectures included: Technology of ceramics and glass, Petrology and petrography, Chemistry of materials, Museology, Preventive conservation, Environmental conditions, Conditions of safekeeping cultural objects, English for conservators and museologists

Practical work included mastering basic artistic skills and regular conservation treatments on ceramics, glass and stone: examination (macroscopic, microscopic, chemical, etc.), cleaning (mechanical and chemical), stabilization of structures and surfaces (consolidation by chemical methods), bonding of fragments, restoration, reconstruction, retouching and final protection of the surfaces of archaeological objects.

Cilj edukacije u DIJANA Centru je:

–Obrazovanje i usavršavanje kadrova na multidisciplinarnim i stručnim osnovama

–Uspostavljanje timskog rada i insistiranje na primeni profesionalne etike i moralnih principa

–Stvaranje široke baze profesionalnih mladih kadrova, koji će se baviti zaštitom na sveobuhvatan i interdisciplinarni način

–Afirmacija struke – koherentna konzervatorska strategija koja predstavlja generalnu promenu u shvatanju zaštite, ali i konzervacije kao profesije, obuhvatajući kompletnu brigu za kulturno nasleđe DIJANA formira profesionalnu ličnost konzervatora kroz spoj teorijskih predavanja i praktične obuke:

Teorijska predavanja podrazumevaju:

Uvodna predavanja za nove polaznike

Predavanja u ciklusima za stare polaznike, sa detaljnijim razrađivanjem pojedinih oblasti

Specijalizovana predavanja iz pojedinih oblasti, za sve polaznike

Teorijska predavanja obuhvataju sledeće oblasti: Muzeologiju, Preventivnu zaštitu, Mikrobiologiju, Klimatologiju, Tehnologiju keramike i stakla, Geologiju sa petrografijom, Osnove hemije i hemiju materijala u konzervaciji, Praistorijsku keramiku, Grčku keramiku, Rimsku keramiku, Srednjovekovnu keramiku, Engleski za konzervatore, Zakonodavstvo i pravne aspekte zaštite kulturnih dobara. Specijalizovana predavanja uključuju: Upotrebu lasera u konzervaciji, Prirodu i tehnologiju čilbara, Uvod u informatiku.

Praktična obuka predstavlja kombinaciju primene praktičnih konzervatorskih metoda i teorijskih objašnjenja metoda i materijala koji se koriste. Sastoji se od izučavanja i primene:

– osnovnih aktivnih konzervatorskih tretmana i znanja

– specijalizovanih znanja, umetničkih veština i zanatskog umeća

Praktični deo programa omogućava savladavanje rada na konzervatorskoj dokumentaciji, konzervatorskim ispitivanjima, čišćenju, konsolidaciji, spajanju fragmenata, restauraciji, rekonstrukciji, završnoj zaštiti.

Edukacija se sprovodi u ciklusima i angažovanjem eksperata iz zemlje i inostranstva i uključuje:

Letnju školu (9 nedelja, jun–avgust)

Jesenju radionicu (8 nedelja, oktobar–decembar)

Zimsko–proletnju radionicu (12 nedelja, februar–april)

Specijalizacije polaznika i saradnika

Konferencije, seminari, savetovanja

Zimsko–proletnja radionica, (11.02 – 11.05. 2002.) predstavljala je nastavak obuke iz prethodnih sezona, i u nju su bili uključeni isključivo stari polaznici – oko 30 polaznika i saradnika.

Održan je ciklus predavanja iz tehnologije keramike i stakla, hemije materijala, muzeologije, preventivne zaštite, uslova čuvanja kulturnih dobara, mikrobiologije i engleskog jezika.

Praktičan rad iz konzervacije keramike, stakla i kamena bio je usmeren na dalje savladavanje konzervatorskih postupaka (ispitivanje, čišćenje, stabilizacija strukture i površine, spajanje, restauracija, rekonstrukcija, retuš i završna zaštita).

Specijalistički kursevi

– "Pravljenje kalupa i izrada kopija i replika", (februar – maj 2002.)

– "Kulturno nasleđe: turizam, marketing, edukacija, profesionalna svest" Dr Lester Borli, (15. – 16.04. 2002.) L. Borli se posebno osvrnuo na snažan uticaj i efikasne mogućnosti delovanja nevladinih strukovnih organizacija na zvanične institucije vlasti kada je u pitanju čuvanje kulturnog nasleđa.

Letnja škola DIJANA, (10. 06 – 11. 08. 2002.)

Održani su sledeći kursevi:

– Konzervacija trošne keramike

– Konzervacija čvrste i gledosane keramike

– Konzervacija rimskog i srednjovekovnog stakla

Na teorijskim predavanjima obrađivani su: tehnologija keramike i stakla, petrologija sa petrografijom, hemija materijala, muzeologija, preventivna zaštita, klimatologija, uslovi čuvanja kulturnih dobara, mikroorganizmi na muzejskim predmetima, zaštita od požara i drugih vanrednih prilika, srednjovekovna srpska umetnost, engleski za konzervatore i muzeologe, informatika.

Praktičan rad se sastojao u savladavanju umetničkih veština i obaveznog konzervatorskog tretmana: ispitivanja (makroskopska, mikroskopska, hemijska i dr.) čišćenje (mehaničko i hemijsko), stabilizacija strukture i površine (konsolidacija hemijskim putem), spajanje fragmenata, restauracija, rekonstrukcija, retuš i završna zaštita.

Specijalistički kursevi

"Pravljenje kalupa i izrada kopija i replika" (praistorijskih pehara i lončića, rimskih svetiljki, zdela sa barbotinom), silikonski i gipsani kalupi, i kopije od pečene gline (jun – avgust 2002.)

"Uzroci propadanja arheološkog stakla i metode za sprečavanje propadanja", Sandra Dejvison, iz Dejvison Studija, V. Britanija, jedan od najuglednijih

stručnjaka za konzervaciju stakla u svetu (17.06 – 01.07.2002.)

"Osnove savremene muzeologije", Prof. dr Tomislav Šola, jedan od vodećih teoretičara muzeologije u Evropi, Univerzitet u Zagrebu (20. – 27. 06. 2002.) "Proizvodnja rimske keramike", Dr Robin Sajmonds, Muzej grada Londona, stručnjak za rimsku keramiku (5. – 10. 08 2002.)

U radu Letnje škole učestvovalo je 35 starih polaznika i 7 novih. I pored velikog interesovanja za pohađanje kurseva u DIJANA Centru, odlučili smo da u toku ovogodišnje Letnje škole primimo na obuku manju grupu novih polaznika, što ranijih godina nije bio slučaj. Procenili smo da je to neophodno, u ovoj fazi razvoja, posle šest godina intenzivnih aktivnosti na uspostavljanju sistema preventivne zaštite, kako bi se definisala grupa od tridesetak stalnih polaznika i saradnika, precizno procenile njihove sposobnosti i interesovanja i napravili dalji planovi njihovog razvoja i usavršavanja. Jesenja radionica, (15.10. – 21. 12. 2002.)

Aktivnosti ove radionice predstavljaju direktan nastavak rada Letnje škole DIJANA, i to sa polaznicima koji su uspešno prošli selekciju, i sa starijim polaznicima i saradnicima.

Za saradnike su napravljeni specijalizovani programi koji se odvijaju po posebnim projektima (Pripremanje za izložbu keramike i stakla iz Tekije, Pripremanje za izlaganje srednjovekovne keramike i stakla iz Kotora i dr.).

Održana su teorijska predavanja iz sledećih oblasti: tehnologija keramike i stakla, petrologija sa petrografijom, hemija materijala, muzeologija, preventivna zaštita, klimatologija, uslovi čuvanja kulturnih dobara, engleski za konzervatore i muzeologe.

Praktičan rad na keramici, staklu, kamenu, radi savladavanja osnovnih umetničkih veština i obaveznih konzervatorskih tretmana: ispitivanja (makroskopska, mikroskopska, hemijska i dr.) čišćenje (mehaničko i hemijsko), stabilizacija strukture i površine (konsolidacija hemijskim putem), spajanje fragmenata, restauracija, rekonstrukcija, retuš i završna zaštita površine arheološkog predmeta.

Specijalistički kursevi i predavanja

"Aktivnosti međunarodnog komiteta PLAVI ŠTIT", Patrik Bojlan, UNESCO i ICOM, polovinom septembra 2002.

"Interdisciplinarnost u konzervaciji" Vojin Nikolić, Zavod za zaštitu kulturnih dobara Srbije, polovinom novembra 2002.

"Problemi starih konzervacija i restauracija na arheološkoj keramici", Jana Šubić–Prislan, Goriški Muzej, i Janja Slabe, Narodni muzej Ljubljana, Slovenija, 26.11.2002.

"Ermitaž, istorija i edukacija", "Konceptija Ermitaža u 21. veku", Vladimir Zujev, Ermitaž, Rusija, 23. 11.2002.

"Ramanska spektroskopija i njena primena u ispitivanju umetničkih predmeta", Prof. dr Ubavka Mioč, Katedra za fizičku hemiju PMF, 11.12.2002.

"Primena ramanske spektroskopije pri konzervaciji i utvrđivanju autentičnosti umetničkih predmeta", Silvio Kečkeš i Jelena Petrović, Katedra za Fizičku hemiju PMF, 11.12.2002.

"Zašto ispitivanje terena", Mark Fransis, Univerzitet u Daramu, V. Britanija, 10.12.2002.

POLAZNICI

1. Studenti ili završeni studenti Filozofskog fakulteta (sa arheologije, istorije umetnosti, etnologije, istorije), FPU (keramika, skulptura, konzervacija štafetajnog i zidnog slikarstva), Konzervatorske akademije

DIJANA je počela sa radom 1997. godine, na Karatašu, kao letnja skola za konzervaciju keramike koja potiče sa istraživanja Đerdapske regije. U ovoj regiji, posebno na Đerdapu, sakupljene su značajne količine najvrednijeg arheološkog blaga, iz svih vremenskih epoha.

DIJANA se već 1999. godine razvila u instituciju koja funkcioniše tokom čitave godine, obavljajući stalne teorijske i praktične poslove na konzervaciji arheoloških predmeta iz zbirki Narodnog muzeja. Sa razvijenim multidisciplinarnim pristupom u obuci različitih nivoa polaznika i visoko–strukturiranom teorijskom i praktičnom nastavom, koja pokriva teme kao što su: muzeologija, preventivna zaštita, pravna zaštita, hemija i tehnologija materijala, kao i kursevi za praktičnu obuku stručnjaka. DIJANA Centar već od 2000. godine postaje jedan od retkih promotera primene preventivne zaštite u Jugoslaviji.

Delatnošću DIJANA Centra već je pokazano da preventivna zaštita može da bude uključena u dugogodišnje planove institucija, da je moguća upotreba pouzdanih metoda, da mogu da se obezbede stručna obuka i pristup informacijama, i da javnost može da bude u potpunosti svesna koncepta preventivne zaštite. Postignuti rezultati su nas ohrabрили da DIJANA Centar razvijamo u nukleus novog Centra Narodnog muzeja za preventivnu zaštitu. Ovo je nova pozicija u našem sistemu zaštite i organizacionoj strukturi Narodnog muzeja, novo telo od velikog značaja i, kako se pokazalo, od velike nužnosti. Korišćenje iskustva, znanja, fleksibilnosti i energije koja se akumulira u DIJANA Centru i oko njega, osiguraće i unaprediće uspešnu primenu koncepta preventivne zaštite.

Special courses

- Activities of the Blue Shield International Committee, Patrick Boylan, UNESCO and ICOM – September 2002
- Interdisciplinarity in conservation, Vojin Nikolić, Institute for Protection of Cultural Monuments of Serbia – November 2002
- Problems of old conservations and restorations on archaeological ceramics, Jana Šubić-Prislan, Goriški Museum and Janja Slabe, National Museum Ljubljana – second half of November 2002
- Hermitage, history and education: the concept of Hermitage in the 21st century, Vladimir Zujev, Hermitage, Russia – 23 November 2002
- Raman spectroscopy and its application in examining works of art, Prof. Dr. Ubavka Mioč, Department for Physical Chemistry of the Faculty of Mathematics and Physics – first half of December 2002
- Application of Raman spectroscopy in conservation and authentication of works of art, Silvio Kečkeš and Jelena Petrović, Department for Physical Chemistry of the Faculty of Mathematics and Physics – first half of December 2002
- Geophysical Survey, Mark Francis, Durham University, UK – 10 December 2002

STUDENTS

1. Graduates and students of the Faculty of Philosophy (archaeology, history of arts, ethnology, history), of the Faculty of Applied Arts – ceramics, sculpture, conservation of easel and wall painting; Conservation Academy of the Serbian Orthodox Church; designers and individuals with artistic interests
2. Collaborators/employees from various museums (Town Museum Paraćin, Museum of Rudnik-Takovo Region in Gornji Milanovac, Regional Museum Čačak, Regional Museum Vranje, Regional Museum Požarevac, Town Museum in Jagodina, Regional Museum Kraljevo, Museum of Republic of Srpska in Banja Luka, Ethnographic Museum Belgrade, Regional Museum Maribor)

Conservators and technicians from museums achieve at DIANA:

- Specialization and simultaneous upgrading of their existing knowledge and acquire new experience
- Conditions to change the professional status and become professional conservators

Theoretical and practical part of the programme is carried out in phases and continually as the students are divided into two main groups:

- I. Beginners who have to master basic introductory body of knowledge both practical and theoretical. All new students have to attend training in conservation of ceramics and they are all the time accompanied by senior, more experienced students.
- II. Seniors who already have acquired certain amount of knowledge and experience in conservation. Some of these students do more intensive work within the courses on conservation of glass and stone.

Further specialization of students

- a) Specialization in recognized conservation centres in the world

We started systematic planning specializations of our students in the recognized European conservation centres particularly in fields that are not well covered here.

Maja Franković, senior student trained in conservation of antique mosaics in the Arles Museum, France (1 March – 1 September 2002). One of the

most eminent Ateliers for conservation of mosaics in Europe is in this Museum. Her tutor was Patrick Blanc, leading expert in Europe for this kind of conservation.

- b) Postgraduate studies abroad and at home.
- c) Specialist courses at DIANA Centre that are held by the best world experts (for example, the already mentioned courses held by Ms Sandra Davison, Prof. Dr. Tomislav Šola and Dr. Robin Symonds as well as courses on conservation of objects of syn-



*Glass from the Roman Collection
Staklo iz Rimske zbirke Narodnog Muzeja*

thetic resins; conditions in storages and exhibition halls; packing and transportation of archaeological material; conservation on archaeological sites; synthetic resin copies and replicas, etc.). The interest for participating in educational activities of DIANA Centre is constantly rising both in the country, the neighbouring ones and beyond. During the Summer school Svetlana Maolić, conservator at the Regional Museum in Maribor, Slovenia, spent some time with us enhancing her knowledge. Colleagues as well as beginners from Slovenia, show great wish to participate in our programmes and activities.

In the year 2002, there were 52 persons participating in the activities of DIANA Centre 35 senior ones inclusive.

There are 15 senior students who are now in their 5th and 6th season and they have become our collaborators. They already take some works for third parties and their contribution to the conservation treatment is financially valued.

Since 1997 the activities of DIANA have included over 300 young people. This made selection of most suitable candidates possible, so at the moment we have a group of 40 students who can rightfully be considered future professionals in preservation and conservation of cultural heritage. Most of these young people are engaged all the year round in the activities of DIANA dealing with conservation and museological training and practice. They are also included in all parts of the organisation of work and activities of DIANA. Thanks to this kind of organisation of activities, it has been possible for DIANA to function as an independent and self-supporting system.

We should particularly point out that the complete system of activities at DIANA is based on strict car-

rying out of relevant programmes and on strict working and intellectual discipline, cherishing professional ethics, rules and morals, team work and developing sense of responsibility in work as well as on promoting the common goal and spirit, strong feeling of belonging to a unifying concept. It is through activities of DIANA that we want to develop and build, beside professional behaviour, strong ethical criteria and specific intellectual understanding of the importance of cultural heritage and its role in the development of the society.

PASSIVE CONSERVATION

Adequate keeping conditions – minimum interventions on cultural property

Conditions for safeguarding cultural property are generally bad in all museums, storages, in display rooms and during transportation (Seminar on "Keeping Conditions of Cultural Property in Yugoslavia").

Depots are crammed with objects, without place for enlarging the collections, often placed in mostly inappropriate spaces (attics)

- Temperature, during winter under 00 C, and during summer over 300 C

- Humidity, mostly increased, most often over 60% RH, often over 80%

- Lack of ventilation and air circulation

Effects of disturbed humidity, temperature values and lack of air circulation result in massive infections on microorganisms in museum storages.

- Light, utterly inappropriate as to the kind of material.

- Air pollution harms all museum spaces and aggressively adds to the destructive processes on objects.

- Conservation workshops conditions are most inappropriate both for professionals and objects (small and tight space, inadequate light for sensitive work, inadequate temperature and humidity).

- Transporting often inappropriate, specialized dispatchers are needed as well as air-conditioned vans and adequate packing.

Prevention of fire, floods, thefts, vandalism and other emergencies is only partial and simply said it is unbelievable how lucky we were to avoid greater losses.

DIANA Centre has started preparing plans of Preventive conservation that should include the most important issues:

- Museum building itself (location and surroundings, storages and display space)

- Methods used in storing objects

- Safety, fire and flood protection, evacuation plans, control and maintenance

- Thefts, vandalism, dispossession (criminal acts, unintentional acts by staff)

- Environmental condition, inadequate humidity, temperature, light; diseases (microorganisms, insects and other animals)

- Contamination, radiation and other kinds of pollution

- Safety at exhibitions, in transportation, in workshops, setting standards, developing and implementing adequate methodologies and techniques and technologies

- Rule books and Instructions for handling and management of museum objects

Preventive conservation plans

- Documentation and literature on plans of preventive conservation from all over the world are being collected and studied

- Preparation of a number of books of regulations and guidance aimed at precise regulation of muse-

SPC, dizajneri, i zainteresovani polaznici sa umetničkim sklonostima.

2. Saradnici iz muzeja iz naše zemlje i regije (Zavičajni muzej Paraćin, Muzej Rudničko-Takovskog kraja Gornji Milanovac, Narodni muzej Čačak, Narodni muzej Vranje, Narodni muzej Požarevac, Zavičajni muzej Jagodina, Muzej Republike Srpske Banja Luka, Narodni muzej Kraljevo, Etnografski muzej Beograd, Pokrajinski muzej Maribor).

Obuka u DIJANI za konzervatore i preparatore iz muzeja

– Specijalizacija postojećih znanja, sticanje i širenje novih saznanja i iskustava

– Prekvalifikacija različitih saradnika muzeja u buduće profesionalne kadrove iz konzervacije
Program obuke se realizuje u različitim fazama i u kontinuitetu, a polaznici su podeljeni u dve glavne grupe:

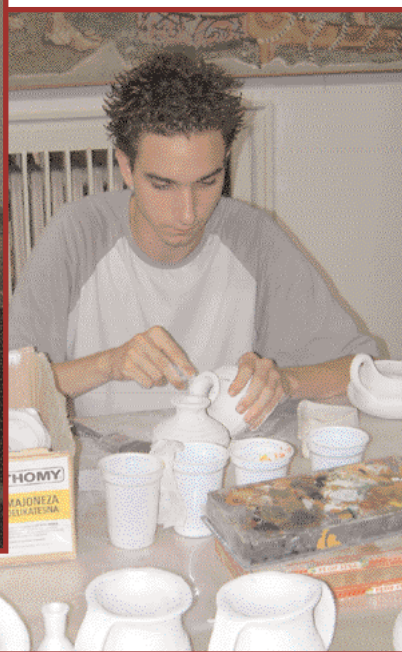
– Početnici, koji moraju da savladaju osnovna znanja, kako teorijskog tako i praktičnog dela posla. Svaki novi polaznik počinje isključivo obukom iz konzervacije keramike i oni su uvek u grupi sa starijim iskusnijim polaznicima.

– Stari polaznici, koji su već stekli određena konzervatorska znanja i iskustva. Jedan deo ovih polaznika, pored keramike, intenzivnije radi tokom kurseva konzervacije stakla i kamena.

Dalje specijalizacije polaznika

–Specijalizacije u značajnim konzervatorskim centrima u svetu

Počeli smo sistematski da planiramo i sprovodimo specijalizacije pojedinih polaznika u značajnim konzervatorskim centrima Evrope, posebno u oblastima koje su u našoj zemlji deficitarne. Maja Franković, stariji polaznik, bila je na obuci iz konzervacije antičkog mozaika u Muzeju Arla, Francuska, od 1. marta do 1. septembra



učestvovalo je preko 300 mladih ljudi, i već se napravio prirodan odabir najpogodnijih kandidata, tako da sada imamo grupu od tridesetak polaznika za koje možemo da pretpostavimo da će se, pored konzervacije, ozbiljno baviti i teorijom zaštite kulturnih dobara. Mnogi od mladih polaznika angažovani su u DIJANI tokom cele godine, na aktivnostima konzervatorske i muzeološke obuke i prakse. Zahvaljujući ovakvom načinu organizacije aktivnosti, DIJANA funkcioniše kao nezavistan i samostalan sistem.

2002. godine. U tom muzeju se nalazi jedan od najuglednijih Ateljea za konzervaciju mozaika u Evropi. Mentor M. Franković je bio Patrik Blan, vodeći stručnjak u Evropi za tu vrstu konzervacije.

– Postdiplomske studije u svetu i u našoj zemlji.

– Specijalistički kursevi u DIJANA Centru, koje drže svetski eksperti.

jedan od najboljih stručnjaka u ovoj oblasti; predavanja iz savremene muzeologije – prof. dr Tomislav Šola, sa Zagrebačkog univerziteta; o rimskoj keramici, njenoj proizvodnji, trgovini i kulturnim vezama u Evropi – dr Robin Sajmonds, Muzej Londona; Konzervacija objekata od sintetičkih smola, uslovi smeštaja u depoima, izložbenim salama, pakovanje i transport arheološkog materijala, konzervacija na arheološkom terenu, pravljenje kopija i replika od sintetičkih smola i dr.

Interesovanje za uključivanje u edukativne aktivnosti DIJANA Centra neprestalno raste u našoj zemlji, u okolnim zemljama, ali i šire. U toku Letnje škole na usavršavanju je bila Svetlana Maloić, konzervator iz Pokrajinskog muzeja u Mariboru, Slovenija. Uopšte, kolege i početnici iz Slovenije pokazuju veliku želju da učestvuju u našoj stručnoj obuci i u drugim aktivnostima DIJANA Centra.

U toku 2002. godine u aktivnostima DIJANA Centra učestvovalo je ukupno 52 polaznika i saradnika, od toga 35 starih.

Petnaest polaznika je ušlo u petu i šestu sezonu obuke i rada u DIJANA Centru i oni su prešli u kategoriju saradnika. Oni rade na realizaciji projekata za treća lica i njihov doprinos konzervaciji se finansijski nadoknađuje.

Od 1997. godine do danas u aktivnostima DIJANE

skom značaju kulturnog nasleđa i njegove uloge u razvoju društva.

PASIVNA KONZERVACIJA

Primenom pasivne konzervacije postiže se optimalno okruženje za objekat ili muzejske zbirke (uslovi čuvanja) i vrši sistematska dijagnostička kontrola njihovog stanja sačuvanosti, kako bi se zaustavio ili makar usporio proces propadanja i nestajanja.

Pogodni uslovi čuvanja znače minimum intervencija na kulturnom dobru.

Uslovi čuvanja kulturnih dobara generalno su loši u svim našim muzejima, depoima, izložbenim prostorima i transportu (Seminar "Uslovi čuvanja kulturnih dobara u muzejima Jugoslavije"):

–Depoi su pretrpani, bez mogućnosti za proširivanje zbirki, često u potpuno neadekvatnim prostorima (tavani)

–Temperatura neadekvatna, zimi ispod 00 C, a ljeti preko 300 i više

–Vlaga je uglavnom povećana, najčešće iznad 60% RH, često preko 80%

–Nepostojanje ventilacije i cirkulacije vazduha

–Masovne infekcije mikroorganizmima u muzejskim depoima, kao posledica poremećenog stepena vlage, temperature i nedostatka cirkulacije vazduha

–Svetlo je potpuno neodgovarajuće u odnosu na vrste materijala

–Muzejski prostori nisu izolovani od aerozagadenja, što štetno utiče na predmete i potpomaže destruktivne procese i propadanje predmeta

–Uslovi u konzervatorskim radionicama nedopustivo su loši – kako za stručnjake tako i za predmete (tesan i skučen prostor, neodgovarajuće osvetljenje za delikatan rad, neodgovarajuća temperatura i vlaga, nedostatak zaštite tokom rada sa agresivnim materijalima...)

–Transport je često neodgovarajući, nedostaju specijalizovana tj. klimatizovana kola i odgovarajuća ambalaža

–Zaštita od požara, poplava, krađa, vandalizma i drugih vanrednih prilika najčešće nedostaje ili je samo delimična.

U DIJANA Centru su započele pripreme na planovima Preventivne zaštite, koji će obuhvatiti najvažnije oblasti:

–muzejsku zgradu (u građevinskom smislu) –

um operations and works related to museum objects has been started (Regulations on keeping conditions of museum objects; work in the storage; displaying museum objects; transportation of museum objects; acquisition of museum objects; maintaining the premises; conservation services; documentation of museum objects; professional conduct, etc.)

Safeguarding conditions of cultural property

Intensive collecting and studying of literature on conditions of safeguarding, displaying and transporting museum objects as regards:

- Environmental conditions, temperature, humidity, light, air pollution
- Effects of disturbed environmental conditions, microorganisms, insects, other diseases and destructive processes, contamination
- Methods for storing museum objects
- Adequate equipment for placement, keeping, displaying and transport of museum objects (shelves, cases, boxes, display cases, containers, etc.)
- Conditions of work in conservation workshops (environment, air pollution, contamination, equipment and material for work, etc.)

Emergencies

Intensive collecting and studying of literature on protection of museum objects in emergencies with the aim to set precise standards and adequate methodology, techniques and technologies for protection in cases of emergency:

- Protection at exhibitions, in transport, protection in workshops
- Fire, flood, earthquake protection, protection in case of armed conflicts, thefts, negligence, etc.

Monitoring the condition

Intensive collecting and studying of literature on all aspects and possibilities to monitor the condition of museum objects in order to prevent, stop or at least slow down destructive processes attacking museum objects.

The environmental conditions were constantly monitored by thermohygrographs in the storages of the Gallery of Frescoes, workshops of DIANA Centre, Late Antique Storage and vault room and secondary depot of the National Museum, and in the Archaeological Museum Djerdap.

Permanent control of the condition in the storage of copies of frescoes in the Gallery of Frescoes, Late Antique Storage and the secondary depot in the National Museum Belgrade proved they were contaminated by various microorganisms. The work was done in cooperation with the Meteorological Institute of Serbia and Health Protection Institute of Serbia.

In order to further develop these parts of preventive conservation DIANA Centre has established contacts with the Faculty of Mining and Geology and with the Department for Microbiology of the Faculty of Natural Sciences, Mathematics and Physics

LECTURERS

DIANA gathered a constant team of lecturers and experts and this team is constantly being enlarged. Academicians, Belgrade University staff and experts, those from specialized institutions and private studies from the country and Europe are all among our lecturers. Until his sad demise, academician Milutin Garašanin was constantly contributing to our development.

In 2002 our lecturers were:

- Prof. Dr. Dušan Trifunović, Faculty of Metallurgy and Technology, Belgrade
- Dragan Bulatović, M. A. and Prof. Dr. Aleksandar Palavestra, Faculty of Philosophy (departments for museology and archaeology)
- Prof. Dr. Dragan Milovanović and Vesna Matović, M. Sc., Faculty of Mining and Geology
- Prof. Dr. Ubavka Mioč, Silvio Kečkeš and Jelena Petrović, Department for Physical Chemistry, Faculty of Mathematics and Physics and Vojin Kršmanović, M. Sc. Faculty of Chemistry
- Miroљub Stamenković, Faculty of Applied Arts (Sculpture Department)
- Prof. Dr. Marija Todorović, Faculty of Agriculture
- Prof. Ljuba Dragičević, Conservation Academy of the Serbian Orthodox Church
- Malena Stojčev, lecturer in English
- Prof. Dr. Tomislav Šola, Faculty of Philosophy, Zagreb (Department for Museology)
- Jana Prisljan-Šubić, Goriški Museum and Janja Slabe, National Museum Ljubljana, Slovenia
- Lester Borley, National Trust of Scotland
- Sandra Davison, Davison Studio, UK
- Robin Symonds, Museum of London, UK
- Vojin Nikolić, Institute for Protection of Cultural Monuments of Serbia
- Mark Francis, Durham University, UK
- Mila Popović-Živančević, Dubravka Preradović, Ranko Savić, National Museum Belgrade

ACTIVE CONSERVATION

When ACTIVE CONSERVATION is concerned, DIANA complies with and applies the fundamental rule of preventive conservation that conservation interventions on cultural property should be limited to acceptable minimum.

The best preventive treatment is keeping the object in adequate environment. As this is not always the case, we have to undertake preventive conservation treatments to stop the harmful effects from external agents (temperature, humidity, light, mechanical shocks, etc.). Unfortunately, if the objects are not conserved, destructive processes cannot be stopped and the decay of an archaeological object is a result. (e.g. unconserved ceramics decays after some time and turns back to earth).



According to the new systematization of conservation work, active conservation is applied to:

- Organic and synthetic material (synthetic resins - polyesters, silicone resins, epoxy resins, amber, etc.)
- Inorganic material (ceramics, glass, metal, stone, etc)
- Composite materials (consisting of several materials of different properties and not reacting with each other as is combination of organic and inorganic archaeological materials - bone and metal, bone and glass, ceramics and synthetic resins for conservation and the like)

The basic approach applied at DIANA Centre involves:

- Temporary conservation treatments
- Reversible methods
- Use of non-destructive methods only

Aim: to isolate an archaeological object from potentially harmful effects of the environ-

ment, temperature, humidity, light, air pollution. To stop, slow down destructive processes.

The detailed documentation includes:

- The log
- Conservation documentation card
- Computer file
- Conservation card for third parties
- Photo-documentation (conventional and digital)
- Assignment list
- Receipt list
- Drawings, consultations, etc.

Conservations done

1. Conservation of archaeological objects from the following sites was done: Belovode, Pločnik, Vajuga Pesak, Vajuga Karaula, Konopište, Korbovo, Greek collection, Tekija, Diana - Karataš, Dunjić collection and Kosmaj, Guberevac, St Peter's Church. The objects belong to the National Museum Belgrade collections.

- 220 ceramics objects: quite a number of ceramics objects treated was fragile where the structure and surface had been already attacked by decaying processes; very fragmented pithoi and large jars, etc.
- 26 glass objects mostly from the Roman period, often very fragile and progressive dehydration of the surface - corrosion
- 8 stone sculptures and fragments of Roman plastics, often of unstable structure and surface
- Around 200 amber objects with mainly most endangered structure and progressive dehydration of the surface - corrosion
- Around 50 plaster and silicone moulds of ceramic objects
- Around 200 copies of ceramic objects, Roman lamps, Roman cups and prehistoric smaller vessels

2. Conservation of various material sculptures and of ceramics and glass objects as well as copies of prehistoric vessels were done for Museum of Contemporary Art, Regional Museum Pančevo, Institute for Protection of Cultural Monuments in Pančevo, Regional Museums in Kruševac and Čačak, Archaeological Institute,

lokacija i okruženje, depoi i izložbeni prostor

–metode čuvanja predmeta

–sigurnost – zaštita od požara i poplava, planovi evakuacije, nadzor i održavanje

–obezbeđenje – od krađe i vandalizma i od nemarnosti osoblja

–problem mikroklimе – neodgovarajuća vlažnost, temperatura, svetlost; bolesti (mikroorganizmi, insekti i druge životinje)

–problem kontaminacije, radijacije i druga zagađenja

–zaštitu na izložbama, u transportu, u radionicama (utvrđujući standarde, razvijajući i primenjujući adekvatne metodologije i razradne tehnike i tehnologije).

– izradu pravilnika i upustava za rukovanje i rukovođenje muzejskim predmetima

Tokom cele godine intenzivno se prikuplja i proučava dokumentacija i literatura o planovima preventivne zaštite iz celog sveta.

Započeti su radovi na pripremi pravilnika i uputstava, koji treba precizno da regulišu poslove vezane za muzejske predmete (Pravilnik o uslovima čuvanja muzejskih predmeta, Pravilnik o radu u depou,

Pravilnik o izlaganju muzejskih predmeta, Pravilnik o transportu muzejskih predmeta, Pravilnik o nabavci muzejskih predmeta, Pravilnik o održavanju muzejske zgrade, Pravilnici o konzervatorskim službama, Pravilnici o dokumentaciji muzejskih predmeta, Pravilnik o profesionalnom ponašanju i dr.)

Intenzivno se prikuplja i proučava literatura o uslovima čuvanja, izlaganja i transporta muzejskih predmeta:

–o klimi, o temperaturi, vlazi, svetlosti, aerozagađenjima

–o posledicama poremećene mikroklimе, o mikroorganizmima i drugim bolestima, insektima i destruktivnim procesima, kontaminaciji

–o metodama čuvanja muzejskih predmeta



Group portrait, Summer School 2002

Grupni portret, Letnja škola 2002.

–o odgovarajućoj opremi za odlaganje, čuvanje, izlaganje i transport muzejskih predmeta (police, ormari, kutije, vitrine, sanduci i sl.)

–o uslovima rada u konzervatorskim radionicama (klima, aerozagađenja, kontaminacija, oprema i materijal za rad i dr.)

Intenzivno se prikuplja i proučava literatura o zaštiti muzejskih predmeta u vanrednim okolnostima, kako bi se utvrdili precizni standardi i adekvatne metodologije, tehnike i tehnologije za zaštitu u svim prilikama:

–zaštita na izložbama, u transportu, zaštita u radionicama

–zaštita od požara, poplava, zemljotresa, rata, krađa, nemara i sl.

Intenzivno se prikuplja i proučava literatura o svim aspektima i mogućnostima kontrole stanja muzejskih predmeta, kako bi se sprečili, zaustavili ili bar usporili destruktivni procesi i propadanje muzejskih predmeta.

Vršena je stalna provera klime termohigrografima u depoima Galerije fresaka, radionicama DIJANA Centra, kasnoantičkom depou i trezoru i priručnom depou Narodnog muzeja – Arheološkog muzeja Đerdapa.

Vršena je kontrola stanja u Depou kopija fresaka u Galeriji Fresaka, kasnoantičkom depou i priručnom depou u Narodnom muzeju, i tom prilikom je utvrđeno da su ovi prostori kontaminirani različitim mikroorganizmima. Ovi poslovi su se realizovali u saradnji sa Meteorološkim zavodom Srbije i Zavodom za zaštitu zdravlja Srbije.

Zbog širenja saradnje u ovoj oblasti u okviru preventivne zaštite, DIJANA Centar je uspostavio kontakte i sa Rudarsko–geološkim fakultetom i Katedrom za mikrobiologiju PMF.

AKTIVNA KONZERVACIJA

U skladu sa principima aktivne konzervacije, u DIJANA Centru se poštuje i primenjuje osnovno pravilo preventivne zaštite da se konzervatorske intervencije na kulturnom dobru ograniče na prihvatljiv minimum.

Najbolja preventivna mera je čuvanje predmeta u odgovarajućim uslovima. Neophodno je da se arheološki predmet izoluje od štetnih dejstava okoline, temperature, vlage, svetlosti, aerozagađenja i da se na taj način zaustave, odnosno usporе destruktivni procesi i propadanje predmeta.

Kako najčešće nemamo te uslove, moramo da preduzimamo preventivne konzervatorske tretmane koji treba da spreče štetne uticaje spoljnih faktora (temperatura, vlaga, svetlost, mehanički udari i dr.). Međutim, ako se predmeti ne konzerviraju, destruktivni procesi se ne mogu sprečiti i propadanje arheološkog predmeta je neumitno (npr. nekonzervirana keramika se posle izvesnog

PREDAVAČI

DIJANA je oko sebe okupila stalni tim predavača i eksperata, i taj krug se neprestano širi. To su akademici, profesori i eksperti sa Univerziteta u Beogradu, iz specijalizovanih institucija i privatnih studija iz naše zemlje i Evrope. Od ove godine očekujemo da se u realizaciju naših programa uključe i kolege iz Amerike (Metropolitan muzej).

Sve do poslednjeg momenta u našem razvoju je učestvovao akademik Milutin Garašanin.

U toku 2002. godine predavanja su držali:

– Prof. dr Dušan Trifunović, Metalurško–Tehnološki fakultet

– Mr Dragan Bulatović i prof. dr Aleksandar Palavestra, Filozofski fakultet (grupe za muzeologiju i arheologiju)

– Prof. dr Dragan Milovanović i mr Vesna Matović, Rudarsko–Geološki fakultet

– Prof. dr Ubavka Mioč, Silvio Kečkeš i Jelena Petrović, Fakultet za Fizičku hemiju, PMF

– Vojin Krsmanović, Hemijski fakultet, PMF

– Miroljub Stamenković, FPU (odsek skulpture)

– Prof. dr Marija Todorović, Poljoprivredni fakultet

– Prof. Ljuba Dragičević, Konzervatorska akademija SPC

– Malena Stojčev, profesor Engleskog jezika

– Prof. dr Tomislav Šola, Filozofski fakultet u Zagrebu (katedra za muzeologiju), Hrvatska

– Jana Prislán–Šubić, Goriški muzej i Janja Slabe, Narodni muzej u Ljubljani, Slovenija

– Lester Borli, Nacionalni trust Škotske

– Sandra Dejvison, Dejvison studio, V. Britanija

– Robin Sajmonds, Muzej grada Londona, V. Britanija

– Vojin Nikolić, Zavod za zaštitu spomenika kulture Srbije

– Mark Frensis, Muzej u Daramu, V. Britanija

– Mila Popović–Živančević, Dubravka Preradović, Ranko Savić, Narodni muzej Beograd.

RESEARCH

Laboratory Physical-Chemical

During 2002, thanks to the cooperation with the Faculty of Metallurgy and Technology, Chemical Faculty – Faculty of Natural Sciences and Mathematics and Institute for Testing Materials, DIANA Centre managed to conduct researches in:

–Materials for conservation (compatibility, hydrophobic properties) of OHO II spec, epoxy resins: Plastic Coating, Aubelbond, Paraloid B 72 and 67, etc.

–Destructive processes attacking cultural property

–Most appropriate methods for preventing and slowing down the decaying processes: progressive dehydration of glass and amber surfaces, decaying of the surfaces of ceramics and stone, etc.

–Old ceramics technologies: coarse Eneolithic ceramics and low-fired Bronze Age ceramics

–Conditions for safekeeping cultural property (environment, temperature, humidity, light, diseases, etc.)

The draft design of the physical chemical laboratory in the National Museum Belgrade has been prepared and the work on the project is in progress. It is being prepared in cooperation with the Department for Physical Chemistry of Faculty of Natural Sciences and Mathematics.

Institute for Protection of Cultural Monuments in Kotor

– 68 modern art sculptures in stone, wood, metal, plastics, cellulose, ceramics, and plaster

– 72 ceramic vessels, prehistoric and mediaeval

– 25 glass objects from the Roman and mediaeval periods

– Around 200 ceramic copies of prehistoric vessels

OTHER ACTIVITIES

1. The LIBRARY of DIANA Centre serves as resource for up-to-date, expert publications that could also be used as textbooks, handbooks, help in the work of conservators. The Library should also help raise awareness of the professional and general public about the importance and meaning of

preservation of cultural heritage.

In 2002 the Library of DIANA Centre received almost 250 new titles. All books were presents from the Getty Institute. (up-to-date, fundamental titles in conservation and museology), Sidney Franklin II Trust, UKIC and International Academy Project, Laboratory for Conservation in Draguignan, Publishing House "Clio", Institute for Protection of Monuments of Culture of the Republic of Serbia, National Museum Ljubljana, Archaeological Institute, Museum Professionals Society of Slovenia.

Titles in preventive conservation were presented by ICCROM, Care of Collections Forum (UK), Ulster Museum from Ireland, and National Trust of Scotland, Canadian Institute of Conservation, Conservation Committee of ICOM.

2. PUBLISHING is developing and its aim is to cover all aspects of activities at DIANA Centre:

"DIANA Publication is sent to all similar and related institutions in the country and abroad. We must point out that this publication made its way into the world of conservation and culture and is most responsible for the place DIANA now has in the conservation profession both in the country and abroad.

"DIANA Working Textbooks are planned as professional manuals.

"Dictionary of Conservation Terms is an endeavour of fundamental importance when the conservation profession is concerned, as such publications are very rare in the field of preservation of cultural heritage.

–Translations of professional literature have become indispensable part of activities at DIANA. Translations of the edition "Science for Conservators" (Cleaning, Materials Used in Conservation, and Adhesives, Consolidants and Coatings) are planned and two volumes (Introduction to Materials and Cleaning) have been prepared for publishing. The translation and preparation for publishing has been done by DIANA Centre team led by Milica Stojanović, chemist;

–Conservation on Archaeological Excavations – the copyright procedure was started. The translation and preparation for publishing was done by DIANA Centre team (Vladimir Martinović, Vesna Živković, Danijela Kovijanić et al.);

–Museum Ethics in cooperation with the Publishing house "Clio" was translated by the team of DIANA Centre with Malena Stojčev as leader of the team.

3. PRESENTATIONS of DIANA are various and aimed at:

–Keeping the domestic and foreign public informed about the important results it achieved in preventive conservation of the archaeological material and education of young people and specialized training of the existing professionals

–Opening of the Museum, museology and conservation to the broad public and visitors with the aim to "engage" the public in



Roman Terra Sigillata after Reconstruction
Rimska terra sigillata nakon rekonstrukcije

museum issues and contents

–Carrying out specific projects raises the awareness of the public of their own cultural heritage and the care needed for its preservation

–Multimedia presentations of DIANA cover all kinds of its activities since the founding.

–Since 1998 there has been a DIANA presentation on the Internet that is updated every year.

–Open workshops where the visitors and the public directly participate in conservation programmes and discover the secrets of conserving the archaeological and museum material, join us in specialized programmes of preventive conservation or in traditional methods for making archaeological ceramics.

During the Summer School two successful workshops were organised and they proved that the broad public could easily get interested in museum programmes and included (from children to people of advanced age) in museological activities. Part of the visitors that "discovered" us during the summer, continued to follow our activities in conservation and often attended lectures of the visiting experts.

Workshop "Secrets of Conservation" enabled visitors to learn some basic conservation skills and treatments such as bonding and restoration using more recent ethnographic and modern ceramic pieces. The public was very heterogeneous – from little children aged 5 or 6 to artists, designers and senior persons.

Workshop "The Copy and the Original" included students of the Faculty of Applied Arts, archaeology and history of arts and others. The participants cast, in moulds prepared for them, clay copies of Roman lamps, trimmed them, participated in the processes of firing and retouching. Every participant was invited to conduct the complete process of making copies and take home the copy as a souvenir.

Young collaborators of DIANA Centre helped the visitors as instructors and tutors.

–CD ROMs on DIANA in English and Serbian are produced every year.

–Taking part in mass media – TV and radio broadcasts, dailies and specialized newspapers and magazines

–Specialized educational lectures explaining the importance of preventive conservation and increased care about cultural heritage



Restoration of a Roman dish
Restauracija rimske keramike

vremena raspada i pretvara u materijal od koga je napravljena – glina.

Prema novoj sistematizaciji konzervatorskog posla, aktivnu konzervaciju primenjujemo na:

–organskom i sintetičkom materijalu (sintetičke smole – poliesteri, silikonske smole, epoksi smole, ćilibar i sl.)

–neorganskom materijalu (keramika, staklo, metal, kamen i dr.)

–kompozitnom materijalu (materijali koji se sastoje iz više materijala koji se međusobno razlikuju i ne reaguju međusobno – kombinacija organskih i neorganskih arheoloških materijala – kost i metal, kost i staklo, zatim, keramika i sintetičke smole za konzervaciju i sl.)

Osnovni pristup koji DIJANA Centar primenjuje uključuje:

– Privremene konzervatorske tretmane

– Reverzibilne metode

– Korišćenje nedestruktivnih metoda

Tokom procesa konzervacije u DIJANA Centru se vodi detaljna dokumentacija koju čine:

radni dnevnik, konzervatorski dosije–karton, kompjuterski dosije, konzervatorski dosije za treća lica, fotodokumentacija (klasična i digitalna), karton zaduženja, knjiga reversa, crteži, konsultacije i dr.

Obavljene konzervacije

Za Narodni muzej Beograd urađene su konzervacije arheoloških predmeta sa sledećih lokaliteta: Belovode, Pločnik, Vajuga Pesak, Vajuga Karaula, Konopište, Korbovo, Tekija, Dijana – Karataš, Guberevac, Petrova crkva.

–220 konzervacija keramike: veliki broj tretiranih predmeta bio je od trošne keramike, čija struktura i površina su uveliko bile zahvaćene procesima raspadanja; radilo se i na fragmentovanim pitosima i sudovima velikih dimenzija

–26 konzervacija stakla, pretežno iz rimskog perioda, često veoma fragilnog sa već uznapredovalim procesom dehidracije površine

– 8 skulptura od kamena i fragmenata rimske plastike, često sa nestabilnom strukturom i površinom.

–oko 200 primeraka ćilibara, uglavnom sa veoma ugroženom strukturom i površinom zahvaćenom progresivnim procesima dehidracije

–oko 50 kalupa keramičkih predmeta (od gipsa i silikona)

–oko 200 kopija rimskih lampi–žičaka, rimskih lončića i praistorijskih posuda manjih dimenzija.

Za druge muzeje rađene su konzervacije skulptura od različitih materijala, keramike, stakla i kopije praistorijskih posuda:

Muzej Savremene umetnosti, Narodni muzej Pančevo, Zavod za zaštitu spomenika kulture u Pančevu, Narodni muzeji u Kruševacu i Čačaku, Arheološki institut, Zavod za zaštitu spomenika kulture u Kotoru.

–68 skulptura od kamena, drveta, metala, plastičnih materijala, celuloze, keramike i gipsa, iz perioda savremene umetnosti

–72 keramička predmeta, iz praistorije i srednjeg veka

–25 staklenih predmeta, iz rimskog i srednjovekovnog perioda

– oko 200 kopija praistorijskih predmeta

POSEBNE AKTIVNOSTI

BIBLIOTEKA DIJANA Centra – treba da pomogne stvaranju moderne, profesionalne i stručne publicistike, koja će istovremeno služiti i kao udžbenici, priručnici, kao pomoć u radu konzervatora, ali i učiti na podizanje svesti stručne i druge javnosti o suštini i značaju rada na očuvanju kulturne baštine.

U 2002. godini započete su i opsežne pripreme za konzervaciju mozaika iz depoa u Galeriji fresaka – prikupljanje i proučavanje stare dokumentacije, detaljni opisi stanja i snimanje materijala. Konsultovani su i svi relevantni činioci, bitni za pripreme konzervacije koja se planira za kraj 2003. godine, u saradnji sa Muzejem iz Arla i Patrikom Blanom, jednim od vodećih stručnjaka za zaštitu mozaika danas u Evropi.

U toku 2002. godine, biblioteka DIJANA Centra obogaćena je za novih 250 naslova. Svi primeri novonabavljenih knjiga dobijeni na poklon od Geti instituta iz Los Anđelesa (savremena, fundamentalna izdanja iz konzervacije i muzeologije), zatim Sidni II Trasta iz V. Britanije, UKIC–a iz V. Britanije, International Academy Project–a iz V. Britanije, Laboratorije za konzervaciju iz Draginjana, Zavoda za zaštitu spomenika kulture Srbije, Arheološkog instituta, Izdavačke kuće "Klio", Narodnog muzeja u Ljubljani i Društva muzejskih radnika Slovenije. Literatura o Preventivnoj zaštiti dobijena je od ICCROM–a iz Rima, Care of Collections Forum–a iz V. Britanije, Muzeja u Alsteru iz Irske, od Nacionalnog trasta Škotske, od Kanadskog instituta za konzervaciju, od Konzervatorskog komiteta ICOM–a.

IZDAVAČKA DELATNOST – razvija se sa ciljem da pokrije sve aspekte delatnosti DIJANE. DIJANA publikacija se distribuira svim srodnim institucijama u zemlji i svetu. Mora se istaći da je ova publikacija prodrla u svet zaštite i kulture i veoma je zaslužna za istaknuto mesto koje danas DIJANA Centar ima u konzervatorskoj struci, kako kod nas tako i u svetu. DIJANA Radne sveske treba da dobiju karakter stručnog priručnika

Konzervatorski rečnik čija izrada je u toku, predstavlja fundamentalni poduhvat kada se radi o konzervatorskoj struci, jer su izdanja ove vrste veoma retka u svetu zaštite kulturnih dobara.

Prevođenje stručne literature je deo redovnih aktivnosti u DIJANI. U završnoj fazi su poslovi oko pripremanja za štampu engleskog izdanja edicije "Nauka za konzervatore", koju čine tri knjige, a u toku 2002. godine pripremljene su za štampu prve dve: "Uvod u materijale" i "Čišćenje". Sve poslove oko prevoda sa engleskog i tehničku pripremu obavio je stručni tim DIJANA Centra, na čelu sa Milicom Stojanović, hemicarom.

Za knjigu "Konzervacija na arheološkom terenu", u toku je proces dobijanja autorskih prava. Sve poslove oko prevođenja sa engleskog jezika i tehničko uređenje teksta realizuje stručni tim DIJANA Centra (Vladimir Martinović, Vesna Živković, Danijela Kovijanić i dr.).

Planirano je i izdavanje knjige "Muzeji i Etika", u saradnji sa izdavačkom kućom "Klio" za koju je prevod uradio stručni tim iz DIJANA Centra, na čelu sa Malenom Stojčev.

PREZENTACIJE – DIJANA Centar realizuje prezentacije čiji su ciljevi:

– upoznavanje domaće i svetske javnosti sa rezultatima DIJANA Centra u oblasti preventivne zaštite arheološkog materijala i edukaciji mladih kadrova i specijalizaciji postojećih – "otvaranje" Muzeja, muzeologije i zaštite kulturnih dobara prema širokoj javnosti i publici, kako bi se publika "uvukla" u muzejsku problematiku i

sadržaje

– da javnost postaje svesna sopstvenog kulturnog nasleđa i potrebne brige za njegovo očuvanje

Multimedijalne prezentacije DIJANE prikazuju sve aspekte njenih aktivnosti, od osnivanja do danas.

Videoprezentacije su na srpskom i engleskom jeziku. Internet prezentacija – Od 1998. godine DIJANA Centar ima web sajt koji se redovno ažurira.

Javne radionice su akcije u kojima se publika i javnost direktno uključuju u konzervatorske sadržaje i otkrivanje tajni zaštite arheološkog i muzejskog materijala, u specijalizovane programe preventivne zaštite ili u tradicionalne načine pravljenja arheološke keramike.

Tokom Letnje škole organizovane su dve uspešne javne radionice, koje su pokazale da se široka publika može lako animirati zanimljivim muzeološkim sadržajima i da je moguće raznovrsnu publiku, od dece do starijih, privući i u većem broju uključiti u naše muzeološke aktivnosti. Jedan deo publike koji je tokom leta "otkrio" naš rad u Galeriji fresaka, nastavio je da prati naše aktivnosti i često prisustvuje predavanjima naših gostujućih predavača.

Tokom radionice "Tajne konzervacije" publika je dobila priliku da se oprobava u savlađivanju osnovnih konzervatorskih veština i postupaka, kao što su spajanje i restauracija, na primerima novije etnografske ili savremene keramike. Ova radionica je uključila veoma raznovrsnu publiku, od sasvim male dece od 5–6 godina, do umetnika dizajnera, a takođe i pripadnike trećeg doba.

U rad radionice "Kopija i original" uključili su se i studenti FPU, arheologije i istorije umetnosti, ali je bilo i starijih zainteresovanih. U ranije pripremljenim kalupima, učesnici su u glini izlivali kopije rimskih svetiljki–žičaka, zatim obrađivali odlivke, učestvovali u njihovom pečenju i na kraju retušu. Svaki učesnik radionice je proces pravljenja kopija mogao da izvede od početka do kraja i da nakon završetka radionice ponesu sa sobom gotovu kopiju za uspomenu.

Instruktori i mentori u obe radionice su bili mladi saradnici DIJANA Centra.

CD ROM o DIJANA Centru – svake godine objavljuje se nova verzija, na engleskom i srpskom jeziku.

Pojavljivanje u sredstvima informisanja –redovno izveštavanje o aktivnostima DIJANA Centra u radio i TV emisijama, dnevnim i specijalizovanim novinama i stručnim časopisima.

Specijalizovana predavanja, edukativnog karaktera o važnosti preventivne zaštite i pojačane brige za kulturno nasleđe.

Stručni tekstovi u domaćim i inostranim časopisima i publikacijama, koji afirmišu sistem preventivne zaštite kao osnovni muzeološki strateški princip očuvanja kulturnog nasleđa, tekstovi koji afirmišu našu zemlju, Narodni muzej i sistem preventivne zaštite koji DIJANA Centar sprovodi.

Specijalizovana predavanja – Tokom 2002. godine Mila Popović–Živančević je za stručnjake i širu javnost održala predavanje:

"Preventivna zaštita kao evropska strategija očuvanja kulturnog nasleđa", Valjevo– Brankovina, mart 2002.

" Preventivna zaštita kao osnovni muzeološki princip čuvanja kulturnih dobara" Muzej Nikole Tesle, 18. maj 2002, Međunarodni dan muzeja.



–Articles in domestic and foreign magazines and publications, which in an affirmative way discuss the system of preventive conservation as the fundamental museological strategic principle in preservation of cultural heritage, articles about our country, National Museum and the preventive conservation system DIANA Centre carries out Specialized lectures Mila Popović Živančević held for professionals and the broader public:

–Preventive Conservation as European strategy for preservation of cultural heritage", Valjevo, March 2002

–Preventive Conservation as a fundamental museological principle in safekeeping cultural heritage", Nikola Tesla Museum, 18 May 2002, International Museum Day

–The Role of DIANA Centre in establishing preventive conservation in our country", Gallery of Frescoes, August 2002

Mosaics: the preparations have been started for conservation of mosaics stored in the Gallery of Frescoes: collecting and studying of existing documentation, detailed descriptions of conditions and taking photographs of the material and acquiring all relevant information and consultations necessary for the work that is planned to start by the end of 2003. The work should be done in cooperation with the Museum in Arles and with Patrick Blanc who is one of the leading experts in Europe today in conservation of mosaics.

Papers

1. Mila Popović Živančević, Five Years on – The DIANA Centre for Conservation, Conservation News No 77, March 2002, London

2. Mila Popović Živančević, The Way DIANA functioned in 2001, DIANA 7, March 2002

Seminar on "Conditions of safekeeping cultural property in Yugoslavia" two topics:

1. Mila Popović Živančević "Preventive Conservation as a fundamental museological principle in safekeeping cultural heritage"

2. Mila Popović Živančević, Problems of microorganisms in the storages of the National Museum Belgrade

Both papers are in print.

3. Collaborators of DIANA centre: Malena Stojčev, Maja Franković, Milica Stojanović, Vesna Živković, Danijela Kovjanić, Ana Marjanović, Nemanja Mrdjić, Tamara Lujak, Dejan Kivić, Rade Pajović, Bojan Georgijevski contributed to DIANA No. 7

4. INTERNATIONAL, REGIONAL AND LOCAL ACTIVITIES are aimed at:

– Professional networking with international, regional and local level museums and conservation institutions

– Based on the preventive conservation strategy concept developed by DIANA Centre should provide adequate place in the Balkan region, Europe and the world for our country by virtue of its cultural heritage

5. SEMINARS

a) In close cooperation with the Yugoslav National Committee of ICOM, DIANA participates in seminars and workshops on further development of Yugoslav museology, e.g. the October 2001 seminar held in Kruševac under the general topic "How to go on".



b) DIANA hosted the educational project "One School – One Monument" that the Macedonian NGO SEISMO organised under the auspices of the Council of Europe (15–17 December 2001). The model of education established by DIANA Centre was presented as one of the possible and positive examples for educating young people in safeguarding cultural heritage.

c) DIANA in cooperation with YU NC ICOM organised the first seminar on preventive conservation "Keeping conditions of cultural property in Yugoslavia" in the Gallery of Frescoes, February 3–5, 2002. The Seminar gathered over 150 experts from all over Yugoslavia and was successful in making the public and responsible institutions aware of the extremely difficult conditions of cultural property in the country

Mila Popović Živančević talked on two topics at the Seminar:

–Preventive Conservation as the Fundamental Museological Principle for Preservation of Cultural heritage

–Problems of Microorganisms in the Storages of the National Museum

October 21–23, 2002 in the Gallery of Frescoes in cooperation with YU NC ICOM a Seminar on "Museums and the Public" was held. The Seminar dealt both with the education of museum professionals but also with education of the public through museum programmes. Seminar was aimed at supporting museums to

– become important information, education and communication centres maintaining intensive and interactive relationship with the public

– open to the public and visitors; include the public in all museum activities and programmes in order to enhance the care for cultural heritage and its affirmation and preservation.

This Seminar gave DIANA Centre an opportunity to present its experience in education of new and of the existing museum staff in preservation as well as its work on raising the awareness of the public about the concept of preventive conservation, including the public in the preservation of cultural heritage, offering access to information on preventive conservation to the public.

The future project designed by the young team of DIANA centre (Vesna Živković, Ana Kocjan and Bojan Georgijevski) "The Young in Museum" was also presented at this seminar.

d) Within the framework of the International Conference on Environmental Technologies, Renewable Resources and Ethics of Sustainability based on the project Sustainable Research and Education via Interdisciplinarity and Harmony for the World Solar Program 1996–2005 held 21 – 26 October 2002 in the Gallery of Frescoes, DIANA organised a day programme "Excursion to the Harmony – Arts as the Sustainability Resource". Mila Popović Živančević talked on Spirituality, Materiality and Formality – Archaeological Objects

e) Project "Belgrade 2002" lasted from October 30 till November 7, 2002 as joint venture with Studio Art Centres International (SACI), Florence. For American art history students we organized in the Gallery of Frescoes a programme that helped them learn about the fundamental achievements and certain features of our cultural heritage and our care for its preservation. They attended lectures on:

– Serbian mediaeval art and culture (Marija Matejčić, DIANA Centre)

– The importance of preventive conservation implementation in preserving our cultural heritage and the role of DIANA Centre (Mila Popović Živančević)

– Paths of Amber through Europe in archaeological epochs (Aleksandar Palavestra, Faculty of Philosophy)

and worked in two workshops:

– "Byzantine Icons" (Dragan Zdravković, Faculty of Applied Arts)

– "Conservation of Ceramics" (Mila Popović Živančević, DIANA Centre)

This project brought to DIANA Centre several persons important in European culture, e.g. Mary Beckinsale, well known art historian and theoretician, director of the SACI and Roberta Lapucci, renown restorer-painter, famous for her conservation of Caravaggio paintings for which she was awarded by UNESCO.

It has been agreed that the project should be continued in 2003 and on, and the cooperation between SACI and DIANA Centre include exchange of experience and experts in conservation and preventive conservation.

e) On December 23, 2002 a consultation on "Preparing Strategic Plans of Museum Development" was held at the Gallery of Frescoes of National Museum Belgrade. The meeting was initiated by many museums in our country wishing to avail themselves of the knowledge and experience of the National Museum in order to prepare reorganization in their own museums. Members of the Strategic team of the National Museum Belgrade, eminent experts in reorganization of cultural institutions and representatives of the Ministry of Culture and Information took part in the meeting.

Visits of foreign experts:

During 2002 many eminent experts visited DIANA Centre and participated in our basic and specialized programmes of education:

Lester Borley, National Trust of Scotland, UK

Sandra Davison, Davison Studio, UK

Robin Symonds, Museum of London, UK

Patrick Boylan, UNESCO

Mark Francis, Durham University, UK

Regional Cooperation

During 2002 many eminent experts from former Yugoslav republics participated in our specialized programmes of education:

Tomislav Šola, Zagreb University, Croatia

Jana Šubić-Prislan, Goriški Museum, Society of Conservators of Slovenia

Janja Slabe, National Museum Ljubljana, Slovenia

Local cooperation

This kind of cooperation was developing on partnership principles by giving and receiving specialist services between DIANA centre and Regional Museum in Pančevo, Town Institute for Protection in Pančevo, Regional museums in Kruševac and Užice, Faculty of Metallurgy and Technology, Chemical Faculty, Department for Physical

"Uloga DIJANA Centra u uspostavljanju preventivne zaštite u našoj zemlji", Galerija fresaka, avgust 2002.

Objavljeni stručni tekstovi u 2002. godini:

Mila Popović-Živančević, Five Years on-The DIANA Center for Conservation, Conservation News, No 77, mart 2002, London.

Mila Popović-Živančević, The way DIANA functioned in 2001, DIANA 7, mart 2002.

Mila Popović-Živančević, "Preventivna zaštita kao osnovni muzeološki princip očuvanja kulturnog nasleđa", "Problem mikroorganizama u depoima Narodnog muzeja", seminar "Uslovi čuvanja kulturnih dobara u Jugoslaviji", februar 2002. (oba teksta su u pripremi za štampu).

Stalni saradnici DIJANA Centra: Malena Stojčev, Vesna Živković, Maja Franković, Milica Stojanović, Danijela Kovjanić, Ana Marjanović, Nemanja Mrđić, Tamara Lujak, Maja Franković, Dejan Kivić, Rade Pajović, Bojan Georgievski napisali su zapažene stručne tekstove iz različitih oblasti zaštite za publikaciju DIJANA 7.

MEĐUNARODNE, REGIONALNE I LOKALNE AKTIVNOSTI

Ciljevi ovih aktivnosti DIJANA Centra su:

-stručno umrežavanje sa međunarodnim, regionalnim i lokalnim muzejima i institucijama zaštite

-koncept DIJANA Centra zasnovan na strategiji preventivne zaštite treba da omogući da naša zemlja kroz svoje kulturno nasleđe dobije svoje mesto u Balkanskoj regiji, Evropi i svetu

ISTRAŽIVAČKI RAD

Fizičko-hemijska laboratorija

Tokom 2002. godine DIJANA Centar je, zahvaljujući saradnji sa Metalurško-tehnoškim fakultetom, Hemijskim Fakultetom – PMF i Institutom za ispitivanje materijala, obavio deo poslova na:

– istraživačkom radu na nekim materijalima za konzervaciju (kompatibilnost, hidrofobnost): OHO II spec, Epoksi smole: Plastic Coating, Aubelbond, Paraloid B-72 i Paraloid B- 67 i dr.

– istraživanje destruktivnih proseca na kulturnim dobrima

– istraživanju i pronalaženju najadekvatnijih načina sprečavanja i usporavanja procesa propadanja: progresivne dehidracije površine stakla i ćilibara, raspadanje površine keramike i kamena i dr.

– istraživanju starih tehnologija keramike: gruba eneolitska keramika, i nedovoljno pečena keramika bronzanog doba

– istraživanju uslova čuvanja kulturnih dobara (klima, temperatura, vlaga, svetlost, bolesti i dr.)

Pripremljen je preliminarni elaborat, a u pripremi je i Projekat o osnivanju fizičko-hemijske laboratorije u Narodnom muzeju, koji se radi zajedno sa Katedrom za fizičku hemiju PMF.

SEMINARI

Sarađujući sa Jugoslovenskim nacionalnim komitetom ICOM-a, DIJANA je učestvovala na Seminaru u Kruševcu početkom oktobra 2001. godine. Na seminaru pod nazivom "Kako dalje" učesnici su se bavili problemima jugoslovenske muzeologije.

Od 15. do 17. decembra 2001. godine, DIJANA je bila domaćin projekta edukacije "Jedna škola jedan spomenik" koji organizuje NGO SEISMO iz Makedonije u saradnji sa Evropskim savetom. Model edukacije koji je uspostavljen u DIJANI bio je prezentovan na ovom skupu kao jedna od mogućnosti i pozitivnih primera edukacije mladih u zaštiti kulturnog nasleđa.

Od 3. – 5. februara 2002. godine u Galeriji fresaka, DIJANA je zajedno sa YU NC ICOM-om organizovala prvi Seminar o preventivnoj zaštiti "Uslovi čuvanja kulturnih dobara u muzejima Jugoslavije". Seminar je okupio preko 150 stručnjaka iz muzeja

širog Jugoslavije i uspeo je da pokrene javnost i odgovorne institucije na suočavanje sa krajnje zabrinjavajućim stanjem pokretnih kulturnih dobara u našoj zemlji.

Mila Popović-Živančević je na ovom Seminaru učestvovala sa dva rada:

–"Preventivna zaštita kao osnovni muzeološki princip očuvanja kulturnog nasleđa"

–"Problem mikroorganizama u depoima Narodnog muzeja"

Od 21.–23. oktobra 2002. godine u Galeriji Fresaka, zajedno sa YU NC ICOM-om organizovan je seminar "Muzeji i publika", koji je pružio realnu sliku stanja ovih delatnosti u muzejima Jugoslavije i koji treba da pomogne širokom i dinamičnom otvaranju muzeja prema javnosti i publici.

Od 21. do 26. oktobra 2002. godine u okviru međunarodne konferencije "Environmental technologies, Renewable Resources and Ethics of Sustainability" projekta "Research and Education



Objects prepared for exhibition
Predmeti pripremljeni za izložbu



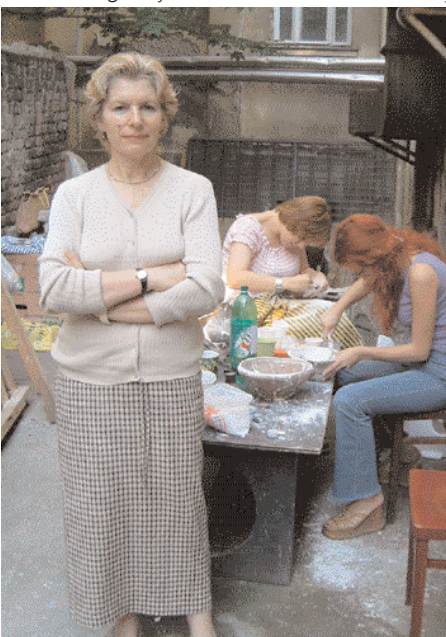
*Cleaning of a Roman glass balsamarium
Čišćenje rimskog balsamariuma*

Chemistry– Faculty of Natural Sciences and Mathematics, Faculty of Mining and Geology, Department for Microbiology of the Faculty of Natural Sciences and Mathematics, Institute for Testing Materials, Institute for Health Protection of Serbia, Meteorological Institute of Serbia, Faculty of Applied Arts, etc.

FINANCING

One could say that from the very beginning we have been applying a new method in financing the culture that contains basically new marketing principles.

Widening the group of friends around DIANA Centre through sponsors and donors we manage to promote the awareness of the importance of cultural heritage beyond museum world. Permanently



*When it is too hot inside
Rad u dvorištu tokom letnjih vrućina*

opening our activities to broadest public, we are raising the awareness of the public of its own cultural heritage and care necessary for its preservation.

Since the beginning, this kind of work helped us build and develop a network of sponsors and donors. We participate in competitions and participation programmes (UNESCO).

Work for other museums has become a significant part of our work, and seniors are now becoming reliable assistants.

DIANA Centre continues with the marketing approach to raising funds for its activities and development. We successfully raised funds from our donors and sponsors for participation expenses of foreign lecturers and experts, acquiring part of costly equipment, instruments, tools and material for work, literature, etc.

Regretfully, part of the operating expenses and expenses for adaptation of the premises that were to be financed by the Ministry of Culture had to be covered mainly by the National Museum Belgrade itself.

In 2002 the activities of DIANA Centre were supported by:

- UNESCO – Paris
- Government of Republic of Serbia – Ministry of Culture
- Sydney Franklin II Trust, London
- Leventis Foundation, London
- Ekstra Mimark, Belgrade
- Getty Conservation Institute, L.A.
- Media – Zemun
- UKIC, London
- French Cultural Centre
- Archaeological Institute
- Institute for Protection of Cultural Monuments of Serbia
- International Academy Project

– Intermuseum Conservation Association, Ohio
SACI, Florence

In spite of a fairly developed network of donors and sponsors, due to its dynamic development and widening the scope of its activities DIANA Centre is

constantly faced with financing problems for its daily activities, particularly when it relates to engagement of domestic experts and collaborators of DIANA Centre. Our donations are mainly granted for acquiring material for work, equipment, tools, instruments, books and publications, scholarships for specializations and foreign experts.

OTHER ACTIVITIES

–In April/May 2002 Mila Popović-Živančević tutored the paper for promotion of Dejan Petrović from the Regional Museum Čačak "Conservation of a skyphos from the Antique collection of the National Museum Belgrade "

–Mila Popović-Živančević regularly participated in the work of the Management Board of the National Museum Belgrade. She was particularly engaged



in Self-evaluation Report, Institutional Evaluation and the Strategic Plan of Development of the National Museum Belgrade

–Mila Popović-Živančević took part in the work of the High Committee for Reconstruction of the National Museum Belgrade and particularly in the subcommittee for internal reorganization and systematization of working posts of the Museum

–Mila Popović-Živančević is active participant as chairperson in all activities of the Yugoslav National Committee of ICOM both in the country and abroad

–Mila Popović-Živančević actively participated in presentations of the new Strategic Plan of the National Museum Belgrade and internal organisation in mass media (newspapers, magazines, TV and radio broadcasts, etc.) either as author of articles and contributions or as participant in special TV and radio broadcasts.

HOW TO GO ON?

As there is no similar institution in our environs, DIANA Centre is willing to share its knowledge, experience, energy and capacities with all in this region having interest in and need for them.

Our final goal is that DIANA Centre turns into Regional Centre for Preventive Conservation.

via Interdisciplinarity and Harmony for the World Solar Program 1996–2005", u Galeriji Fresaka, u Centru DIJANA organizovan je poseban program pod nazivom "Excursion to the Harmony – Arts as the Sustainability Resource". Mila Popović-Živančević je za ova skup pripremila rad: "Spiritualnost, materijalnost i forma arheoloških predmeta".

Od 30. oktobra – 7. novembra 2002. godine, u okviru Projekta "Beograd 2002" u DIJANA Centru su organizovana predavanja i radionice za američke studente umetnosti i konzervacije iz Studio Art Centres International (SACI) iz Firence. Cilj ovog projekta je da se američki studenti i profesori iz Firence upoznaju sa osnovnim tekovinama i nekim specifičnostima našeg kulturnog nasleđa i brigom za njegovo očuvanje. U okviru programa koji se odvijao u Galeriji fresaka održana su predavanja:

"Srpska srednjovekovna umetnost i kultura" (Marija Matejčić, DIJANA Centar).

"Važnost primene preventivne zaštite u očuvanju naše kulturne baštine i uloga DIJANA Centra u njenoj praksi" (Mila Popović-Živančević, DIJANA Centar)

"Putevi čilbara u Evropi u arheološkim epohama" (Aleksandar Palavestra, Filozofski Fakultet)

Takođe su organizovane i radionice:

"Vizantijska ikona" (Dragan Zdravković, FPU)

"Konzervacija keramike" (Mila Popović-Živančević, DIJANA Centar).

Tokom boravka naših kolega iz Firence uspostavljena je značajna saradnja sa DIJANA Centrom, koja će se ubuduće ogledati u razmeni iskustava i stručnjaka iz konzervacije i preventivne zaštite. U realizaciji ovog projekta učestvuju nekoliko značajnih imena evropske kulture, kao što su Meri Bekenstal, poznati teoretičar umetnosti i direktorka SACI-a, i Robertu Lapuči, renomirani slikar restaurator, poznata po konzervaciji slika Karavađa, za koju je došla i jednu od prestižnih UNESCO-vih nagrada.

Dogovoreno je da se ovaj projekat nastavi i u 2003. godini i dalje, a u toku su i pripreme za razvijanje direktne saradnje između SACI-a i DIJANA Centra.

Od 21. do 23. novembra 2002. godine u Galeriji

Fresaka održan je Seminar "Muzeji i publika". Seminar se bavio problemima edukacije muzejskih kadrova, ali i edukacijom javnosti kroz muzejske sadržaje. Seminar treba da pomogne da se, u skladu sa razvojem nove muzeologije i strateškim opredeljenjima, muzeji:

– formiraju kao snažno informativno, edukativno i komunikativno središte koje će biti u intezivnoj interaktivnoj vezi sa publikom

– široko otvore prema javnosti i publici, da uključe javnost u sve muzejske aktivnosti i sadržaje u cilju pojačanja brige za kulturno nasleđe i njegovu afirmaciju i očuvanje.

U okviru tog Seminara DIJANA je predstavila svoja iskustva i rad na približavanju koncepta preventivne zaštite javnosti, uključivanju javnosti u brigu za očuvanje kulturnog nasleđa i omogućavanje

javnosti da ima pristup informacijama o Preventivnoj zaštiti.

Na Seminaru je posebno predstavljen projekat tima iz DIJANA Centra (Vesna Živković, Ana Kocjan i Bojan Georgievski) "Deca u muzeju".

Savetovanje "Kako pripremiti strateški plan razvoja muzeja" je održano u Galeriji fresaka, 23. decembra 2002. godine. Ovo Savetovanje su inicirali mnogobrojni muzeji iz naše zemlje, kako bi iskoristili iskustva i stečena znanja Narodnog muzeja za pripremanje procesa reorganizacije u svojoj sredini. U Savetovanju su učestvovali, pored Strateškog tima za razvoj Narodnog muzeja i eksperti za reorganizacije institucija kulture i predstavnici Ministarstva kulture i informisanja.

PARTNERSTVO

Međunarodna saradnja

U Oksfordu, od 20. do 24. aprila 2002. godine, u Ešmolijan Muzeju, Mila Popović-Živančević je učestvovala na Redovnoj Godišnjoj konferenciji Sekcije za keramiku i staklo UKIC-a (United Kingdom Institute for Conservation), čiji je redovni dugogodišnji član. Tema Konferencije je bila "Propadanje trošne keramike i stakla" i tokom njenog trajanja, pred kolegama iz celog sveta, prikazani su poster i iskustva konzervacije trošne keramike u DIJANA Centru i prezentovan je novi broj DIANA Newsletter 7.

U Londonu, 26. i 27. aprila, u Viktorija i Albert

Posete inostranih stručnjaka

Tokom 2002. godine u DIJANA Centru je gostovao veći broj eminentnih stručnjaka koji su učestvovali u realizaciji osnovnih ili specijalizovanih programa edukacije:

–Lester Borli, iz Nacionalnog trasta Škotske, V. Britanija

–Sandra Dejvison iz Dejvison studija, V. Britanija

–Robin Sajmonds, Muzej grada Londona, V. Britanija

–Patrik Bojlan, UNESKO, V. Britanija

–Mark Frensis, Univerzitet u Duramu, V. Britanija

Regionalna saradnja

U realizaciji programa DIJANA Centra su 2002. godine su učestvovali i stručnjaci iz bivših jugoslovenskih republika:

–Tomislav Šola, Univerzitet u Zagrebu, Hrvatska

–Jana Šubić-Prislan, Goriški Muzej, Društvo konzervatora Slovenije, Slovenija

–Janja Slabe, Narodni muzej Ljubljana, Slovenija

Lokalna saradnja

Saradnje na lokalnom nivou je realizovana na principu partnerskih odnosa i to kroz pružanje specijalističkih usluga DIJANA Centra i obrnuto: Narodni muzej u Pančevu, Gradski Zavod za zaštitu spomenika kulture u Pančevu, Narodni muzeji u Kruševcu i Užicu, Hemijski Fakultet PMF, Katedra za fizičku hemiju PMF, Metalurško-Tehnološki fakultet, Rudarsko geološki fakultet, Katedra za mikrobiologiju PMF, Institut za ispitivanje materijala, Zavod za zaštitu zdravlja Srbije, Meteorološki zavod Srbije, FPU i dr.

KAKO SE FINANSIRAMO

Od samog početka DIJANA Centar se finansira u skladu sa novim načinom finansiranja u kulturi i zaštiti u SCG, koji u osnovi sadrži nove marketinške principe.

Šireći krug prijatelja oko DIJANA centra, preko sponzora, donatora i drugih, svest o značaju kulturnog nasleđa širi se van muzejskog kruga. Kroz stalno otvaranje naših aktivnosti prema javnosti, "uvlačimo" javnost u probleme zaštite, trudimo se da javnost postane svesna sopstvenog kulturnog

nasleđa i brige neophodne za njegovo očuvanje.

Ovakav rad je omogućio formiranje i razgranavanje čitave mreže sponzora i donatora. Učestvujemo u konkursima i programima participacije UNESCO-a. Počeli smo vrlo ozbiljno da radimo za druge muzeje i stariji polaznici već postaju saradnici.

U 2002. godini DIJANA Centar je nastavio da razvija marketinški način finansiranja svojih aktivnosti i razvoja. Uspevali smo da koristeći sredstva donatora i sponzora pokrijemo troškove boravka i učešća inostranih profesora i eksperata, nabavku dela opreme, instrumenata, alata i materijala za rad, knjiga, literature i dr.

Nažalost, deo tekućih troškova, održavanja svakodnevnog rada i adaptacije prostora, koji je trebalo da bude pokriven iz redovnih sredstava Ministarstva kulture Srbije, nije nadoknađen i uglavnom je zbog



REORGANISATION OF THE NATIONAL MUSEUM BELGRADE

Biljana Ramić, prospective Ph.D.
University of Arts, Belgrade

Reforms in society require reforms in culture as well. In the period of transition we are currently in, all cultural institutions have to reorganize, to adapt their existence and acting to the societal changes. As result, the period of transition makes the cultural and art institutions face the need for changing their organisational structure and methods of work and management.

Their previous methods of work were inappropriate as they were outdated and relating to the earlier social and political system. Therefore new organisational structures were needed that would provide high quality, modern and responsible management in order to achieve good results. This however means that the process of restructuring institutions of culture and art in our country is at stake. These institutions are expected to set their activities within the context of European cultural trends.

The research was done as part of doctoral studies and aimed creating conditions for new quality of work and development of institutions of culture and arts. Particularly challenging was the fact that this was a kind of pioneer work, especially when reorganization, internal reconstruction of cultural institutions was concerned.

Cultural policy defining the development priorities and establishing a cultural model is the basis for determining the position of institutions of culture and arts. It is not an easy answer to find which is the most appropriate, most reliable and most needed cultural model in the countries undergoing the transition. However, it is crucial that the definition of a new model is not a dogmatic one and it should not deny completely former society. The emphasis should be on culture as an issue of national importance, as vital to be incorporated in the international cultural developments on the equality basis.

It is a must for culture to be implemented into all aspects of society, that the entire society cares about its cultural heritage. That is the best way for

the heritage to be preserved, understood and presented.

It was not by chance that the National Museum Belgrade was chosen as a starting point, as it is the institution that is the safeguard of cultural heritage. Its condition is the best indicator of conditions in other cultural institutions as well. Therefore the National Museum Belgrade is the cultural institution of the greatest societal and national importance, it is the central museum institution in the country playing the significant role in safeguarding and presenting cultural heritage and a specific role in education. The need for changes in the organisation and functioning of the system is conditioned in the first place by the need for the administrative structure and museological activities to be adjusted to modern trends in social development and to principles of modern museology.

The reorganization process of the National Museum Belgrade is a long lasting, meticulous and phase, but indispensable one. Targeted education of the employees was done through workshops, led by Biljana Ramić, MA in management and animation in culture and Mila Popović-Živančević Popović-Živančević, museum councillor, member of the Management Board of the National Museum Belgrade. Her experience in the work of DIANA Centre for Preventive Conservation was of greatest significance for this project. Nada Seferović, senior officer in the Ministry of Culture was also member of the team.

The process was not an easy one, showing human weaknesses and even destructive elements. All the phases usual for the life cycle of a project were successfully accomplished and the theory of project management was actually confirmed.

- I Phase: Concept
- II Phase: Planning
- III Phase: Realization
- IV Phase: Control
- V Phase: Evaluation
- VI Phase: Termination

These phases developed in the following way:

- I Phase of enthusiasm
- II Phase of expectation

- III Phase of disillusionment, panic
- IV Phase of searching for the culprit
- V Phase of punishment
- VI Victory

How did we work? We applied the following methodological procedure: SWOT analysis, as popular and relatively inexpensive means in strategic planning, helped us to define strengths, weaknesses, opportunities and threats. Its aim was to help Museum define its critical points and use these elements in organisational changes: to support its strengths, minimize its weaknesses, eliminate and decrease threats and obstacles and maximize the use of its opportunities. Based on this analysis, the employees carried out self-evaluation, which required exactness of data and ability to face the weaknesses and faults in the previous work, i.e. face the facts. This phase of self-evaluation was rather painful and provoked some angry reactions. The National Museum Management Board then prepared the evaluation based on these self-evaluation reports – actually assessment of the National Museum condition. Evaluation indicated numerous weaknesses mainly as result of poor communication, coordination and teamwork within the Museum. Threats could be eliminated or diminished and very important and prevailing opportunities were stated.

The further step was preparation of the Strategic Development Plan of the National Museum Belgrade. Every department offered its own development vision and mission and according to them formulated its long-term goals, development strategy, main programmes and expected results. Departments made plans for their activities and projects within time frame indicating necessary resources and financial possibilities. The motivation plans were also given as well possibilities for liaising with potential and permanent partners to achieve the effects of decentralization, and enable an independent and autonomous cooperation based on mutual interests. Finally, the evaluation mechanisms were set, as well as those related to the assessment of the job done, follow up and control, particularly the financial one.

The Strategic Development Plan of the National Museum Belgrade is a three-year one and its aim is to establish new quality of development and work of the Museum by planned actions, activities, and tactics and to mobilize the personnel, promote and support initiatives. The goal of strategic planning and the new internal organisational structure is to pass from the institutional logics of existence to the logic of projects. This means that the National Museum and museums, but also institutions of culture in general should adopt the logics of planning, visions of future, long-term strategic development planning. In practice this should be carried out through long-term strategic projects, not through individual departmental planning. Through these projects departments should become parts of an institution as a whole. The aim is to provide the integrative function of management, to make a staff act along the same lines, to have the same or similar ideas, goals and tasks.

The strategic development plan of the National Museum Belgrade defines the new strategy, new development guidelines aimed at becoming part of new European strategy for safeguarding moveable cultural property and implementing modern principles of museology. Museums of Europe adopted preventive conservation as general strategy and develop their concepts and practices along these lines, which imply multidisciplinary management



Discussing a retouching method
Diskusija oko retuša

KAKO DALJE?

Pošto u našem okruženju ne postoji institucija sličnog profila, DIJANA Centar je spreman da ponudi svoje znanje, iskustvo, energiju i kapacitete svima u ovoj regiji, koji za to imaju potrebe i interesovanje.

Naš cilj je da DIJANA Centar uskoro postane Regionalni centar za preventivnu zaštitu kulturnih dobara.

toga padao na teret Narodnog muzeja.

U finansiranju aktivnosti DIJANA Centra u 2002. godini učestvovali su:

- UNESCO, Pariz
- Sidni Franklin II Trast, London
- Leventis Fondacija, London
- Media Zemun, Zemun
- Ekstra Mimark, Beograd
- Geti Konzervatorski Institut, Los Angeles
- UKIC, V. Britanija
- Francuski kulturni Centar Beograd
- Arheološki Institut
- Zavod za zaštitu Spomenika kulture Republike Srbije
- SACI, Firenca
- International Academy Project, London
- Internuseum Conservation Association, Ohajo
- Ministarstvo kulture Republike Srbije

I pored veoma razgranate mreže donatora i sponzora, zbog dinamičnog razvoja i širenja svojih aktivnosti, DIJANA Centar konstantno ima probleme sa finansiranjem svog svakodnevnog rada, posebno onog dela koji se odnosi na pokrivanje angažovanja domaćih eksperata i saradnika DIJANA Centra. Naše donacije se uglavnom odnose, a to DIJANA Centar uspešno realizuje, na materijal za rad, opremu, alat, instrumente, knjige i stipendije za specijalizacije i inostrane eksperte.

OSTALE AKTVNOSTI

U toku aprila i maja 2002. godine, Mila Popović-Živančević je bila mentor Dejana Petrovića iz Narodnog muzeja u Čačku, u izradi stručnog rada za više zvanje iz konzervacije keramike: "Konzervacija skifosa iz Grčke zbirke Narodnog muzeja u Beogradu".

Mila Popović-Živančević je učestvovala u radu Upravnog odbora Narodnog muzeja. Posebno je bila angažovana oko izrade Autoevalucije, Evaluacije i Strateškog plana razvoja Narodnog muzeja.

Mila Popović-Živančević učestvuje u radu Visokog odbora za rekonstrukciju Narodnog muzeja i posebno je angažovana u Pododboru za unutrašnju reorganizaciju i sistematizaciju radnih mesta Muzeja.

Mila Popović-Živančević je aktivno uključena, kao predsednik komiteta u sve aktivnosti Jugoslovenskog nacionalnog komiteta ICOM-a, u našoj zemlji i inostranstvu.

Mila Popović-Živančević je aktivno učestvovala u prezentacijama Strateškog plana Narodnog muzeja i procesa unutrašnje reorganizacije u sredstvima informisanja i medijima (novine, časopisi, TV i radio emisije i sl.) i to sa informativnim tekstovima i priložima, ali i učešćem u posebnim emisijama na TV i radiju.

REORGANIZACIJA NARODNOG MUZEJA U BEOGRADU

Mr Biljana Ramić

Doktorant Univerziteta umetnosti u Beogradu

Reforme u društvu nužno zahtevaju i reforme u kulturi. U periodu tranzicije u kome se trenutno nalazimo, sve institucije kulture moraju da se reorganizuju, prilagode svoje postojanje i poslovanje društvenim promenama. Dakle, u periodu tranzicije i institucije kulture i umetnosti suočavaju se sa potrebom promene organizacione strukture i načina rada i rukovođenja.

Njihov dosadašnji način rada je neodrživ, jer je prevaziđen i vezan za prethodni društveno-politički sistem. Potrebne su nove organizacione strukture, sa kvalitetnim, modernim kadrovskim menadžmentom, koji daje rezultate, jer preuzimanje odgovornosti postaje način na koji funkcionišu i institucije kulture i umetnosti. Dakle, u pitanju je čitav proces restrukturiranja institucija kulture i umetnosti na našim prostorima, od kojih se očekuje da svoj rad usaglase sa evropskim kulturnim tokovima.

Namera doktorske disertacije "Organizaciona rekonstrukcija institucija kulture i umetnosti u tranziciji", (Univerzitet umetnosti u Beogradu, mentor prof. dr Milena Dragičević Šešić), je da doprinese pronalaženju načina za stvaranje uslova za novi, savremeni način rada, a samim tim i bolji kvalitet rada i efikasniji razvoj ustanova kulture i umetnosti. Takođe, poseban izazov predstavlja činjenica da je to pionirski rad, posebno u reorganizaciji i unutrašnjoj rekonstrukciji kulturnih institucija, kojima se do sada ni nauka, a ni kulturna politika nisu bavile.

Osnova za pozicioniranje institucija kulture i umetnosti je kulturna politika, koja određuje prioritete razvoja i uspostavlja kulturne modele. Pitanje najprihvatljivijeg, najpouzdanijeg i najpotrebnijeg kulturnog modela, u zemljama koje prolaze kroz period tranzicije, je pitanje koje nije lako. Ipak, ključni momenat oko koga treba da bude koncentrisana svaka ideja o stvaranju novog modela jeste: bez dogmatizma, bez potpunog negiranja onoga što je bilo u prethodnom periodu, sa akcentom na

stvaranju kulture kao nečega što ima nacionalni značaj, a što treba uklopiti u tokove međunarodnih kulturnih zbivanja na bazi ravnopravnosti.

Neophodno je da kultura bude ugrađena u sve sfere društva, da, na primer, celo društvo brine o svom kulturnom nasleđu; tako će ga najbolje razumeti, sačuvati i drugima predstaviti.

Nije slučajno što se počelo od Narodnog muzeja u Beogradu, jer je reč o instituciji za zaštitu kulturnog nasleđa, a stanje u ovoj ustanovi kulture je najbolji pokazatelj položaja kulturnih institucija kod nas. Narodni muzej predstavlja instituciju kulture od izuzetnog društvenog i nacionalnog značaja, centralnu muzejsku ustanovu u zemlji, koja ima važnu ulogu zaštite i prezentacije kulturnog nasleđa i posebnu ulogu edukacije. Proces reorganizovanja u Narodnom muzeju je izuzetni profesionalni izazov. Neophodnost promena u načinu organizovanja i funkcionisanja uslovljena je pre svega potrebom da se administrativna struktura i muzeološki rad prilagode savremenim tokovima društvenog razvoja, kao i principima savremene muzeologije.

Proces reorganizacije Narodnog muzeja je dugotrajan, mukotrpan i sastoji se od više faza, ali je neophodan. Permanentna edukacija zaposlenih odvijala se kroz rad stručnih radionica, kao posebno koncipiran timski rad. Radionice su vodile Biljana Ramić, magistar nauka iz oblasti menadžmenta i animacije u kulturi i Mila Popović-Živančević, muzejski savetnik, član Upravnog odbora Narodnog muzeja, šef i idejni tvorac DIJANA Centra za preventivnu zaštitu (čija su pozitivna iskustva i međunarodna afirmacija bili dragoceni za ovaj proces). Deo tima je bila i Nada Seferović, viši stručni saradnik Ministarstva kulture.

Proces se odvijao od faze oduševljenja do faze razočarenja (a bilo je "i malih i velikih ljudskih slabosti", "delovanja destruktivnih elemenata"). Veoma značajno je bilo dugogodišnje poznavanje kolektiva Mile Popović-Živančević, kao i "pogled sa strane" Biljane Ramić. Prolazili smo sve faze, koje inače čine životni ciklus projekta i zaista smo, na taj način, potvrdili teoriju projektnog menadžmenta.

I Faza: Konceptcija, kako će se raditi

II Faza: Planiranje

III Faza: Realizacija

IV Faza: Kontrola

V Faza: Evaluacija



(governing and handling) to reduce the loss of cultural heritage. DIANA Centre has already been implementing these principles.

Museums have been undergoing significant changes in the contemporary world, their role in the social development becoming a primary one. They have become indicators of cultural development level and an important factor of cultural policy participating in its development. The National Museum Belgrade is the central institution in the country as stated by the Law on Cultural Properties and is an

active factor in creation of museological and cultural pol-

itics. The objective of the Strategic Plan is to help and enable the National Museum to take over this significant role and to become a most important museological centre in the Balkans, a prominent museological institution of regional significance. In accordance with this, the long-term objectives of the National Museum Belgrade are:

1. Affirmation of the national patrimony as inseparable part of the Balkan, European and world cultural heritage through systematic, conceptual and justified enrichment of museum funds and their active, diversified modern presentation.

2. Becoming part of the general strategic development policy, applying principles of preventive conservation, new methodological and theoretical approach that represents one of the basic elements in the European strategy of safeguarding cultural property.

3. National Museum as an important information, education and communication medium intensively interacting with the public.

These long-term objectives will be carried out through the following development strategies:

1. Reconstruction and adaptation of the National Museum Belgrade premises and museums within its framework, storages, display rooms, workshops, offices, etc. Improving the working conditions.

2. Reorganization of the process of work in all departments, units and services of the Museum in order to establish a new, functional organisational structure aimed at providing effective, modern museological practices in line with European standards and professional requests.

3. Institution based scientific research – establishing and development of a scientific unit. Museum collections' accessibility and subject of research of broader professional public (postgraduate and doctorate studies).

4. Establishing preventive conservation as the basic and primary principle in protection of museum objects.

5. Opening of the Museum to the public: participation of the public in all programmes and actions of the Museum as part of the increased care for cultural heritage and its safeguarding; development of



Display of Roman glass
Rimsko staklo

international relations and active participation of its staff in professional museum associations.

The following results should be achieved after the Strategic Plan is carried out:

–The Museum should exert strong influence on culture and public life through its activities;

–New, well-designed, permanent display and theme exhibitions should help create new communicational museum event, i.e. the synthesis whose contents can be analyzed from various standpoints and levels. New display should offer to the visitors comprehensive explanation of the past;

–The aim of the new digital documentation system is uniformity of data, i.e. common standards and



Medieval glass from Kotor
Srednjovekovno staklo iz Kotora

terminology both on the domestic and international level, accessibility of data, close communication between the subjects within the Museum and within the museum community in general;

–Scientific research should result with:

a) Comprehensive treatment of archaeological material (museological and scientific);

b) Systematic enrichment of collections;

c) Participation in relevant projects;

d) Advancement of professionals and better status within the profession;

e) Giving up of stereotype images about the past.

–Printed, digital, visual presentations should support high quality and varied presentation of

cultural property and museological activities;

– New forms of education of the public are expected to form new public and to change the age and professional structure of it as well as to foster new attitude of broader public toward cultural heritage and its preservation

– Implementation of preventive conservation principles would lead to building adequate environmental conditions for safeguarding cultural property, to decreasing endangerment to objects and prolonging their life, stopping and slowing destructive processes and minimizing the threats to museum collections. It will help establish adequate conditions for storing, treatments and presentation of the

heritage, better working conditions for independence in work, acquire new equipment and apply new methods in treatment, study and protection.

– Completing and extending museum collections should help adequate presentation of historic periods and cultures. In the same time this should help increase the number of important and extremely important cultural objects.

– Presentations of lasting values of cultural heritage should lead to increasing the number of visitors, to development of adequate attitude toward cultural heritage and to raising the global historical awareness.

The process of reorganization of the National Museum Belgrade has not been finished yet. However, the main part of the work is done.

What is in front of us now is the systematization of working posts, organisation of centres and writing of books of rules and regulations. As it was expected, the process provoked attention of other museums in the country and as result a consultation about the methods for preparing strategic plans was organised. The meeting gathered around 100 professionals from museums in Serbia.

The end objective of all these efforts was to provide broader and systemic support of the state and society for the work of the Museum, and of its missionary function to safeguard and preserve cultural heritage.

VI Faza: Terminacija

Ove Faze su se razvijale na sledeći način:

I Faza entuzijazma

II Faza očekivanja

III Faza razočarenja, panike

IV Faza traganja za krivcem, ko je kriv?

V Faza kažnjavanja

VI Faza pobeđe, a priznanja obično dobijaju oni koji nisu ni učestvovali u svemu ovome.

Kako smo radili? Po određenom metodološkom postupku SWOT analiza (strength, weakness, opportunities, threats) – popularna i relativno jednostavna metoda u strateškom planiranju, pomogla nam je da definišemo snage, slabosti, mogućnosti i pretnje vezane za stanje u Muzeju. Njen cilj je bio da pomogne Muzeju u otkrivanju kritičkih strateških faktora i upotrebi te elemente za organizacione promene: da ojača snage, minimalizuje slabosti, eliminiše ili smanji pretnje i prepreke i maksimalno iskoristi mogućnosti. Po toj analizi zaposleni su uradili autoevaluaciju koja zahteva tačnost podataka i spremnost da se otvoreno sagledaju slabosti i mane dosadašnjeg rada, dakle suočavanje sa činjenicama. Sada, kada je to iza nas, može se reći da je faza autoevaluacije bila dosta bolna i da je izazvala burne reakcije.

Na osnovu autoevaluacije Upravni odbor Narodnog muzeja je uradio evaluaciju – procenu stanja Narodnog muzeja. Evaluacija je pokazala da su uzrok brojnim slabostima uglavnom međusobna loša komunikacija i koordinacija, nepostojanje timskog rada. Prepreke nisu nerešive, neke mogu da se smanje, neke da se eliminišu, ali su uočene preovlađujuće i vrlo značajne mogućnosti.

Sledeći korak je izrada Strateškog plana razvoja Narodnog muzeja. Princip rada po postojećim odeljenjima i odsecima je baziran na tabelarnom modelu. Svako odeljenje je određivalo svoju viziju i misiju razvoja, i u skladu sa tim dugoročne ciljeve, razvojne strategije, glavne programe, očekivane rezultate. Odeljenja su planirala svoje aktivnosti i projekte, stavljajući ih u vremenski raspored, sa potrebnim resursima i finansijskim mogućnostima. Dat je i motivacioni plan, kao i plan povezivanja sa potencijalnim i stalnim partnerima, kako bi se postigli efekti decentralizovanja, nezavisne i samostalne saradnje, zasnovane na obostranom interesu. Takođe, utvrđeni su i mehanizmi evaluacije, tj. procene dobro ili loše urađenog posla, kao i praćenje ili kontrola, posebno finansijska.

Strateški plan razvoja Narodnog muzeja obuhvata period od tri godine. Plan treba, predviđenim akcijama, planiranim aktivnostima i razrađenim taktikama, da obezbedi novi kvalitet razvoja i rada Muzeja, da mobilise snage i forsira stalnu inicijativu. Zadatak strateškog planiranja i nove unutrašnje organizacione strukture jeste prelazak sa institucionalne logike postojanja na projektnu logiku. A to znači da Narodni muzej i muzeji uopšte, kao i sve institucije kulture, moraju da imaju logiku planiranja, viziju budućnosti, dugoročne strateške planove razvoja. U praksi, to će se sprovesti kroz dugoročne strateške projekte, a ne kroz individualne planove odeljenja, već će se odeljenja kroz te projekte ugrađivati u celinu institucije. Cilj je da se postigne integrativna funkcija menadžmenta, da čitav kolektiv "diše" na isti način, da ima iste ili slične ideje, ciljeve i zadatke.

Strateški plan razvoja Narodnog muzeja određuje novu strategiju, nove smernice razvoja, sa ciljem uklapanja u novu evropsku strategiju zaštite pokretnih kulturnih dobara i ugrađivanja savremenih principa razvoja muzeologije. Muzeji Evrope su preventivnu zaštitu usvojili kao svoju i opštu stratešku politiku i tako razvijaju koncept i način rada, a to znači

multidisciplinarno upravljanje (rukovođenje i rukovanje), kako bi se redukovali gubici kulturne baštine. DIJANA Centar već radi po tim principima. Dakle, u savremenom svetu muzeji su doživeli velike promene i dobili važnu ulogu u razvoju društva, tako da se smatraju najmerodavnijim pokazateljima kulturnog nivoa, i važnim činiocem kulturne politike i učestvuju u njenom planiranju. Po Zakonu o kulturnim dobrima, Narodni muzej je matična muzejska ustanova u zemlji i aktivan je činilac u kreiranju muzeološke i kulturne politike. Cilj Strateškog plana je da pomogne i omogući Narodnom muzeju da preuzme na sebe tu važnu ulogu, kao i da postane najvažniji muzeološki centar na Balkanu, istaknuta muzejska institucija, ne lokalnog već regionalnog značaja. U skladu sa tim su dugoročni ciljevi Narodnog muzeja:

–Afirmacija nacionalne baštine, kao neodvojivog dela balkanske, evropske i svetske kulturne baštine – kroz sistematsko, konceptijski opravdano bogaćenje muzejskih fondova i njihovu aktivnu višeslojnu savremenu prezentaciju.

–Uključivanje u opštu stratešku politiku razvoja principa preventivne zaštite, novog metodološkog i teorijskog pristupa, koji predstavlja jedan od osnovnih elemenata evropske strategije zaštite kulturnih dobara.

–Narodni muzej kao važan informativno–edukativni i komunikacijski medij, u intenzivnoj interakciji sa publikom.

Dugoročni ciljevi biće ostvareni kroz sledeće elemente razvojne strategije:

–Rekonstrukcija i adaptacija prostora Narodnog muzeja i muzeja u sastavu, depoa, izložbenih prostora, radionica, kancelarija i dr. – poboljšanje uslova rada.

–Reorganizacija procesa rada u svim odeljenjima, odsecima i službama Muzeja, kako bi se uspostavila nova, funkcionalna organizaciona struktura, u cilju sprovođenja efikasne, moderne muzeološke prakse, u skladu sa evropskim standardima i profesionalnim regulativama.

–Institucionalno uključivanje naučno–istraživačkog rada – formiranje i razvoj naučne jedinice. Muzejske zbirke su dostupne i predmet su istraživanja šire stručne javnosti (magistarske i doktorske studije).

–Instituisanje preventivne zaštite kao osnovnog i polaznog principa zaštite muzejskih predmeta.

–Široko otvaranje Muzeja prema javnosti: uključivanje javnosti u sve programe i aktivnosti Muzeja, u cilju pojačane brige za kulturno nasleđe i njegovu zaštitu; razvijanje međunarodnih kontakata i aktivno uključivanje stručnjaka u strukovne muzejske asocijacije.

Sprovođenje i realizacija Strateškog plana omogućiće sledeće rezultate:

–Muzej će svojom delatnošću vršiti snažan uticaj na kulturu i javni život.

–Nova, osmišljena, stalna postavka i tematske izložbe treba da dovedu do kreiranja novog komunikacijskog muzeološkog pristupa, odnosno sinteze čiji sadržaj može biti analiziran sa više različitih

nivoa i stajališta i nudi tumačenja koja otkrivaju nova značenja kulturnih dobara. Nova postavka treba da ponudi posetiocima kompleksno razumevanje predstavljanja prošlosti.

–Cilj novog dokumentacionog digitalnog sistema je jednoobraznost podataka, odnosno jedinstveni standardi i terminologija na domaćem i međunarodnom nivou, široka pristupačnost podataka, tesna komunikacija svih subjekata unutar Muzeja i unutar muzeološke struke uopšte.

–Kroz naučno–istraživački rad očekuje se:

a) sveobuhvatnija obrada arheološkog materijala (muzeološka i naučna),

b) sistematsko bogaćenje zbirki,

v) učešće u relevantnim projektima,

g) usavršavanje stručnjaka i kvalitetan status unutar struke i

d) odustajanje od prakse prenošenja stereotipnih ideja o prošlosti.

–Štampana, digitalna, vizuelna prezentacija treba da dovede do kvalitetnije, obimnije, višeslojne prezentacije kulturnih dobara i muzeoloških aktivnosti.

–Od nove edukacije očekuje se i nova publika i izmena starosne i profesionalne strukture i drugačiji odnos šire javnosti i prema kulturnoj baštini i njenom očuvanju.

–Primenjena principa preventivne zaštite dovede do stvaranja pogodnog okruženja za čuvanje kulturnih dobara, doprineće smanjenju ugroženosti predmeta i produžetku života, zaustavljanju i usporavanju destruktivnih procesa i smanjenju rizika po muzeološke zbirke. Omogućiće formiranje adekvatnih uslova za deponovanje, obradu i prezentaciju baštine, poboljšanje uslova rada stručnjaka, odgovornost stručnjaka, samostalnost u radu, nabavku nove opreme i primenjivanje novih metoda u obradi, proučavanju i zaštiti.

–Popunjavanje i širenje muzejskih zbirki treba da dovede do adekvatnog predstavljanja različitih perioda i kultura, ali takođe i da poveća broj kulturnih dobara koja se proglašavaju dobrima od velikog i izuzetnog značaja.

–Predstavljanjem trajnih vrednosti kulturne baštine treba da poraste broj posetilaca, da se formira i razvije adekvatan odnos prema kulturnoj baštini i doprinese razvoju globalne istorijske svesti.

Proces reorganizacije Narodnog muzeja još uvek nije završen. Ipak, glavni deo posla je urađen. Sledi rad na sistematizaciji radnih mesta, organizaciji centara i izradi pravilnika i uputstava. Proces je, prema očekivanju, izazvao pažnju ostalih muzejskih ustanova u zemlji i na njihovu inicijativu organizovano je Savetovanje o pripremi strateškog plana u muzejima.

Savetovanje je održano u Galeriji fresaka, u decembru 2002.godine, sa velikim brojem zainteresovanih učesnika (oko 100) iz celokupne muzejske mreže Srbije.

Cilj procesa reorganizacije Narodnog muzeja je zadobijanje veće sistemske podrške države i društva u radu muzejskih ustanova, zaštiti i očuvanju kulturnog nasleđa, što predstavlja svojevrsni misionarski zadatak.



CODE OF ETHICS FOR CONSERVATORS

Tatjana Velenik, art historian
Danijela Stojiljković, student of archaeology

From the very beginning of Diana Centre, it was proved necessary to establish the professional ethics standards (principles) that will set the limits for the conservation treatment and diminish direct interventions on objects with the purpose of their adequate protection. The cooperation with eminent worldwide experts made us aware of the need to solve the problem urgently. They suggested a number of solutions based on their own experience, which could be applied to specific work conditions in Diana Centre. The special course on glass conservation, taught by Sandra Davison, from 17-28 June 2002, stimulated us to start solving this problem. Namely, there were significant differences in conservation work here and in the world that were difficult to overcome. While trying to define the code of ethics of Diana Centre, we found there existed no universal conservation code implying both basic European standards and real working conditions in our country.

The researches we had been doing during the last summer school (July 2002.) in Diana Centre, confirmed there existed inadequate approach towards conservation and protection of archaeological and art objects, and necessity to define the code of ethics that would reorganize the existing situation.

Even a superficial review of mentioned condition points out where the problems are: the keeping and storing conditions, working conditions, security and conservation treatments themselves are all far from the minimum of proscribed standards for protection of cultural heritage and adequate care, which gives additional importance to the need for establishing the code of ethics. The mentioned problems exist in every institution that is engaged in protection (museums, archives, galleries, private collections). The main goal of this project is to help create a new system of responsibility in conservation and preventive protection of archaeological and art objects, and in accordance with precisely defined standards. This should help us adapt our work to modern criteria of museology and thus become part of European strategic project of preventive protection.

Code of ethics should be used as a guide for conservators professionals, and at the same time it should determine professional relationship between conservators on one and the clients, colleagues and the public on the other. The defining will enable these groups to appreciate the professionalism of conservators and recognize the ethical priorities of their work. It would also allow institutions engaged in preventive conservation, to regulate conduct of conservators since the violation of set standards would lead to legal consequences.

As the main task of every conservator is to always serve the object he is working on, with the purpose of safeguarding and conserving cultural property, this code would provide the conservator with a number of generally accepted norms, which would guide him in carrying out his professional work. It would consist of four main parts:

- 1.Code of ethics (The purpose, Rulebook on professional conduct of conservators, Rulebook on personal responsibility for the collections, Professional relationship)
- 2.Guidance for Practice (Interpretation of the principles stated in the Code of ethics)
- 3.Glossary (Definitions of terms used in the document)

The realization of the project would be done through

3 phases:

I phase is related to collecting of theoretical and research material with purpose to create the working version of Code of ethics for conservators

II phase is related to publications and promotion of this code

III phase is related to the education of professionals based on the accepted code

The defining of this code means that it can be subject to revising in order to meet the needs of different institutions and in accordance with present circumstances in museology. However its application will slow down and stop deterioration of objects and diminish the risk of repeating inadequate conservation treatments in the future.

It should be pointed out that so far, there were no attempts to define rules of professional ethics in conservation and we were not able to find a similar initiative started by a related institution. Therefore, Code of ethics for conservators and its application in institutions engaged in safeguarding would significantly contribute to raising the awareness on the true meaning of our cultural heritage. We expect this to contribute to the affirmation of our country in the world as well.

" The code provides a general statement of professional ethics, respect for which is regarded as minimal requirement to practise as a member of museum profession"(1)

Endonetes

1. ICOM Code of Professional Ethics adopted in 1986 in Buenos Aires, 1996, ICOM, Paris, 22, Preamble

MUSEUM WITHOUT OBSTACLES

Ana Kocjan, art historian
Milica Marić-Stojanović, chemist
Bojan Georgievski, student of archaeology
Ana Vujić, student of Academy SOC for Arts and Conservation

The existing situation in our museums confirms that we are significantly lagging behind European museums. This also refers to persons with disabilities, who are particularly taken care of in museum activities all over the world. However, in our museums there is no organized working or educating system for persons with disabilities. This even means that such persons have difficulties to enter museum buildings or to visit exhibition halls.

Aware of the lack of interest for integrating persons with disabilities in museum life as well as of the lack of care for their including in cultural courses, collaborators of Diana Centre worked out and designed a project "Museum without Obstacles". This project will include work with small groups of disabled people: persons with physical handicaps, persons with damaged hearing, blind and weakly eyesight persons.

When various types of handicaps are considered, it was not possible to make one programme for all these people. Therefore, we have opted for diverse working methods. The films about history, culture and civilization should be titled – aimed for deaf persons and persons with damage of hearing and interpretative – for the needs of the blind. There are plans to enable these visitors to work with art materials: they should be offered to make objects following archeological patterns, make copies of archeological objects and learn about certain conservation

treatment. Visits to exhibition halls will be adequately organized. Blind and weakly eyesight persons will be able to touch exhibits, while curators explain the exhibits and the general design of the exhibition. The deaf and weakly hearing persons will use palm computers information.

The precondition for these programmes is to facilitate approaching the building. Therefore, the first step will be to avoid physical obstacles by building ramps made in accordance with standards. The second condition will be to adapt cloakroom facilities for persons with disabilities.

Acquainting with museum objects – pictures, sculptures and other items – would influence their creativity, art skills, support their understanding culture and their creativity be expressed in such artistic materials as clay, plaster, etc.

Inviting them to the museum world should be a chance for them to exit the "house – asylum" and an opportunity to take a part in the life of the community. Persons with disabilities should become used to visit museums in order to become active participants in their society. In other words, these programmes have to become an integral part of museum life. Every museum should work out its own programmes for these people and museum experts should specialize in working with persons with handicaps. That should change the former passive role of our museums: they will transform into museums for all.

Due to the problems this project is dealing with, a whole set of activities has been worked out to document his realization. Before beginning of these programmes a web site should be posed. Keeping in mind that project was intended for persons with disabilities as well as for museums' employees, the content of presentation should be twofold. On one hand, people with handicaps will get information about museum activities. On the other, museum employees will find necessary information about activities aimed for people with handicaps. This will also be the place where they can share their knowledge and experience with other colleagues. Finally, in order to secure the continuity of the project and its future implementation, all workshops and activities would be recorded and presented to public. Project "Museum without Obstacles" could inspire other solutions for including persons with disabilities into society activities and widen their education in other culture fields: history, literature, music, drama, etc. In other words, these diverse programmes could be adapted for persons with other types of handicaps and support their including into museum activities.

KIDS AT MUSEUM

Vesna Živković, curator
Ana Kocjan, art historian
Bojan Georgievski, student of archaeology

The overall atmosphere in society in the period behind us had impacted the museology as well causing loss of motivation for work of museum professionals. Due to the years long lack of interest in museums, a serious deterioration of working conditions occurred, which resulted in low quality and intensity in work with public, especially adolescents. Current situation shows that there is no organized system for educating kids through museum activities, apart from few individual programs in certain museums. These facts, including a limited and rigid school system, resulted in misconception

ETIČKI KODEKS ZA KONZERVATORE

Tatjana Velenik, istoričar umetnosti
Danijela Stojilković, apsolutent arheologije

Od samog osnivanja DIANA Centra, bilo je jasno da je neophodno utvrditi profesionalne etičke standarde, koji će postaviti granice konzervatorskog tretmana i umanjiti direktne intervencije na samom predmetu sa ciljem odgovarajuće zaštite. Saradnja sa eminentnim svetskim stručnjacima ukazala nam je na akutnost tog problema. Oni su nam predlagali razna rešenja u skladu sa svojim iskustvima, a koja su ipak primenjiva na specifične radne uslove DIANA Centra. Specijalistički kurs iz konzervacije stakla, koji je vodila Sandra Dejvison, u periodu od 17. – 28. juna 2002. godine, podstakao nas je da krenemo u rešavanje ovog problema, jer se pokazalo da postoje teško premostive razlike u konzervatorskom radu institucija zaštite kod nas i u svetu. Pri pokušaju da definišemo Etički kodeks DIANA Centra, ustanovili smo da nema univerzalnog Kodeksa na Evropskom nivou; stoga je potrebno napraviti našu verziju Etičkog kodeksa, koji će biti u skladu sa osnovnim evropskim standardima, ali i sa realnim uslovima rada u našoj zemlji.

Istraživanja koja smo vršili u vreme letnje radionice DIANA Centra (jul 2002. godine), potvrdila su neadekvatan pristup u oblasti konzervacije i zaštite arheoloških i umetničkih predmeta, i neophodnost definisanja Etičkog kodeksa, koji će iz osnova promeniti trenutno stanje.

I površan pregled stanja u našoj zemlji ukazuje gde su problemi: uslovi čuvanja i pohranjivanja predmeta, uslovi rada u konzervatorskim radionicama, bezbednosne mere i sami aktivni konzervatorski postupci daleko su od propisanih minimalnih standarda zaštite kulturnih dobara i adekvatne brige o njima, što dodatno ukazuje na postojeći problem nedefinisanog Etičkog kodeksa. Navedene teškoće prisutne su u svim institucijama koje se bave zaštitom (muzeji, arhive, galerije, privatne kolekcije i zbirke). Primarni cilj ovog projekta je stvaranje novog sistema odgovornosti u pristupu konzervaciji i preventivnoj zaštiti arheoloških i umetničkih predmeta, a u skladu sa jasno definisanim principima – da bismo se prilagodili savremenim kriterijumima muzeologije i tako uključili u evropski strateški projekat preventivne zaštite.

Etički kodeks treba da posluži kao vodič u konzervatorskoj profesiji, a u isto vreme da definiše granice profesionalnog odnosa između konzervatora sa jedne strane, i klijenata, kolega i javnosti sa druge. Njegovo definisanje omogućiće pomenutoj ciljnoj grupi da ceni profesionalizam i etičke prioritete u poslu konzervatora. Zahvaljujući ovim pravilima, i same institucije koje se bave zaštitom moći će da prate i procenjuju rad konzervatora, a svako kršenje profesionalnih odgovornosti povlačiće odgovornost i pokretanje disciplinskog postupka.

Kako je zadatak svakog konzervatora da bude u službi predmeta na kome radi, a u cilju zaštite i konzervacije kulturne baštine, ovaj kodeks bi pružio konzervatoru izvestan broj opšte prihvaćenih normi koje bi ga usmeravale u tome.

Kodeks bi se sastojao od četiri glavna poglavlja:

1. Etički kodeks (Svrha kodeksa; Pravilnik o profesionalnom ponašanju konzervatora; Pravilnik o ličnoj odgovornosti za zbirke; Profesionalni odnosi)
2. Priručnik za praktičnu upotrebu (Tumačenje principa navedenih u Etičkom kodeksu)
3. Pojmovnik (Definicija korišćenih stručnih termina)

Realizacija projekta bi se odvijala u tri faze:

I faza – Odnosi se na prikupljanje teorijskog i istraživačkog materijala za izradu radne verzije Etičkog kodeksa za konzervatore

II faza – Odnosi se na publikaciju i promociju Kodeksa

III faza – Podrazumeva edukaciju stručnih kadrova na osnovu usvojenog kodeksa

Definisanje Kodeksa podrazumeva da će se dodatno doradivati i proširivati, kako bi zadovoljio potrebe pojedinih institucija zaštite, s obzirom na postojeće okolnosti i trenutno stanje u muzeologiji, ali će njegova primena svakako usporiti i zaustaviti stopu propadanja i smanjiti rizik da se ubuduće mnogi primeri neadekvatne zaštite ne ponove.

Treba naglasiti da do sada nije bilo pokušaja da se definišu pravila profesionalne etike u ovoj oblasti – nismo upoznati sa sličnom inicijativom neke srodne ustanove ili organizacije. Prema tome, definisanje Etičkog kodeksa za konzervatore i njegova primena u institucijama zaštite, doprineli bi povećanju svesti o značaju naše kulturne baštine, kao i afirmaciji naše zemlje u svetu.

"Kodeks daje opšti prikaz profesionalne etike, a poštovanje te etike smatra se minimalnim uslovom da neko može raditi kao član muzejske profesije."

MUZEJ BEZ PREPREKA

Ana Kocjan, istoričar umetnosti
Milica Marić-Stojanović, hemičar
Bojan Georgievski, student arheologije
Ana Vujić, apsolutent Akademije SPC za umetnosti i konservaciju

Postojeće stanje u našim muzejima potvrđuje da smo u ogromnom zaostatku u odnosu na evropske muzeje. Uključivanje osoba sa invaliditetom u muzejske aktivnosti je uobičajena praksa u svetu. Međutim, u našim muzejima još uvek ne postoji organizovani sistem rada i edukacija lica sa invaliditetom. Ovim osobama nije obezbeđena ni mogućnost pristupa muzejskim zgradama, kao ni bezbedan obilazak muzejskih postavki.

Uočavajući nedostatak interesovanja za integraciju osoba sa invaliditetom u muzejski život, kao i nebrigu društva o njihovom uključivanju u tokove kulture, saradnici DIANA Centra osmislili su i razradili programe projekta "Muzej bez prepreka". Ovaj projekat obuhvata rad sa manjom grupom osoba sa hendikepom: licima sa telesnim invaliditetom, licima sa oštećenim sluhom, slepima i slabovidima.

S obzirom na različite vrste hendikepa, nije bilo moguće napraviti jedinstven program za ova lica. U skladu sa tim, predviđene su različite metode rada u realizaciji projekta. Projekcije filmova o istoriji, kulturi i civilizaciji biće titlovanе – zbog prilagođavanja gluvim i naglulim osobama, odnosno simultano prevedene – zbog prilagođavanja slepim osobama. Zatim, planiran je rad sa umetničkim materijalima: modelovanje predmeta od gline prema arheološkim uzorcima, izrada kopija arheoloških predmeta i upućivanje u tajne konzervatorskog tretmana. Takođe će i obilazak izložbene postavke biti primeren potrebama osoba sa hendikepom. Slepim i slabovidim osobama će biti omogućeno da dodiruju eksponate, a kustosi i stručni saradnici će im davati posebna objašnjenja vezana sa izložbu. Gluvim i naglulim osobama informacije će biti dostupne putem palm računara.

Omogućavanje pristupa ustanovi u kojoj se program realizuje svakako je prvi uslov za sprovođenje ovih programa. Stoga je savlađivanje fizičkih

prepreka prvi korak – neophodno je postavljanje rampi koje su napravljene u skladu sa postojećim standardima. Druga aktivnost je prilagođavanje sanitarnog čvora potrebama lica sa invaliditetom.

Direktnim upoznavanjem sa muzejskim predmetima (slike, skulpture i ostale muzealije), utiče se na razvijanje kreativnosti lica sa invaliditetom, njihovih umetničkih veština, omogućuje im se razumevanje kulture i motiviše se za rad sa konkretnim umetničkim materijalima (glina, gips...). Uključivanje u svet muzeja predstavlja još jedan doprinos izlasku iz "kućnih azila" i učestvovanju u javnom životu zajednice u kojoj žive. Lica sa invaliditetom treba da postanu stalni posetioци muzeja, kako bi se aktivno uključili u tokove kulture, a samim tim i u društvo uopšte. S druge strane, ovakvi programi moraju da postanu sastavni deo muzejskog života. Svaki muzej treba da osmisli svoj program rada sa ovim osobama, uz pomoć kojih se mogu specijalizovati muzejski stručnjaci za rad sa licima sa hendikepom. Samim tim bi se promenio dosadašnji pasivni stav muzeja u našoj zemlji – postali bi muzeji namenjeni svima.

Zbog problematike kojom se bavi projekat "Muzej bez prepreka", razrađen je niz aktivnosti s ciljem da se prati njegova realizacija. Pre početka rada na ovim programima, potrebno je izraditi veb sajt. Pošto je projekat usmeren ka osobama sa invaliditetom i ka muzejskim radnicima, sadržaj mora biti dvojak. U prvom delu prezentacije nalaziće se informacije vezane za aktivnosti muzeja namenjene licima sa hendikepom. U drugom delu, muzejski radnici će dobiti korisne informacije o radu sa osobama sa invaliditetom, ali će to biti i mesto na kome će razmeniti slična iskustva i znanja sa kolegama. Takođe, sve informacije bitne za realizaciju projekta biće zabeležene u dnevnik rada. Konačno, da bi se obezbedio dalji razvoj projekta i njegova primena u budućnosti, sve radionice i aktivnosti biće snimljene i prezentovane javnosti.

Projekat "Muzej bez prepreka" može da podstakne osmišljavanje drugih načina uključivanja lica sa invaliditetom u društvene aktivnosti, kao i proširenje edukacije osoba sa hendikepom na ostala polja kulture: istorija, književnost, muzika, dramska umetnost... S druge strane, ovi programi, zbog svoje raznolikosti i pristupačnosti, mogu da se prilagode uključivanju lica sa drugim vrstama hendikepa u muzejske aktivnosti.

DECA U MUZEJU

Vesna Živković, kustos
Ana Kocjan, istoričar umetnosti
Bojan Georgievski, student arheologije

Celokupna atmosfera u društvu u proteklom periodu odrazila se i u muzeologiji, što je prouzrokovalo gubitak motivacije u radu muzejskih stručnjaka. Usled dugogodišnje nezainteresovanosti nadležnih institucija prema muzejima došlo je do pogoršavanja uslova rada, što je za posledicu imalo i opadanje kvaliteta i intenziteta u radu sa publikom, naročito mlađeg uzrasta. Trenutna situacija je takva da, osim nekoliko izdvojenih programa u pojedinim muzejima, ne postoji organizovani sistem edukacije dece kroz muzejske aktivnosti. Svi ovi faktori, uključujući i ograničenost i krutost školskog sistema, kao rezultat su imali muzej shvaćen kao nametnutu školsku obavezu.

Poštujući principe savremene muzeologije, evropski muzeji imaju razvijene složene programe uključivanja mladih različitog uzrasta u muzejske



First steps of a young "conservator" with help of a "colleague"...
Prvi koraci možda budućeg "konzervatora" uz pomoć "kolege"...

of museum as an imposed school obligation. Respecting principles of modern museology, European museums developed complex programs for including in museum activities young people of all ages. The fact that the British Ministry of Education designed a project called "Museum and Gallery Education Programme" emphasizes the importance of this segment in museum activities. During its development, DIANA Centre for Preventive Conservation established educational system that includes an active approach towards education of young experts in the field of conservation, museology, preventive conservation, and in education of general public. Aimed at attracting and educating broadest public, in 2002 for the first time, public workshops were organised at DIANA. The program offered to the public possibility to learn more about specific segments of work on museum material. And the response was great, particularly by kids. Realizing the lack of systematic approach in education of children and the need for systematically organized work with the aim to change current situation, DIANA Centre designed the project "Kids at Museum", which could help teachers in their work. This was designed as a pilot project that includes work with small groups of school children, from 8 to 9 years of age. The aim was to stimulate their interest in museum as an institution. Project consists of programs organized as workshops, which would enable an active, less formal interaction between kids and museum. Children should become permanent participants in museum life, if we want to change misconceived picture of museum as a passive institution. They could produce an object and with it go through all the processes which an object undergoes in a museum – learn about its safeguarding (storages), conservation (conservation workshop) and making copies. Finally, with our help, children would organize an exhibition – making invitations, posters, and exhibition designs. This would offer them possibility to experience such an event. Children can build a full and completely new picture of museum institutions by learning about the museum

as a complex entity (e.g. demystification of museum profession, learning how depots, documentation and administration function). It is also necessary to set a solid foundation for work of specialized departments in museums that are supposed to deal with this segment of education. Our goal is to represent a model, which could be applied in every museum institution, regardless of its specialty, and which will offer a good start for continuous work in educating children about museums. This would finally lead to creation of general strategy for education of both children and adults. We can also contribute to the creation of positive attitude towards culture, science, heritage, and artistic values, by getting children acquainted with museum and museum objects in dynamic and unconventional fashion. This will help children understand and recognize the significance of our cultural heritage in relation to other segments of life, as well as its place in world cultural heritage. Due to complex problems the project is dealing with, a whole set of activities has been developed to document its progress as precisely as possible. Before the beginning of the program a web cite should be posted. Keeping in mind that the project was intended both for the kids and for the adults, especially museum employees, the content of the presentation should be twofold. The part designed for the kids will enable the visitors to get some information regarding the muse-

um activities for the children and to access a series of features designed to bring museum closer to younger public. The other part of the presentation will be designed for museum employees and will offer some information about pedagogical methods used by teachers. This will also be the place where they can share their knowledge and experience with other colleagues and even get the latest info on this topic. The presentation will offer monitoring the progress of the project, with complete documentation, daily logs and personal remarks of assistants in the project, as well as of the kids participating in it.

Before and after the project, a survey identical at the beginning and at the end of the process will be conducted. Kids will be asked to answer questions on their comprehension of the museum. By comparing the results, we shall be able to formulate precise conclusions about the influence the project had on children's idea of a museum.

A daily log will be kept during the work, and it will contain the programs, degree of their realization, impressions of the kids and the assistants as well as the other information relevant to the completion of the project.

After project's completion, results could be used as a basis for creation of strategy for education of kids in museums, especially concerning project's applicability to all the museums.

Besides there is an opportunity of working with abandoned children and children with disabilities.

Existence and continuing development of the web site could initiate the creation of a central place for exchanging information and experience regarding this topic.

Finally the project could become a profitable activity. (Some European museums carry out similar activities and such workshops are organized as kindergartens, daycare, etc.)

Project will not reach its goal if it stays on the level of individual work with kids; therefore it should become a solid foundation for systematic education of children in museums. This would finally help bringing up new museum public, with developed awareness of protection of cultural heritage and understanding of museums and their activity and role.



...or with help of a father
...ili uz pomoć roditelja



drugačiju sliku muzejske ustanove.

Isto tako neophodno je postaviti i zdravu osnovu za temeljan rad specijalizovanih odeljenja u muzejima, koja bi se bavila ovim segmentom edukacije. Naš cilj je predstavljanje modela koji se može primeniti u svim muzejskim ustanovama, bez obzira na to kakvom delatnošću se bave, čime se pružila osnova za dalji rad na polju edukacije dece u muzejima, kao i pokrenula izrada opšte strategije novog načina edukacije ne samo dece, već i odraslih.

Takođe, upoznavanjem dece sa muzejem i muzealijama, na dinamičan i nekonvencionalan način, kroz igru, moguće je uticati na formiranje pozitivnog odnosa prema kulturi, nauci, baštini i umetničkim vrednostima. Ovim se stiče temelj na osnovu kog će deca moći da razumeju i prepoznaju značaj našeg kulturnog nasleđa u odnosu na sve ostale segmente života, kao i na njegovo mesto u odnosu na svetsku kulturnu baštinu.

Usled kompleksnosti problematike koju obuhvata projekat, razrađen je čitav niz aktivnosti sa ciljem da se što realnije dokumentuje njegov razvoj. Pre samog početka rada na programu, potrebno je izraditi veb sajt. Budući da je projekat istovremeno usmeren i ka deci i ka odraslima, odnosno zaposlenima u muzeju, sadržaj prezentacije mora biti dvojak. Postojaće deo posvećen deci, gde će posetioci moći da dobiju informacije koje su vezane za aktivnosti muzeja posebno namenjena deci, ali će sadržati i čitav niz sadržaja koji bi im približili muzej. Drugi deo prezentacije će biti namenjen muzejskim radnicima, koji će ovde naći korisne informacije koje se tiču pedagoškog rada, ali će biti i mesto na kome će razmeniti iskustva i znanja sa kolegama i eventualno dobiti najnovije informacije u vezi sa ovom temom. Na prezentaciji će se nalaziti i deo koji će pokrivati čitav tok projekta i na njemu će se naći sva dokumentacija, dnevnik rada i subjektivna iskustva saradnika na projektu, kao i same dece koja u njemu učestvuju. Na početku i na kraju projekta, u anketi, identičnoj na početku i na kraju rada, deca će odgovarati na niz pitanja o svom shvatanju muzeja. Na osnovu upoređenih rezultata dobićemo konkretnu informaciju o uticaju projekta na dečiji doživljaj muzeja.

Tokom rada će se voditi dnevnik u koji će se upisivati programi, stepen njihove realizacije, utisci dece, utisci saradnika, kao i sve ostale informacije relevantne za realizaciju projekta.

Nakon završetka rada na realizaciji projekta, rezultati se mogu iskoristiti kao osnova za stvaranje strategije edukacije dece u muzejima, čemu doprinosi i primenljivost projekta na sve muzeje.

aktivnosti. Činjenica da je britansko Ministarstvo prosvete sačinilo projekat "Museum and Gallery Education Programme", naglašava značaj ovog segmenta muzejske delatnosti.

Tokom svog razvoja, DIJANA – Centar za preventivnu zaštitu, izgradila je sistem edukacije koji podrazumeva aktivan pristup prema obrazovanju mladih stručnjaka u oblasti konzervacije, muzeologije, preventivne zaštite, ali i obrazovanju publike. Sa ciljem da privuče i obrazuje ne samo stručnu javnost, DIJANA je u 2002. godini po prvi put organizovala radionice (upoznavanje publike sa pojedinim procesima rada na muzejskom materijalu), koje su izazvale veliko interesovanje, a posebno dece. Uočavajući nedostatak sistematičnog pristupa u edukaciji dece i potrebu za sistematski organizovanim radom koji će uticati na promenu sadašnjeg stanja, DIJANA Centar je osmislio projekat nazvan "Deca u muzeju" koji bi trebalo da posluži kao osnova u pedagoškom radu.

U pitanju je probni projekat, koji obuhvata rad sa manjom grupom školske dece, uzrasta od 8 do 9 godina, sa ciljem podsticanja njihovog interesovanja za muzej kao instituciju. Projekat se sastoji od programa po sistemu radionica koji bi omogućili aktivan, manje formalan međusobni odnos dece i muzeja. Deca treba da postanu stalni učesnici u životu muzeja, kako bi se promenila slika muzeja kao pasivne institucije. Sa predmetom koji bi sami napravili prošli bi sve procese koje prolazi predmet u muzeju – upoznavanje sa načinom čuvanja umetnina (depo), njihovom zaštitom (načini konzervacije) i izradom kopija. Na kraju ovog programa oni sami, uz našu pomoć, organizovali bi izložbu – pravljenje pozivnica, plakata, osmišljavanje postavke i mogućnost da oseate atmosferu takvog događaja.

Kroz upoznavanje muzeja u celini (demistifikacija muzejskih profesija, rad depoa, dokumentacije, administracije) deca mogu da izgrade potpunu i



*International Museum Day... and children
Međunarodni dan muzeja... i deca*

Takođe, pruža se mogućnost za rad sa decom bez roditeljskog staranja i decom sa posebnim potrebama.

Postojanje i dalji razvoj Veb sajta može inicirati stvaranje centralnog mesta za razmenu informacija i iskustava u vezi sa ovom temom.

Konačno, projekat može postati profitabilna aktivnost. (Poput sličnih aktivnosti realizovanih u nekim evropskim muzejima, gde se radionice ovakvog tipa organizuju kao obdaništa, dnevni boravak i sl.)

Projekat će dostići svoj cilj ako ne ostane na nivou jednokratne akcije, već postane osnova za sistematsku edukaciju dece u muzejima, čime bi se pokrenulo formiranje nove muzejske publike, sa izgrađenom svešću o zaštiti kulturnog nasleđa i razumevanjem za muzeje i njihovu delatnost i ulogu.

SEMINARS

prepared by
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Referring to the conclusions accomplished during the seminar "How to go on" held in Kruševac in October 2001, YU NC ICOM, in collaboration with DIANA Centre for Preventive Conservation, organized, in 2002, at the Gallery of Frescoes, several seminars discussing actual problems of Yugoslav museology.

Problems of cultural properties safeguarding conditions, museums relations with the public, conditions of museums documentation and its development, reorganization process in institutions of protection (National Museum Belgrade as an example), as well as possibilities for improving general conditions of Serbian and Montenegrin museums were major topics of the seminars.

Foreign experts, whose experiences were valuable for our efforts to comply with contemporary museological trends, also took part in the seminars (France, Rumania, Slovenia, Makedonija).

Great number of participants, which positively surprised seminars organizers, as well as the energy of our colleagues shown in the seminar activities, confirms that such events should be organized regularly. Furthermore, it was obvious that museums workers were most willing to improve their area of work.

KEEPING CONDITIONS OF CULTURAL PROPERTY IN YUGOSLAVIA SEMINAR

The aim of the Seminar was to establish the state of the institutions which protect moveable cultural property and to pass conclusions and proposals, based on analysis of the current state, on how to improve conditions for safeguarding cultural property and define professional duties of conservators, as well as duties and tasks of safeguarding institutions and the obligations of the state and the founders in protecting cultural property.

Contributions of representatives indicated the conditions for keeping cultural property and conditions of conservation as main problems in the institutions:

Museum buildings

- The buildings are dilapidated and structurally unsound, subject to water leakage
- Poor electrical and water installations, lack of central heating
- Museum buildings are unsuited to museum purposes
- Fire protection systems, burglar alarms and flooding protection systems are not installed
- Local authorities' and other bodies' lack of care for the fate of cultural heritage sites
- The lapidaria are not covered

Storages – storing, keeping and maintaining cultural property

- Lack of storages or keeping in inadequate spaces
- Inadequate environmental conditions in storages, or exposure to the elements due to inadequate microclimatic conditions in many museums – constant destruction of objects
- Lack of instruments for monitoring environmental conditions – thermohygrographs
- Poor working conditions for experts and keeping

of objects (moisture, room walls not whitewashed, lack of heating and ventilation...)

- Storages lack technical equipment (cramped and overburdened, without adequate shelves, packaging...)
- Storages lack protection from fire, flooding, etc.
- The problem of desalination of objects kept in museums in the coastal part of the country

Displaying of cultural property

- Lack of permanent exhibitions (due to inadequate exhibition space)
- Outdated exhibitions
- Lack of basic exhibition equipment (display cases, panels, audio and video equipment, educational systems, etc.)



Guiding Seminar participants through the Gallery of Frescoes
Upoznavanje učesnika seminara sa Galerijom fresaka

- Impossibility to maintain adequate environmental conditions in exhibition rooms (objects are often exposed to outside temperatures or air pollution)
- Inadequate transportation, handling and the impossibility to apply modern transportation methods (lack of adequate means of transport, climate-controlled transportation cases, lack of adequate packaging etc)

Documentation on cultural property

- Lack of application of a joint museum documentation system
- Lack of basic documentation on cultural property
- Lack of basic documentation equipment (computers, photographic equipment...)

Conservation

- The majority of cultural property in museums have not been conserved (even some objects under the protection of the UNESCO are not exhibited since they have not been conserved).
- Many museums do not have their own conservation workshops
- The conservation treatments is most often intermittent, rather than continued, systematic and preventive
- Impossibility to apply basic methods of preventive conservation treatments of cultural property
- Impossibility to apply certain methods of conservation
- Lack of professionally trained conservators in museums for important groups of cultural property (paper, mosaics, archeological wood, photographs...)
- Conservation is sometimes performed by non-experts
- Lack of expert control over performed conservation tasks

- Lack of professional education and disorganization of expert training in the country, as well as impossibility to improve and specialise in national and foreign institutions
- Lack of equipment in conservation laboratories and poor working conditions
- Lack of funds for the work of conservation workshops
- Lack of understanding on the part of museum management for the work and needs of conservation workshops, frequent lack of understanding on the part of curators for obligatory conservation procedures

It was also shown that almost no museum in Yugoslavia fulfilled prescribed conditions for keeping cultural property – according to criteria for the normal functioning of museums. Still, the problem of creating adequate conditions for safeguarding objects, for example in workshop storages, can be successfully solved (as is demonstrated by the positive experiences of the Jewish Historical Museum).

As for conditions of keeping cultural property, it was concluded that the present situation in our museology has reached a critical point. This is certainly a consequence of long-lasting poverty and isolation from the world, but also of the lack of organised care of the Government, of the founders and of society as a whole for providing conditions for safeguarding cultural property.

It was, however, noted that a part of responsibility lies with museum experts themselves, since they had not adapted their activities in time to the development of museology and to the new role of museums in society, as well as for the lack of strategic plans of developing a system of preventive conservation in our country.

Suggestions for improving conditions for safeguarding cultural property

- Professional duties of conservators
- Setting priorities and creating programmes of repairing/adapting buildings used by institutions of protection
- Organising the keeping of materials in storages according to types of materials
- Organising permanent professional seminars, conferences and exchanges of experiences (on the transportation of cultural property, documentation, health protection, inadequate conservation treatments...)
- Creating professional guidelines in the field of preventive conservation
- Setting measures for protection of health of conservators (analysis of harmful materials that conservators work with, organising regular health check-ups for conservators, insisting on the importance of health and pension benefits)
- Organising professional education of conservators
- Organising supplying with highest quality and reliable equipment and materials for work, from a single central place
- Founding a Section for safeguarding moveable cultural property as part of the Serbian Society of Conservators

Duties and tasks of conservation institutions

Development of a strategy of preventive conservation within museums, through permanent care of cultural property, which involves:

- Reorganising cultural institutions and adapting them to the new conception and social role of museums in today's world

SEMINARI

pripedile

Vesna Živković

Zvezdana Popović

U skladu sa zaključcima donetim na seminaru "Kako dalje", održanom u Kruševcu, oktobra 2001. godine, Jugoslovenski nacionalni komitet IKOM-a, je, u saradnji sa DIJANA Centrom za preventivnu zaštitu, tokom 2002. godine, u Galeriji fresaka organizovao niz seminara posvećenih aktuelnim problemima jugoslovenske muzeologije.

Na seminarima su razmatrani problemi uslova čuvanja kulturnih dobara, odnosi muzeja prema javnosti i publici, stanje i pravci razvoja muzejske dokumentacije, proces reorganizacija u ustanovama zaštite (primer Narodnog muzeja), kao i mogućnosti poboljšanja opšteg stanja u kome se muzeji Srbije i Crne gore nalaze.

U radu seminara učestvovali su i stručnjaci iz inostranstva (Francuska, Rumunija, Slovenija, Makedonija), čija iskustva su nam dragocena u naporima za uključivanje u savremene muzeološke tokove.

Veliki broj učesnika, koji je na svim seminarima prevazišao očekivanja organizatora, kao i elan sa kojim su kolege učestvovala u radu, govori o potrebi da se slični skupovi organizuju redovno. Pokazalo se i da su muzealci spremni da ulože maksimalne napore za poboljšanje struke.

Seminar "Uslovi čuvanja kulturnih dobara u muzejima Jugoslavije"

Cilj Seminara je bio da se ustanovi stanje u kome se nalaze ustanove zaštite pokretnih kulturnih dobara i da se na osnovu analize postojećeg stanja donesu zaključci i predlozi o načinu poboljšanja uslova zaštite kulturnih dobara i definišu profesionalne obaveze konzervatora, obaveze i zadaci ustanova zaštite i obaveze države i osnivača u zaštiti kulturnih dobara.

Iz izlaganja predstavnika pokazalo se da su glavni problemi u institucijama uslovi čuvanja kulturnih dobara i uslovi konzervacije:

Muzejske zgrade

- Zgrade su dotrajale i narušene u konstruktivnom smislu, sa problemom prokišnjavanja i vlage
- Loše električne i vodovodne instalacije, nedostatak centralnog grejanja
- Muzejske zgrade ne odgovaraju muzejskim namenama.
- Nisu instalirani protivpožarni sistemi, sistemi zaštite od krađa i od poplava
- Nebriga lokalnih vlasti i nadležnih organa za sudbinu ambijentalnih celina kulturnih dobara
- Lapidarijumi nisu natkriveni
- Depoi - smeštaj, čuvanje i održavanje kulturnih dobara
- Npostojanje depoa ili smeštanje u neodgovarajuće prostore
- Neodgovarajuća mikroklima u depoima ili je u režimu spoljne klime zbog neodgovarajućih mikroklimatskih uslova mnogi muzejski - konstantno propadanje premeta
- Nedostatak instrumenata za merenje mikroklimatne termohigrografa
- Loši uslovi za rad stručnjaka i čuvanje predmeta (vlaga, neokrećene prostorije, bez grejanja, ventilacije...)
- Prostor depoa tehnički neopremljeni (skučen i prenatrpan, bez odgovarajućih policia, ambalaže...)
- Depoi bez zaštite od požara, poplava i dr.
- Problem eliminisanja soli u muzejima na moru

Izlaganje kulturnih dobara

- Nedostatak stalnih postavki (zbog nedovoljnog izložbenog prostora)
- Zastarele postavke
- Nedostatak osnovne opreme za izložbe (vitrine, panoji, audio i video oprema, edukativni sistemi i dr.)
- Nemogućnost da se održavaju mikroklimatski uslovi u izložbenim prostorima (predmeti su često u režimu spoljnih temperatura ili izloženi aerzagadenju)
- Neodgovarajući transport, manipulacija i nemogućnost primene savremenih uslova transporta (nedostatak odgovarajućih prevoznih sredstava, sanduka za transport sa mikroklimom, nedostatak odgovarajuće ambalaže i dr.)
- Dokumentacija o kulturnim dobrima
- Neprimenjivanje jedinstvenog muzejskog dokumentacionog sistema
- Nedostaje osnovna dokumentacija o kulturnim dobrima
- Nedostatak osnovne opreme za dokumentaciju (kompiuteri, fotooprema...)

Konzervacija

- Najveći deo kulturnih dobara u muzejima nije konzerviran (čak ni neki objekti pod zaštitom UNESCOa nisu izloženi, jer nisu konzervirani)
- Mnogi muzeji nemaju svoje konzervatorske radionice
- Često se sprovodi samo povremena konzervacija, ne kontinuirana, sistem-

atska i preventivna

- Nemogućnost primene osnovnih metoda preventivnih konzervatorskih tretmana kulturnih dobara
- Nemogućnost primene nekih metoda konzervacije
- Nedostatak profesionalno obučeni konzervatora u muzejima za važne grupe kulturnih dobara (papir, mozaik, arheološko drvo, fotografija...)
- Konzervaciju rade i nedovoljno stručna lica
- Nedostatak stručne kontrole nad obavljenim konzervatorskim poslovima
- Nedostatak profesionalnog obrazovanja i neorganizovanost stručne obuke u zemlji i nemogućnost usavršavanja i specijalizacija u domaćim i stranim institucijama
- Neopremljenost konzervatorskih laboratorija i loši uslovi za rad
- Nedovoljan priliv sredstava za rad konzervatorskih radionica
- Nedovoljno razumevanje rukovodećeg kadra za rad i potrebe konzervatorskih radionica, često nerazumevanje kustosa za obavezan konzervatorski postupak

Pokazalo se i da skoro nijedan muzej u Jugoslaviji ne ispunjava propisane uslove čuvanja kulturnih dobara - prema kriterijumima za normalno funkcionisanje muzejske delatnosti. Ali i da se problem stvaranja pogodnih uslova čuvanja na primer u depoima, može uspešno rešiti (pozitivno iskustvo Jevrejsko-istorijskog muzeja).

Kada je reč o uslovima čuvanja kulturnih dobara, zaključeno je da sadašnja situacija u našoj muzeologiji dostigla kritičnu tačku. To je svakako posledica dugogodišnjeg siromaštva i zatvaranja prema svetu, ali i odsustva organizovane brige Vlade, osnivača i društva, za bezbednost uslova čuvanja kulturnih dobara.

Konstatovano je međutim da deo odgovornosti snose i sami muzealci zbog neblagovremenog prilagođavanja svojih delatnosti i aktivnosti sadašnjim tokovima razvoja muzeologije i novoj ulozi muzeja u društvu, kao i zbog nepostojanja strateških planova razrade sistema preventivne zaštite kod nas.

Predlozi za poboljšavanje uslova zaštite kulturnih dobara

Profesionalne obaveze konzervatora

- Utvrđivanje prioriteta i izrada programa sanacije/adaptacije zgrada ustanova zaštite
- Organizovanje smeštaja materijala u depoima prema vrstama materijala
- Organizovanje stalnih stručnih seminara, savetovanja i razmene iskustava (o transportu kulturnih dobara, dokumentaciji, zaštiti zdravlja, o neadekvatnim konzervatorskim tretmanima...)
- Izrada stručnih upustava u oblasti preventivne zaštite
- Utvrđivanje mera za zaštitu zdravlja konzervatora (analiza štetnih materija sa kojima konzervatori rade, organizovanje redovnih zdravstvenih kontrola konzervatora, insistiranje na neophodnosti beneficiranog radnog staža).
- Organizovanje stručne edukacije kadrova u konzervaciji
- Organizovanje snabdevanja najkvalitetnijom i proverenom opremom i materijalima za rad, iz jednog centralnog mesta
- Osnivanje Sekcije za zaštitu pokretnih kulturnih dobara, u okviru Društva konzervatora Srbije

Obaveze i zadaci ustanova zaštite

- Razrađivanje strategije preventivne zaštite u okviru muzeja, kroz stalnu brigu o kulturnim dobrima, što podrazumeva:



Seminar "Museums and the Public"
Seminar "Muzeji i publika"

- Creating adequate conditions for the safeguarding of cultural property
- determining the causes of destruction, stopping and slowing down processes of deterioration
- Implementing active conservation by applying modern non-destructive conservation treatments
- Creating a plan of preservation of cultural property in emergency situations (disasters, wars or civilian conflicts)
- Professional and efficient performance of conservation activities, eliminating carelessness
- Development of a strategy for the collecting cultural property, setting the status and evaluation of cultural property and collections, creation of a general register and documentation on cultural property, setting general standards
- Inclusion of all people employed in preservation of cultural heritage (according to their functions and responsibilities) in the application of preventive conservation
- Organising professional seminars and exchanges of experiences at home and abroad
- Constant "pressure" against state bodies, appropriate Government institutions and the media to ensure adequate care for cultural property and the stressing of their importance for the development of society.

Obligations of the state and founders in the preservation of cultural property

- An Act on cultural property should clearly regulate the obligations of the Government, the founders and local authorities regarding the keeping and financing the preservation of cultural property.
- Demand that relevant government bodies should respect existing legislation relating to the preservation of cultural property, and fully implement all the foreseen measures
- Insist that the Ministry of Culture should take an active stance in monitoring the state and situation in preventive conservation; inform the Ministry regularly about problems and activities in this field.
- Maintain constant contact between relevant professional services from the Ministry of Culture and museums (as well as other conservation institutions).
- Form expert committees at the Ministry of Culture (these must include conservators and curators), which would examine in detail the state in conservation institutions.
- Create a project, with clearly defined priorities and a global strategy of the reorganisation of the preservation of cultural property and conservation institutions.
- Form a commission at the Ministry of Culture to (independently or in conjunction with the State Revision Commission at the Ministry of Construction) authorise projects aiming to assign/adapt objects to be used to safeguard cultural heritage; the commission would be made up of experts from the field of preservation of cultural property.
- Cooperate with the Ministry of Culture on creating a Register of stolen cultural property as soon as possible; translate it into all major languages and forward it through Interpol to police forces around the world; create a permanent and regularly updated Internet site for the Register
- Cooperate with the Ministry of Culture on renewing the proposal of forming a special service at the Ministry of the Interior to deal with the problem of theft of cultural property
- Cooperate with the Ministry of Culture to legislate that a certain percentage of lottery receipts should be channelled to protect cultural heritage

- Passage of legislation to regulate the separation of Museums operating as part of cultural centres and workers' education centres, if they fulfil the condition of owning a collection.

The participants of the conference suggested the following activities, in accordance with European recommendations (European Preventive Conservation Strategy Project, ICROM, 2001):

- Invite the Ministries of Culture of Serbia and Montenegro to form a group of experts to create a permanent charter which would be the basis of a future Convention on preventive conservation in Serbia and Montenegro.
- Develop a strategy of preventive conservation to be adopted by the Ministries of Culture of Serbia and Montenegro, as well as Ministries from other countries in the region.
- Promote a general concept of cultural property safeguarding, which should involve active participation of politicians, professionals and the public, in order to develop sense of responsibility for cultural property.
- Make it easier to establish educational programmes and educational materials based on existing sources.
- Develop recommendations for planning museum strategy, which would include preventive conservation, based on available models and experiences.
- Provide access to the Internet according to criteria which apply to European museums.
- Create a network of institutions which would be tasked with collecting and disseminating information on preventive conservation, including existing organisations (such as national museological associations, ICOM, the Preventive Conservation Workgroup of the ICOM International Committee of Conservators, ICCROM)
- Share experiences with other institutions about initiatives to sensitise the media and the public and increase efforts in these areas.

SEMINAR "MUSEUMS AND THE PUBLIC"

Lectures

The Seminar opened lectures held by guests from the Direction of Museums of France – Paris, Marie France Noel and Sylvie Midali, who stressed France's planned cultural policy towards museums, thanks to which work with the public is stimulated to a great extent, both on the local and the national levels. In the lecture entitled "Museums and national/regional identity", Marie France Noel stressed the need to safeguard national identity, which the museum fulfils by keeping its own identity. Sylvie Midali also spoke about the policy of French museums in working with the public. Simonida Mijlković, whose project of creative workshops and exhibitions aimed at people with special needs received European awards, related the valuable experiences of Macedonian museums. The common opinion was to organise a meeting with our Macedonian colleagues, whose experience in educational programmes should be related to our museums. Olivera Starčević from the Museum of the City of Belgrade related her experiences in developing museum education in museums in Munich and pointed out the importance of their institutionalisation at the national level.

Presentation of programmes realised by museums



*Seminar "Museums and the Public"
Seminar "Muzeji i publika"*

Programmes realised by museums were presented under the working title "Programmes you are proud of":

- Discussion towards the necessity of creating well-planned educational programmes, in co-operation with experts outside the basic field of activity, with educators, psychologists, artists
- It is showed that all museums accept new levels of presentation and the real necessity of professional approach in building image and visual identity in order to increase visitor numbers.

Presentation of new projects

The presentation of new projects was organised through the "New ideas, new projects" thematic slot:

- Discussion about permanent museum exhibitions adapted to new ways of presentation
- Discussion about the potentials of cultural complexes
- Discussion about the possibilities of interactive presentation of educational programmes for children
- The need to provide conditions for persons with special needs is stressed
- Discussion about the need to regulate longer museum working hours with the public and the work of museum shops and cafeterias
- A presentation of members of a non-governmental organisation (Group 484) which co-operates, in cultural heritage programmes, with endangered groups of population
- The Association of Turismologists of Serbia presented the results of European Heritage Day. Thus our country for the first time participated with other European countries in marking European Heritage Days in late September of each year

Work in workshops

Workshop A – Dialogue with the media

The aim of the workshop was to discuss, in cooperation with editors and journalists of culture sections:

- Existing relationship between the media and museums
- Obstacles in communication with the media
- Improving the cooperation of museums and the media
- Museums attractiveness as a topic for the media
- Possibilities of presenting programmes of museums in Serbia (outside of Belgrade)
- Development and adoption of basic principles of forming all kinds of information for different media categories (TV, daily press, specialised magazines, internet presentations etc).

- Reorganizacija u ustanovama kulture i prilagođavanje novoj koncepciji i društvenoj ulozi muzeja danas u svetu
 - Stvaranje pogodnih uslova za čuvanje kulturnih dobara
 - Utvrđivanje uzroka destrukcije, zaustavljanje i usporavanje procesa propadanja,
 - Sprovođenje aktivne konzervacije kroz primenu savremenih nedestruktivnih konzervatorskih tretmana
 - Izrada plana zaštite kulturnih dobara u vanrednim situacijama (elementarne nepogode, ratni ili civilni sukobi)
 - Profesionalno i efikasno obavljanje delatnosti zaštite, eliminisanje nebrige i nemara
 - Razrada strategije za prikupljanje kulturnih dobara, određivanje statusa i procene kulturnih dobara i kolekcija, izrada generalne registracije i dokumentacije kulturnih dobara; uspostavljanje opštih standarda
 - Uključivanje svih zaposlenih na poslovima zaštite kulturnog nasleđa (shodno njihovim funkcijama i odgovornostima), u primenu preventivne zaštite
 - Organizovanje stručnih seminara, razmene iskustava u zemlji i inostranstvu
 - Specijalizacije i obuka stručnjaka iz oblasti preventivne zaštite
 - Stalni "pritisak" na državne organe, odgovorne institucije Vlade i sredstva informisanja da se obezbedi adekvatna briga o kulturnim dobrima i isticanje njihovog značaja za razvoj društva.
- Obaveze države i osnivača u zaštiti kulturnih dobara
- Zakonom o kulturnim dobrima jasno regulisati obaveze Vlade, osnivača i lokalnih vlasti koje se tiču čuvanja i finansiranja zaštite kulturnih dobara
 - Zahtevati od nadležnih državnih organa da poštuju postojeću zakonsku regulativu iz oblasti zaštite kulturnih dobara i da dosledno sprovode sve predviđene mere
 - Insistirati na aktivnom stavu Ministarstva kulture u praćenju stanja i situacije u preventivnoj zaštiti; redovno informisati Ministarstvo o problemima i aktivnostima iz ove oblasti.
 - Održavati stalni kontakt između nadležnih stručnih službi Ministarstva kulture i muzeja (i drugih institucijama zaštite)
 - Formirati stručne komisije Ministarstva kulture (obavezno uključiti konzervatore i kustose), koje bi detaljno ispitale stanje u ustanovama zaštite.
 - Izraditi projekat sa jasno određenim prioritetima i globalnom strategijom reorganizacije zaštite kulturnih dobara i ustanova zaštite.
 - Formirati Komisiju pri Ministarstvu kulture, (koja bi samostalno ili sa Državnom revizionom komisijom pri Ministarstvu građevina) davala saglasnost za idejne projekte o dodeljivanju/adaptacijama objekata za namene zaštite kulturnog nasleđa; komisiju bi činili eksperti iz oblasti zaštite kulturnih dobara
 - Sa Ministarstvom kulture što pre izraditi Registar ukrađenih kulturnih dobara, prevesti na sve svetske jezike i preko Interpola dostaviti policijama u svetu; uraditi stalnu i redovno ažuriranu Internet prezentacija tog registra
 - Sa Ministarstvom kulture obnoviti predlog za formiranje specijalizovane službe pri MUP-u, koja bi se bavila problemom krađe kulturnih dobara
 - Regulisati otkup vrednih i skupih kulturnih dobara
 - Sa Ministarstvom kulture pokrenuti inicijativu određeni procenat od dobiti od igara na sreću usmeri na zaštitu kulturnog nasleđa
 - Donošenje propisa kojim bi se regulisalo izdavanje Muzeja koji su u sastavu kulturnih centara i radničkih univerziteta, u posebne ustanove, ukoliko ispunjavaju uslov – posedovanje zbirke.
- Učesnici skupa su predložili sledeće aktivnosti, u skladu sa preporukama na

evropskom nivou (European Preventive Conservation Strategy Project, ICOM, 2001):

Pozvati Ministarstva kulture Srbije i Crne Gore da formiraju grupu eksperata za stvaranje trajne povelje, koja bi činila osnovu buduće Konvencije preventivne zaštite u Srbiji i Crnoj Gori.

Razviti strategiju preventivne zaštite koju treba da usvoje Ministarstva kulture Srbije i Crne Gore, ali i iz zemalja regiona.

Promovisati opšti koncept zaštite kulturnih dobara, u koji treba aktivno da se uključe političari, profesionalci i javnost, kako bi se razvila odgovornost za kulturna dobra.

Olakšati etabliranje obrazovnih programa i edukativnog materijala baziranih na postojećim izvorima.

Razviti preporuke za planiranje strategije muzeja, koje uključuju preventivnu zaštitu, na osnovu raspoloživih modela i iskustva.

Omogućiti pristup Internetu po istim kriterijumima koji važe za muzeje u Evropi. Stvoriti mrežu institucija čija će obaveza biti da sakupljaju i šire informacije o preventivnoj zaštiti, uključujući postojeće organizacije (kao što su nacionalna strukovna muzeolška udruženja, ICOM, Radna grupa za preventivnu zaštitu Internacionalnog konzervatorskog komiteta ICOM-a, ICCROM-a).

Podeliti iskustva sa drugim institucijama o inicijativama za animiranje medija i javnosti i pojačati te aktivnosti.

SEMINAR "MUZEJI I PUBLIKA"

Predavanja

Predstavnice Direkcije muzeja Francuske – Pariz, Mari Frans Noel i Silvi Midali ukazale su na osmišljenu kulturnu politiku Francuske države u odnosu na muzeje, kojom se stimuliše rad sa publikom, kako na lokalnom, tako i na opštem planu. Mari Frans Noel je istakla potrebu očuvanja nacionalnog identiteta, koje muzeji ostvaruju očuvanjem sopstvenog identiteta, dok je Silvi Midali govorila o načinu rada francuskih muzeja sa publikom.

Iskustva Muzeja Makedonije prenela je Simonida Miljković, čiji je projekat kreativnih radionica i izložbi namenjenih osobama sa posebnim potrebama nagrađivan na evropskom nivou. Zajednički je stav da se organizuje susret sa kolegama iz Makedonije, čije iskustvo na planu edukativnih programa treba preneti i u naše muzeje.

Olivera Starčević iz Muzeja grada Beograda prenela je svoja iskustva o razvoju muzejske edukacije u minhenskim muzejima i ukazala na značaj njihove institucionalizacije na nacionalnom nivou.

Prezentacija ostvarenih programa

Realizovani programi u muzejima su predstavljeni kroz tematski blok, pod radnim naslovom "Programi na koje ste ponosni":

- Diskutovano je o potrebi kreiranja dobro osmišljenih edukativnih programa, u saradnji sa stručnjacima van osnovne delatnosti – sa pedagogima, psiholozima, umetnicima...

- Zaključeno je da svi muzeji prihvataju nove nivoe prezentacije i realnu nužnost profesionalnog nastupa u izgradnji imidža i vizuelnog identiteta, kako bi se ostvarila veća posećenost

Prezentacija novih projekata

Prezentacija novih projekata odvijala se kroz tematski blok "Nove ideje, novi projekti":

- Predstavljene su stalne muzejske postavke, prilagođene novim vidovima prezentacije

- Ukazano je na potencijale kulturnih kompleksa

- Ukazano je na mogućnosti interaktivne prezentacije edukativnih programa za decu

- Istaknute su potrebe obezbeđivanja uslova za osobe sa posebnim potrebama

- Istaknuta je potreba regulisanja dužeg radnog vremena muzeja sa publikom i rada muzejskih prodavnica i kafeterija

- Predstavili su se članovi nevladine organizacije (Grupa 484), koja kroz programe o kulturnom nasleđu saraduje sa ugroženim grupama stanovništva.

- Udruženje turizmologa Srbije predstavilo je rezultate organizovanja Dana evropske baštine, čime se naša zemlja po prvi put uključila u krug evropskih zemalja koje krajem septembra svake godine obeležavaju Dane evropske baštine.

Rad u radionicama

Radionica A – Dijalog sa medijima

Cilj ove radionice je bio da, u saradnji sa urednicima i novinarima kulturnih rubrika, razmotri:

- Postojeći odnos medija i muzeja



*Different cultures brought together
Dociir različitih kultura*



*Seminar participants at work
Učesnici seminara u toku rada*

- Presentation of various kinds of media promotions
- Comments and discussions about the existing museum programme promotions
- Development of an "ideal" model of museum programme promotions
- Possibilities of maintaining contacts, agreement on closer cooperation with journalists, suggestions for follow-up meetings

Links between museums and the media

At the very beginning it became obvious that the two professions, both working with the same aim, did not understand each other: museums need the media to reach the public – the essence of a media approach is to attract the public, while high-quality, content-rich museum programmes can be useful for media to capture the very same public.

Journalists' observations

- The importance of local and state media was defined, as was the importance of personal contacts with representatives of all profiles of media. Very few museums have personal contacts with journalists.
- Museum experts are not organised: in museums, it is not known who is responsible for which action or activity, journalists often do not know whom to address if they want to make a feature or interview; PR services at museums do not have collected and organized information i.e. prepared for journalists
- Museums are not familiar with the nature of media development and the way media function – dailies, newsrooms, weeklies, culture sections in newspapers... – they all have different approaches to cultural events. Museums must know who is who in the media, on TV, who people from newsrooms are, who the editors are, who the critics are, who writes larger reviews, who prepares special features and museum features
- In the same way that the media must follow the development of museology, museums must follow developments in the media. Museums should develop educational programmes about the development of museology – the media must follow the development of museology, and, vice versa, curators must follow developments in the media
- Museum staff are inactive with regard to the media – Museum experts must make more sustained efforts in getting the media's and public's interest
- Lack of a planned advertising and PR programme and a lack of proper museum PR personnel, who could give correct information, and prepare adequate programmes for journalists
- Every curator sometimes has to be a PR officer and present information about his area of work to

media

- A friendly relationship between museum workers and journalists is necessary
- It is necessary to have regular contacts with journalists, not only to the exhibition opening
- Museums should always have various information prepared for journalists, from short to detailed ones
- It was concluded that museums in the interior should firstly activate the participation of the media and publics in their own communities, since museums should first play their social role in their own community
- Museums in the interior must find ways of enhancing their contacts with the media in Belgrade

(contact with central museum – PR service, address book, correspondents etc.). It was shown that museums in the interior, which actively aroused the interest of local media, also managed to attract the interest of media in the capital and in other major cities (Prijeopolje Museum).

- Museums often share the director's attitude towards media, instead that every employee works on better museum presentation to the public
- Museums must define the way in which their activities should be presented to the media

Museums' observations

- Local media are not active enough and are not interested in culture
- Media are often not interested even in exclusive events
- There are no specialised journalists
- Museums expressed their need for better, wider, higher-quality and wider representation of their work in the media and for the inclusion of museology into the media's planning of programmes – permanent features on TV about the state of cultural treasures and conditions of work in museums.
- Need for support from the Ministry of Culture and Public Information – The Ministry of Culture must influence the media's programme policy, and expand and determine space which should be left to museums in media
- A good journalist does not make only the news, a journalist should also be creative and the museum's task is to incite them to be creative
- It was suggested to organise a joint conference entitled "Museum PR and the media", which would establish common criteria for co-operation (common approach, media address book, help of the Ministry of Culture in establishing contacts with media editors...).
- Media campaigns: museums should create attractive actions and the media must help in finding sponsors for reconstructions and activities.

What museums must do to attract public?

The general conclusion – everything must start from museum programmes and the way that they are presented – problem is the way in which museums present their cultural policy and programmes to attract media and public. A museum must have a clear strategy: who it is communicating with and how it is communicating and must offer well-thought-out programmes, which will always find ways of being interesting to the media.

- Create interesting programmes that are understood by everybody. It is recommended to start with

- what is interesting – one can often introduce more serious programmes and contents through commercial programmes
- Contact with children's and entertainment programmes is lacking – it is necessary to create museum programmes for this type of feature, for example quizzes
- A visit to the museum must offer an experience, intrigue feelings and awaken emotions
- A museum event must offer something unexpected – factor of surprise
- Cultural events have to be made into interesting social events
- Exclusive fashion shows (jewellery, etc) should take place in museum spaces, which could lead to the people from media generally

Workshop B – Museums – sources of knowledge (attended by guests from France)

- It was noted that a number of our museums cannot meet basic requirements of modern museology.
- Presentation of strategic development projects of French museums (they, in some respects, correspond to strategic development projects under preparation in certain museums in our country)
- Presentation of the analysis of immediate surroundings, which sets out the conditions under which certain programmes and projects are adjusted to suit the public. This program is survey-based and analyses the museum's position in the local community and the natural and societal surroundings, its relations with its existing public, the inflow of new, expected public, as well as the museum's relations with the wider environment
- It was agreed to establish institutional co-operation with the Ministry of Education and Sport of the Republic of Serbia with the aim of educating teachers, introducing compulsory visits to museums and the inclusion of students in museum education programmes
- Curators-educators will work on preparing relevant programmes and publishing museums plans, brochures, workbooks and catalogues intended for students and teachers
- There was emphasized the problem of lack of technical equipment of educational services and the need for insisting on quality teamwork with curators in all phases in order to apply the educational role of museums in society in the best possible way

Workshop C – Museums – sources of free creativity

- Participants experienced a possible creative workshop, and then went on to agree on a theoretical concept of a workshop in a museum
- Creation of a miniature structural scheme of a possible programme, which contains an analysis of the current situation and the reasons, the desired state and defined aims, set principles and methods of work and target group.
- Individual planning of a possible workshop according to the set scheme.

CONCLUSION

The following activities were agreed on:

1. The lectures of all participants and the wider summaries of work in the Workshops will be published and sent to participants.
2. The relevant parts of the material we received from our colleagues of the Direction of Museums of France will be translated and will form an integral part of the published material from the Seminar.

- Prepreke u komunikaciji muzeja sa medijima
- Mogućnosti poboljšanja saradnje muzeja i medija
- Atraktivnost muzeja kao medijska tema
- Mogućnosti prezentacije programa muzeja u Srbiji (izvan Beograda)
- Razradu i usvajanje osnovnih principa oblikovanja svih vrsta informacija za različite medijske kategorije (TV, dnevna štampa, stručni časopisi, internet prezentacije i sl.)
- Različite vidove medijskih promocija
- Postojeće promocije muzejskih programa
- Razradu "idealnog" modela promocija muzejskih programa
- Mogućnost ostvarivanje kontakata, ugovaranja bliže saradnje sa novinarima, predloge za sledeće susrete

Veze muzeja i medija

Ukazano je na uzajamno nerazumevanje dve profesije, koje imaju isti cilj – privući publiku.

Muzejima su potrebni mediji da bi došli do publike – suština nastupa u medijima je privlačenje publike, a kvalitetni i sadržajni muzejski programi mogu da koriste medijima, da bi osvojili tu istu publiku.

Zapažanja novinara

–Definisan je značaj lokalnih i državnih medija, kao i važnost ličnih kontakata sa predstavnicima medija svih profila. Vrlo mali broj muzeja ima lične kontakte sa novinarima

–Ukazano je na neorganizovanost stručnjaka u muzejima – u muzejima se ne zna ko je odgovoran za koju akciju ili delatnost; novinar često ne zna kome da se obrati, ako hoće da napravi emisiju ili razgovor; PR službe u muzejima nemaju sabrane, organizovane informacije tj. pripremljene za medije

–Istaknuto je da muzeji ne poznaju prirodu razvoja medija i način funkcionisanja medija –dnevni listovi, informativne redakcije, nedeljnici, kulturne rubrike... – svi oni imaju drugačiji pristup kulturološkom događaju – muzeji moraju da znaju ko je ko u medijima, ko je iz informativne redakcije, ko su urednici, kritičari, ko daje šire prikaze, ko pravi posebne emisije, emisije o muzejima...



Exchange of museums' publications

–U muzejima treba razviti edukativne programe o razvoju muzeologije – mediji treba da prate razvoj muzeologije, i obrnuto, kustosi treba da prate razvoj medija.

–Ukazano je na neaktivnost muzealaca prema medijima – stručnjaci iz muzeja moraju više i upornije da se angažuju oko animiranja medija i javnosti

–Ukazano je na nepostojanje osmišljenog marketing i PR programa i na nedostatak pravih osoba na mestu PR menadžera u muzejima, koje će dati prava obaveštenja i pripremiti adekvatne programe za novinare

–Svaki kustos iz muzeja mora ponekad da bude i PR i da prezentuje medijima potrebne podatke iz svoje oblasti

–Potrebno je negovati prijateljski odnos između muzejskih radnika i novinara

–Potrebno je redovno kontaktirati sa novinarima, ne samo kada je otvaranje izložbe

–Potrebno je uvek imati spremne informacije za novinare u više varijanti, od kratke informacije do onih opširnijih

–Zaključeno je da bi muzeji u unutrašnjosti morali najpre da se aktiviraju na učešću lokalnih medija i publike u svojoj sredini, jer muzeji svoju društvenu ulogu u javnom životu treba prvo da odigraju u svom okruženju

–Istaknuto je da muzeji u unutrašnjosti moraju da nađu načina da pojačaju i svoje kontakte sa medijima u Beogradu (kontakt sa matičnom muzejskom kućom – služba PR, adresar, preko dopisnika i dr.) Pokazalo se da su muzeji u unutrašnjosti, koji su imali aktivnu ulogu u animiranju lokalnih medija, uspeli da animiraju i medije iz prestonice i drugih većih gradova (Muzeji u Prijepolju).

–Muzeji često imaju stav prema medijima koji ima direktor muzeja, umesto da svi zaposleni rade na što boljem predstavljanju što široj javnosti

–Muzeji moraju da definišu način na koji treba da predstavljaju svoje aktivnosti u medijima

Zapažanja muzeja

–Lokalni mediji nisu dovoljno aktivni i ne pokazuju dovoljno interesovanja

–Mediji su često nezainteresovani čak i za ekskluzivne događaje u muzejima

–Nema specijalizovanih novinara

–Muzeji su izrazili potrebu da njihov rad bude bolje, kvalitetnije i više zastupljen u medijima, i da se muzeološke teme uključe u programsko planiranje medijskih kuća – stalne emisije na TV o stanju kulturnih dobara i uslovima rada u muzejima

–Istaknuta je potreba za podrškom Ministarstva kulture i javnog informisanja – Ministarstvo kulture mora da utiče na programsku politiku informativnih kuća, i proširiti i odrediti koliki se prostor mora ostaviti muzejima u medijima

–Istaknuta je potreba da novinar ne pravi samo informaciju – treba da bude kreativan, a podsticanje na kreativnost novinara je stvar muzeja

–Predloženo da se organizuje zajednički skup "Muzejski PR i mediji", na kome će se uspostaviti jedinstveni kriterijume saradnje (objedinjen nastup muzeja, adresar medija, pomoć ministarstva kulture u ostvarivanju kontakata muzeja sa urednicima medija...).

–Medijske kampanje: muzeji treba osmisle atraktivne akcije, a mediji treba da im posvete pažnju, kako bi se privukli sponzori za rekonstrukcije i aktivnosti

Šta muzeji treba da rade da privuku publiku

Opšti zaključak – sve počinje muzejskim programima i načinom njihove prezentacije – problem je u načinu na koji muzeji prezentiraju svoju kulturnu politiku i sadržaje, da bi privukli medije i javnost. Muzej mora da ima jasnu strategiju – kome se obraća i kako obraća,

i treba da ponudi dobro osmišljene programe, kojima će uvek naći načina da zainteresuju medije.

–Potrebno je praviti zanimljive programe, koje svi razumeju. Preporučuje se da se počne od onoga što je zanimljivo – često se preko komercijalnih sadržaja može plasirati ozbiljniji program i sadržaj .

–Istaknuto je da nedostaje kontakt sa dečijim i zabavnim redakcijama – potrebno je osmisliti muzejske programe za ovu vrstu emisija, na primer kviz

–Poseta muzeju mora da postane doživljaj, da probudi emocije

–Muzejski događaj mora da pruži nešto neočekivano – faktor iznenađenja

–Od kulturnih događaja treba praviti interesantne društvene događaje, hepeninge

–Ekskluzivne revije (nakit i sl.) treba da se odigravaju u muzejskim prostorima, što bi dovelo ljude iz medija uopšte, a ne samo iz kulturnih redakcija

Radionica B – Muzeji – izvori znanja (uz učešće gošća iz Francuske)

–Konstatovano da izvestan broj naših muzeja ne može da zadovolji osnovne norme savremene muzeologije.

–Predstavljeni su projekti strateškog razvoja francuskih muzeja (u izvesnoj meri se poklapaju sa planovima strateškog razvoja koji su već u pripremi u pojedinim muzejskim institucijama u našoj zemlji)

–Predstavljena je analiza neposrednog okruženja muzeja, koja podrazumeva i uslove rada muzeja, pod kojima se određeni programi i projekti prilagođavaju publici u Francuskoj. Ovaj program je anketnog tipa i analizira poziciju muzeja u lokalnoj zajednici, prirodnom i društvenom okruženju, odnosu ka postojećoj publici, prilivu nove, očekivane publike i odnosa muzeja prema širem okruženju.

–Istaknuta je potreba da se uspostavi institucionalna saradnja sa Ministarstvom prosvete i sporta Republike Srbije na edukaciji nastavnog kadra, uvođenju obavezne posete muzejima i uključivanju učenika u programe muzejske edukacije

–Kustosi pedagozi angažovaće se na pripremi adekvatnih programa i publikovanju muzejskih planova, brošura, radnih svezaka i kataloga namenjenih učenicima i nastavnicima

–Istaknut je problem tehničke neopremljenosti pedagoških službi i potreba insistiranja na kvalitetnom timskom radu sa kustosima u svim fazama, radi što bolje primene edukativne uloge muzeja u društvu

Radionica C – Muzeji – izvori slobodnog stvaralaštva

–Učesnici su iskustveno prošli kroz moguću radionicu kreativnog tipa, a zatim teorijski uobličili koncepciju programa radionice u jednom muzeju

–Izrada mini-šeme strukture mogućeg programa, koja sadrži analizu trenutnog

3. The ICOM Yugoslav National Committee and the Museum Society of Serbia will take specific steps to realise the proposed Seminar under the title "Museum PR and the media".

4. The recommendation of the Ministry of Culture and Public Information for a better solution of the issue and status of shops and cafeterias within the museums was taken before the Co-ordination Board of Central Museums of the Republic of Serbia, where measures to realise it have already been taken.

CONFERENCE ON PREPARING STRATEGIC PLANS FOR MUSEUMS

This was a chance to share with the museum professionals the experience of the National Museum Belgrade in preparing the Strategic Development Plan of the National Museum Belgrade, as well as the methods used in designing the internal reorganisation in order to work and function better and in a more modern way. This was also an opportunity to exchange experiences, views and opinions on how to improve museum work and adapt it to modern social developments.

Recommendation to every museum should be to go through this process and set a new strategy of the future development. In this way the museum system of Serbia will help the Ministry of Culture in formulating general strategy of cultural development, especially the part covering safeguarding and preserving our cultural heritage, and raise the awareness of the public about the need to deal with it in a systemic and more comprehensive way.

SEMINAR "FROM DOCUMENTATION CARD TO THE USER"

The seminar consisted of two parts. The first dealt with activities and existing CIDOC (ICOM's Committee for Documentation) standards for documentation, and the presentation of existing systems created in Serbian institutions, as well as in those from Slovenia and Romania. The second part of the seminar was divided into six workshops – Archaeology, Ethnology, Art History and Contemporary Art, Information Centres (Multimedia and the Internet), Standards in Documentation, and Conservation.

Aims of the seminar:

Defining a precise model of museum and museological activities, work methodology, principles, standards and legislation in museum activities in the Republic of Serbia.

Forming a unified museum information system, which would enable functioning of the museum network. The project should be carried out by the Ministry of Culture and Public Information of the Government of Serbia.

Workshop 1 – Archaeology

Subject: Database development, standards and their application in documenting sites and archaeological items.

CONCLUSIONS:

– Respect all standards of classical documentation, i.e. documentation required by law. Basic obligatory (minimum) data represent the basis for all further work (scientific-professional/research documenta-

tion; electronic documentation and database development; digital documentation and presentation).

– Standards for a minimum of processing must be set (according to standards adopted by MDA and CIDOC) – identification and definition of archaeological materials.

– A commission should be formed to create a dictionary of terms.

– A commission should be formed to set selection standards, as well as those for determining what material can form a study collection.

– Analytical databases for documenting and processing archaeological items should be introduced into work methodology as soon as possible, with the documenting and selection of items which should form part of a museum collection

– The obligation of every founder is to ensure that museums work in conditions required for performing their first and most important activity – documenting their collections. For basic documentation, museums need assets to create catalogue entries and obligatory photographic documentation. The duty of every founder is also to ensure that all museums should use new technologies to improve



*Seminar participants at work
Učesnici seminara u toku rada*

the way they perform their obligatory work – documenting collections, and, above all, to improve the way museums communicate to each other within the Serbian network of museums, and the way they communicate with the public – collections should be accessible not only to experts, but also to the wider public. Minimal computer package: computer, modem, scanner, printer, digital camera.

– Set into motion an initiative to legalise digital documentation (possibility to enact legislation making digital documentation equal to conventional documentation), as well as an initiative to legislatively regulate the right of using and protecting digital files.

– Training in computers, processing and documentation software use should be systematic.

– It is possible to organise computer courses, as well as specialist courses for processing specific kinds of archaeological objects at Petnica.

– It is possible to introduce, as part of courses in Methodology of Archaeological Research, courses/lectures on basic processing of cultural heritage property – use of the museum information system and standards in processing.

– In order to ensure that museums in Serbia function in the best possible way (expert assistance), that the network is optimised, and that communication is improved, a Committee of the Museum Network of Serbia should be formed, which should include, besides museum representatives (central, regional

– according to the initiative of the Ministry of Culture and Public Information and/or the National Museum) a representative of YU NC ICOM.

– Sanctions for ignoring regulation in force should be introduced, up to the radical measure of revoking licences.

– We join the initiative to set up a network of cultural institutions (similar to the network of academic institutions).

Workshop 2 – Ethnology (Ethnography and Anthropology)

Subject: Documenting tangible and intangible cultural heritage

Workshop guests: Alenka Simikic, Slovenian Museum of Ethnography, Ljubljana

Ms. Alenka Simikic introduced electronic documenting of ethnographic objects in all its phases, in other words the complete documentation procedure used by the Slovenian Museum of Ethnography, which is done on computers using the appropriate software "International Ethnological Standards in the Process of Documentation of the Slovenian Museum of Ethnography".

CONCLUSIONS:

1. Organise a meeting of ethnologists and documentarists from museums in Serbia, in mid-March, where talks will be held and agreement reached on:

a) the quality of the ethnographical record. So far, it satisfies the minimum prescribed standards, but there are opinions that it should be expanded with additional entries and data in accordance with standards in ethnology prepared by the Ethnology Working Group of CIDOC

b) the creation of a dictionary of ethnography;

c) categorisation of objects;

d) ways of documenting intangible heritage, bearing in mind that no standards are applicable to them and no procedure for their documentation has been prescribed.

Documenting and protection of intangible heritage are necessary for the protection and fostering of cultural identity.

2. The Museum of Ethnography Belgrade is, according to the existing legislation, obliged to offer professional assistance to colleagues in ethnographic sections of museums in Serbia, which it is expected to do so. Relating to museum documentation, the Museum of Ethnography in Belgrade should:

a) ascertain the existing state of ethnographic documentation in museums across Serbia;

b) organise courses, or training, for curators from museums across Serbia, in order for documentation to be updated and standardised;

c) take part in the further creation of the MISS (on behalf of ethnologists and the Ethnographic Museum Belgrade in Belgrade, we propose Miroslav Mitrovic as representative and coordinator);

d) foresee the possibility of creating a unified software solution for ethnographic material and documentation;

e) assign the budget and financial indicators for the purchase of necessary equipment which would be used at the Ethnographic Museum Belgrade and ethnographic sections of museums in Serbia in performing tasks relating to the documentation of ethnographical items;

f) start the documentation of ethnographic material

stanja i razloge, željeno stanje i definisane ciljeve, utvrđene principe i metode rada kao i strukturu ciljnih grupa

–Samostalno projektovanje moguće radionice po formiranoj šemi

ZAKLJUČAK

Dogovorene su sledeće aktivnosti:

Predavanja izlagača i prikazi rada Radionica biće publikovani i poslani učesnicima.

Deo materijala koji smo dobili od koleginica iz Direkcije muzeja Francuske biće prevedeni i čineći sastavni deo publikovanog materijala sa Seminara Jugoslovenski nacionalni komitet IKOM i Muzejsko društvo Srbije preduzeće konkretne korake za realizaciju predloženog Seminara "Muzejski PR i mediji".

Preporuka Ministarstva kulture i javnog informisanja za adekvatnije rešavanje pitanja i statusa prodavnica i kafeterija unutar Muzeja izneta je na Koordinacionom odboru Matičnih muzeja Republike Srbije, u okviru kog su već preduzete mere za realizaciju

Savetovanje "Priprema strateškog plana u muzejima"

Cilj savetovanja je bilo prezentovanje procesa izrade Strateškog plana razvoja Narodnog muzeja u Beogradu, kao i upoznavanje sa metodologijom načina izrade unutrašnje reorganizacije, potvrđenom u praksi – kako bi se poslovalo i funkcionisalo bolje i savremenije. Ovo je bila i prilika da se razmene zajednička iskustva, stavovi i razmišljanja o tome kako poboljšati muzeološki rad i prilagoditi se savremenim tokovima društvenog razvoja.

Preporuka je da svaki muzej prođe ovaj proces i odredi novu strategiju budućeg razvoja. Na taj način će muzejski sistem Srbije pomoći Ministarstvu kulture u određivanju opšte strategije razvoja kulture, posebno segmenta zaštite i očuvanja kulturnog nasleđa i nametnuti se javnosti, da se njome bavi na sistemski i sveobuhvatniji način.

Seminar "Od kartona do informacije za korisnike" Seminar se sastojao iz dva dela. Prvi se odnosio na aktivnosti i postojeće standarde CIDOC-a (Komitet za dokumentaciju ICOM-a) za dokumentaciju i prezentaciju postojećih sistema, koji su kreirani u institucijama u našoj zemlji, kao i u Sloveniji i Rumuniji. Drugi deo seminara je organizovan u okviru šest radionica – Arheologija, Etnologija, Istorija umetnosti i savremena umetnost, Informacioni centri (multimedija i internet), Standardi u dokumentaciji i Konzervacija.

Ciljevi seminara:

Definisanje jasnog modela muzejske i muzeološke delatnosti, metodologije rada, principa, standarda i zakona u muzejskoj delatnosti, na nivou Republike Srbije.

Formiranje jedinstvenog muzejskog informacionog sistema i funkcionisanje muzejske mreže; realizaciju ovog projekta treba da omogućući Ministarstvo kulture i javnog informisanja Vlade Srbije.

Radionica 1 – Arheologija

Tema: razvoj baze podataka, standarda i njihova primena u dokumentovanju lokaliteta i arheoloških predmeta.

Zaključci:

–Poštovati sve standarde klasične dokumentacije, tj. po zakonu obavezne dokumentacije. Osnovu za

svaki dalji rad predstavljaju osnovni obavezni podaci (za naučno–stručnu/istraživačku dokumentaciju, elektronsku dokumentaciju i razvoj baza podataka, kao i digitalnu dokumentaciju i prezentaciju)

–Utvrđiti standarde za minimum obrade (prema usvojenim standardima MDA i CIDOC) – identifikacija i definisanje arheološke građe

–Formirati komisiju za arheološki terminološki rečnik

–Formirati komisiju za utvrđivanje standarda u trijaži, kao i standarde koji određuju koji materijal čini studijsku zbirku.

–Upotrebu analitičkih baza podataka za dokumentovanje i obradu arheološke građe bi trebalo odmah ugraditi u metod rada, istovremeno sa istraživačkim dokumentovanjem i odabirom predmeta, koji će biti deo muzejske zbirke

–Obaveza osnivača je da muzejima omogući uslove za obavljanje osnovne obavezne delatnosti – dokumentovanje zbirki. Za osnovnu dokumentaciju to su finansijska sredstva za izradu kartona i izradu obavezne foto–dokumentacije

–Obaveza osnivača je da svim muzejima omogući

morao da bude i predstavnik JU NK IKOM-a.

–Trebalo bi uvesti sankcije za nepoštovanje važećih propisa, sve do radikalne mere – oduzimanje licence za rad

–Pridružujemo se inicijativi da se formira mreža kulturnih institucija (slično mreži akademskih institucija)

Radionica 2 – Etnologija (etnografija i antropologija)

Tema: dokumentovanje materijalnih i nematerijalnih kulturnih dobara

Gost radionice: Alenka Simikić, Slovenski etnografski muzej, Ljubljana

Alenka Simikić je predstavila elektronsko dokumentovanje etnografskih predmeta u svim fazama, odnosno kompletan dokumentacijski postupak, koji se primenjuje u Slovenskom etnografskom muzeju, a obavlja se na računarima i u određenom programu – "Međunarodni etnološki standardi u procesu dokumentacije Slovenskog etnografskog muzeja"



Seminar "From Documentacion Card to the User"
Seminar "Seminar od kartona do informacije za korisnike"

korišćenje novih tehnologija, radi što boljeg ostvarivanja obaveznog posla dokumentovanja zbirki, a pre svega komunikacije unutar muzejske mreže Srbije i komunikacije sa publikom/javnošću, i radi omogućivanja pristupačnosti zbirki, ne samo stručnjacima već i široj javnosti (minimalni računarski paket: računar, modem, skener, štampač, digitalna kamera).

–Pokrenuti inicijativu za legalizaciju digitalne dokumentacije (kako bi digitalna dokumentacija bila ravnopravno tretirana sa klasičnom dokumentacijom u zakonu), kao i inicijativu za pravno regulisanje prava korišćenja i zaštite digitalnog zapisa.

–Obuka za korišćenje računarske opreme i programa obrade i dokumentovanja građe bi morala da bude sistematska

–Moguće je organizovati računarske kurseve, kao i specijalističke kurseve obrade posebnih vrsta arheološkog materijala u Petnici

–U okviru kurseva na predmetu Metodologija arheoloških istraživanja, moguće je uvesti kurs/predavanja o osnovnoj obradi kulturnih dobara – korišćenje muzejskog informacionog sistema i standarda u obradi.

–Radi kvalitetnijeg funkcionisanja muzeja u Srbiji (stručna pomoć, optimalizacije mreže i bolje komunikacije trebalo bi formirati Odbor muzejske mreže Srbije, u kome bi pored predstavnika muzeja (centralnog, matičnih, regionalnih – po inicijativi ili uredbi Ministarstva kulture i/ili Narodnog muzeja)

Zaključci:

1. Organizovati sastanak etnologa – muzealaca i dokumentarista iz muzeja u Srbiji, sredinom marta, na kome će se razgovarati i dogovoriti o:

a) kvalitetu etnografskog kartona – on za sada zadovoljava minimum propisanih standarda, ali postoje mišljenja da ga treba proširiti rubrikama i dodatnim podacima, u skladu sa standardima u etnologiji koje je pripremila Radna grupa za etnologiju CIDOC-a

b) izradi etnološkog rečnika

c) kategorizaciji predmeta

d) načinima dokumentovanja nematerijalnih kulturnih dobara, s obzirom na to da za njih ne postoje standardi, niti je propisan način za njihovo dokumentovanje

2. Etnografski muzej u Beogradu je dužan, prema postojećem zakonu, da pruža stručnu pomoć kolegama u etnografskim odeljenjima muzeja Srbije. U vezi sa muzejskom dokumentacijom, Etnografski muzej u Beogradu, treba da:

a) utvrdi postojeće stanje u etnografskoj dokumentaciji muzeja u unutrašnjosti

b) organizuje kurseve, odnosno obuku kustosa iz unutrašnjosti, kako bi se dokumentacija ažurirala i ujednačila

c) učestvuje u daljoj izradi MISS-a

d) predvidi mogućnost izrade jedinstvenog programskog rešenja za etnografski materijal i dokumentaciju.

e) formira budžet i finansijske pokazatelje za nabavku neophodne opreme, koja bi se koristila u Etnografskom muzeju u Beogradu i etnografskim odeljenjima muzeja u Srbiji u obavljanju poslova u oblasti dokumentacije etnografskih predmeta.

f) pokrene dokumentovanje etnografske građe za koju postoji saznanje da se nalazi u muzejima van Srbije (Petrograd, Berlin, Beč, Pariz, Ljubljana i dr.).

3. Ministarstvo kulture treba:

a) da se zakonom odredi prema dokumentovanju muzejskih predmeta u novoj tehnologiji

b) da zakonom obezbedi odgovornost etnografskih odeljenja muzeja Srbije u odnosu na matični muzej (nezavisno finansiranje ne sme da uslovljava i nezavisnost i profesionalnu odgovornost)

c) da novim zakonom o zaštiti kulturnih dobara bude predviđeno postojanje muzeja na

known to be kept in museums outside Serbia (St Petersburg, Berlin, Vienna, Paris, Ljubljana etc.).

3. The Ministry of Culture and Public Information of the Republic of Serbia should:

- a) pass legislation to determine its status towards documentation of museum objects using new technologies;
- b) pass legislation to ensure the responsibility of ethnographic sections of museums in Serbia in relation to the central museum (independent financing must not reflect on independence and professional responsibility);
- c) foresee by the new act on the protection of cultural heritage the existence of open-air museums (which have existed in the world for over 100 years, in our country for 20 years, but are still not recognised in legislation). After they are foreseen by law, the "Staro Selo" open-air museum in Sirogojno should be made central museum for all open-air museums being prepared (Rajac breweries, Brankovina etc.) because of specific documentation relating both to tangible and intangible cultural heritage.

Workshop 3 – Art history and Modern art

Subject: "Ways and methods of documenting historic works, artworks and pieces of modern art"

CONCLUSIONS:

- Besides professionals engaged in administering collections, it is necessary to employ as curators-librarians and curators-documentarists from appropriate fields who have passed adequate state examinations.
- It is necessary to keep traditional records together with introducing digitalised documentation, traditional records being the basis for all new kinds of electronic documentation forms.
- In standardising photographic documentation, the following must make up a documentation set: a black-and-white negative (6 x 9 cm), two contact copies, a photograph for the work's record and a colour slide for A-grade listed works. Digital photography cannot replace traditional documentation, but is recommended to be used parallel with traditional methods for ease of manipulation.
- Minimum CR data is still eight entries, according to ICOM recommendation.
- Teaching on legislation on standardisation and digitalisation of museum collections and activities should be part of the curriculum at the Faculty of Philosophy (Museology)
- Use legislation to establish deadlines for museums, i.e. the time scale of work on creating the central protective institution and process data for the Central Register. Therefore we suggest that an expert commission should be formed to implement and control the proposed time scale.
- Use legislation to establish deadlines for museums, i.e. the time scale of work on creating the central protective institution and process data for the CR. Therefore we suggest that an expert commission should be formed to implement and control the proposed time scale.
- Use legislation to set a deadline for forming Documentation Centres at central museums, with the aim of making them independent and later forming a single Museum Information and Documentation Centre.
- It is essential to establish standards for basic catalogue data for museum catalogues, including as a must also catalogues of exhibited works.
- Since there are museums in Serbia with unsolved problems in the area of keeping professional documentation, we propose that further education of

future curators should be made obligatory for central museums.

Workshop 4 – Information centres, multimedia, internet

- Subject: Improving communication with users; Internet, namely, the issue of museum internet sites (Since issues of documentation, standardisation and informatisation came to greatest prominence at the Seminar, the aspect of communication with users still did not come to the fore)
- Various opinions about the tasks of museum web sites – from mere fun to professional resources and information.
 - The problem was pointed out of presumably "serious", or professional, content being translated into the form of an internet site which demands certain "attractiveness".
 - To consider who the users of a museum site are – determining the "target group", is a matter of analysing user profile, as well as what the museum wants to achieve by going online.
 - In order to achieve the golden mean, as well as for content which would not fall below the level characteristic for the cultural mission of the museum to be presented in a form suited to the medium, i.e. in a clear and informative, but also interesting way, it is necessary to use teamwork to create the structure of the museum site. On the other hand, it is a matter for technical experts to point out technical demands and standards of performance for an internet presentation to museum officials.
 - It was pointed out that museums actually had lots of experience in communicating with users (exhibition/programme activities and publishing) – these experiences cannot be ignored in creating a future site.
 - "Information centres" should be understood as centralised databases on cultural treasures, at the level of the central institution and central museums, which would be accessible, in an ordered way, mostly to expert circles (the core of the first such centre is already the Central Register at the central museum institution)
 - The accessibility of these data must be institutionally ordered, with a system of requests and permissions by pre-determined user categories, which would be technically supported with a protection system and access passwords.
 - "Multimedia" aims are mostly educational, presentational and popularising. Multimedia is actually a new form of electronic publishing. The basic multimedia form of presenting museum content is the creation of thematic CD-ROMs. As with Internet sites, this area also poses problems requiring careful planning and creation of content and aims of such electronic materials.
 - All ways of electronic communication with users should be approached in a planned way and using teamwork, so that the whole palette of museum activities can take part in them, ranging from documentarists, through curators of programmes and publishing activities, to public relations and information technology experts. A more thorough approach means a more rational use of museum resources, but also more adequate communication of institutions such as museums.

Workshop 5 – Standards in documentation

Mr. Virgil Nitulescu, a guest from Romania, held a lecture on CIDOC, i.e. on workgroups dealing with standards.

An example of standards by type of cultural property was set out by Mirjana Jevremovic from the Museum of Science and Technology, the way of

entering data and the sections which are specific but give complete information about a technical cultural property.

CONCLUSIONS:

- The National Museum Belgrade and the Ministry are obliged to send a letter to the founders of the museum to the effect that they must provide a minimum of technical equipment (a Pentium 4 computer, a laser printer, a scanner and a digital camera) in order to create a database, as this is a priority of modern museology.
- The Ministry is obliged to provide the necessary equipment for central museums and the National Museum Belgrade.
- Central museums are obliged to form expert teams to set standards and possible applications of international standards for all types of items classed as cultural heritage.
- The National Museum Belgrade and coordinators from central museums are obliged to form a team which should unify proposed standards and, together with the project team, create a model of the Museum Information System of Serbia (MISS).
- The Government of Serbia and the Ministry of Culture and Public Information are obliged to provide financial support for the creation and realisation of the MISS, as it is matter of national interest.
- The Ministry is obliged to verify this project, entitled "Central Register of Moveable Items of Cultural Heritage in the Museums of Serbia".
- Museums in Serbia are obliged to enter data about items they keep into the Central Register by the end of 2003. – the priority task of protection is the forming of a database of museum collections of the Central Register.
- The National Museum and central museums are obliged to define standards for the volume of data on items under prior protection.
- The Ministry is obliged to enact legislation to support such defined standards.
- The National Centre for Digitalisation is obliged to ensure the uniformity of physical cultural data – identification number for every cultural object
- Establish standards for font
- The National Centre for Digitalisation is obliged to set standards for the resolution of digital photographs, as they are the accepted documents in museum documentation.
- Establish standard – Latin or Cyrillic script
- The Ministry of Culture is obliged to approve a new job description – Database Administrator – for all central museums, due to the necessity of keeping museum documentation in an up-to-date manner.

Workshop 6 – Conservation

Subject: application of a unified information system in conservation

- Define, standardise conservation documentation.
- Adapt this documentation, i.e. make it usable for electronic form
- Electronic form must be compatible with MISS. We must set the minimum of data available to MISS
- We must have the possibility to develop multimedia databases, with the stress on image, video and audio recordings
- We must have the possibility to develop all these multimedia databases in a more developed form
- Organise a panel discussion with electronics experts to see where technology stands today, to talk about issues of quality of digital recordings, what is the basic strategy of developing digital photography and documents, in order to be ready in time for what is to come.

otvorenom. Pošto budu predviđeni zakonom, muzej na otvorenom "Staro selo" u Sirogojnu odrediti kao matični u odnosu na sve muzeje na otvorenom koji su u pripremi (Rajčičke pivnice, Brankovina, itd), zbog specifične dokumentacije koja se odnosi i na nepokretna i na pokretna kulturna dobra.

Radionica 3 – Istorija umetnosti i savremena umetnost

Tema: Načini i metodi dokumentovanja istorijskih, umetničkih i dela savremene umetnosti

Zaključci:

–Pored stručnih lica na poslovima vođenja zbirki, neophodno je da i na mestu kustosa–bibliotekara i kustosa–dokumentacije obavezno budu angažovana lica iz odgovarajuće struke, sa položenim stručnim ispitom.

–Neophodnost paralelnog vođenja klasične dokumentacije i digitalizovane dokumentacije (klasična dokumentacija – osnova za svaki novi vid elektronske forme dokumentacije)

–Prema standardizaciji foto dokumentacije, komplet dokumentacije mora da čini: crno–beli negativ (6 x 9 cm), dve kontakt kopije, fotografija za karton dela i jedan kolor slajd, za dela A kategorije. Digitalna fotografija ne može da zameni klasičnu dokumentaciju, ali se preporučuje paralelno i digitalno snimanje zbog mogućnosti manipulacije.

– Minimum podataka za Centralni registar ostaje osam odrednica po preporuci IKOM–a.

– U okviru nastavnog programa Filozofskog fakulteta (predmet muzeologija) uvesti obavezno poznavanje zakonskih propisa o standardizaciji i digitalizaciji muzejskih zbirki i delatnosti.

– Ustanoviti zakonski rok za muzeje, tj. dinamiku rada na sprovođenju roka za centralnu ustanovu zaštite, u okviru koga će se obraditi podaci za Centralni Registar. Predlaže se formiranje stručne komisije za sprovođenje i kontrolisanje predviđene dinamike rada.

– Formirati Dokumentacione centre pri matičnim muzejima, s ciljem da se osamostale i prerastu u jedinstveni Muzejski informaciono–dokumentacioni centar.

– Neophodno je ustanoviti standarde osnovnih kataloških podataka za muzejske kataloge, uključujući obavezno katalog izloženih dela

– Pošto postoje muzeji u Srbiji sa nerešenim problemima u oblasti vođenja stručne dokumentacije, predloženo je da se u okviru ispunjavanju obaveza matičnih muzeja oraganizuje do–edukacija budućih kustosa.

Radionica 4 – Informacioni centri, multimedija, internet

Tema: usavršavanje načina komunikacije sa korisnicima; internet – muzejski internet sajтови (pošto se ispostavilo da su glavne teme Seminara pitanja dokumentacije, standardizacije i informatizacije, aspekt komunikacije sa korisnicima ipak nije bio u prvom planu)

–Različita shvatanja zadataka muzejskog internet sajta – od puke zabave do resursa stručnih informacija.

–Problem prenošenja "ozbiljnih" tj. stručnih sadržaja, u formu internet sajta, koji zahteva izvesnu meru "atraktivnosti".

–Razmotriti ko su korisnici muzejskog sajta –

određivanje "ciljne grupe" je stvar analize korisničkog profila, kao i to šta muzej svojim pojavljivanjem na internetu želi da postigne

–Neophodno je timsko projektovanje strukture muzejskog sajta – da sadržaji ne bi pali ispod nivoa karakterističnog za kulturnu misiju muzeja, a da budu izloženi u formi prilagođenoj mediju, (pregledan i informativan, ali i zanimljiv način). Sa druge strane, na tehničkim stručnjacima je da muzejima ukažu na tehničke zahteve i norme izrade internet prezentacije.

–Ukazano je da muzeji zapravo imaju bogato iskustvo u oblasti komunikacije sa korisnikom (izložbena/programska i izdavačka delatnost) – ova iskustva su nezaobilazna u projektovanju budućeg sajta.

–"Informacioni centri" – centralizovane baze podataka o kulturnim dobrima, na nivou centralne ustanove i matičnih muzeja, koje bi na uređeni način bile dostupne korisnicima, prevashodno stručnim krugovima (jezgro prvog ovakvog centra već predstavlja Centralni registar u centralnoj muzejskoj ustanovi)

–Dostupnost ovih podataka mora biti institucionalno uređena, sistemom zahteva i dozvola za pristup po utvrđenim kategorijama korisnika, što bi bilo i tehnički podržano, sistemom zaštita i lozinki za pristup

–Svrha "multimedije" je prevashodno pedagoškog, prezentacionog, te popularizatorskog karaktera – novi oblik elektronskog izdavaštva. Osnovna multimedijalna forma prezentacije muzejskih sadržaja je izrada tematskih CD ROM–ova. Kao i kod internet sajtova, i ovde se javljaju zahtevi za pažljivim plani-



Seminar "From Documentacion Card to the User"
Seminar "Seminar od kartona do informacije za korisnike"

ranjem i projektovanjem sadržaja i namene ovakvih elektronskih izdanja.

–Svim vidovima elektronske komunikacije sa korisnicima je poželjno pristupiti planski i timski, tako da se čitava lepeza muzejskih aktivnosti u njih uključi, od dokumentarista, preko kustosa programskih i izdavačkih delatnosti, do stručnjaka za odnose sa javnošću i informatičara. Temeljiti pristup znači racionalnije korišćenje muzejskih resursa, ali i adekvatniju komunikaciju institucija kakve su muzeji.

Radionica 5 – Standardi u dokumentaciji

Gospodin Virgil Nitulescu, gost iz Rumunije, održao je predavanje o radnim grupama CIDOC–a, koje se bave standardima.

Primer o standardima po vrstama kulturnih dobara

iznela je Mirjana Jevremović – Muzej nauke i tehnike, način unosa podataka i rubrike koje su specifične, a daju kompletnu informaciju o tehničkom kulturnom dobru.

Zaključci:

– Obaveza Narodnog muzeja u Beogradu i Ministarstva kulture i javnog informisanja je da upute pismo osnivačima muzeja, da su dužni da obezbede minimum tehničke opreme za obradu i unos podataka za Centralni registar pokretnih kulturnih dobara Srbije

– Obaveza Ministarstva kulture je da obezbedi potrebnu tehničku opremu za matične muzeje i Narodni muzej u Beogradu

– Matični muzeju su dužni da formiraju stručni tim za utvrđivanje standarda i primenu međunarodnih standarda, po vrstama kulturnih dobara

– Narodni muzej u Beogradu i koordinatori matičnih muzeja su dužni da osnuju tim za objedinjavanje predloženih standarda i, zajedno sa projektantskim timom, da formiraju model Muzejskog informacionog sistema Srbije (MISS)

– Obaveza Vlade Srbije i Ministarstva kulture je da obezbede finansijska sredstva za izgradnju i realizaciju MISS–a, s obzirom da se radi o državnom interesu.

– Obaveza Ministarstva kulture je verifikacija projekta "Centralni registar pokretnih kulturnih dobara muzeja Srbije"

– Obaveza muzeja Srbije je da do kraja 2003. godine unesu podatke u Centralni registar za svoj muzejski fond– prioritetni zadatak zaštite formiranje baze podataka muzejskih zbirki Centralnog registra

– Obaveza Narodnog muzeja i matičnih muzeja je da definišu standarde za opseg podataka za kulturna dobra koja uživaju prethodnu zaštitu.

– Obaveza Ministarstva je da uradi zakonsku regulativu tih definisanih standarda.

– Obaveza Nacionalnog centra za digitalizaciju je da obezbedi uniformnost fizičkog podatka kulture – dobijanje matičnog broja za svako kulturno dobro

– Utvrditi standard za font

– Obaveza Nacionalnog centra za digitalizaciju je da utvrdi standard za rezoluciju digitalne fotografije

– Utvrditi standard – upotreba latinice ili cirilice

– Obaveza Ministarstva kulture je da odobri novi profil stručnog lica – administrator baze podataka, u svim matičnim muzejima, zbog nepodnosti vođenja savremene muzejske dokumentacije

Radionica 6 – Konzervacija

Tema: Primena jedinstvenog informacionog sistema u konzervaciji

Zaključci:

– Definisati i standardizovati konzervatorsku dokumentaciju

– Prilagoditi konzervatorsku dokumentaciju upotrebi i u elektronskoj formi

– Elektronska forma mora biti kompatibilna MISS–u – odrediti minimum podataka koji će biti dostupni MISS–u

– Omogućiti razvijanje multimedijalne baze podataka, sa akcentom na slici, video i audio zapisima

– Omogućiti razvijanje novih formi baza podataka

– Organizovati panel diskusiju sa ekspertima, o pitanjima kvaliteta digitalnih zapisa i o osnovnim strategijama razvoja digitalne fotografije i dokumentata, kako bi smo bili u toku sa onim što nova tehnologija može da pruži u našoj oblasti.

USE OF RAMAN MICROANALYSES IN CONSERVATION

Jelena Petrović, student of Physical Chemistry
Silvio Kečkeš, student of Physical Chemistry

Analyses of the artefacts, that represent the world's cultural heritage, to be more precise analyses of their pigments, give answers to many questions such as:

- When was the work of art was made
- Which pigments did the artists use, their chemical content
- The origin of the pigment
- Setting the terms for preserving the work of art
- Verifying the authenticity

We can distinguish between two ways of painting: by using colours or pigments. We can get a good picture of what pigments are by imagining small pieces of coloured stone compressed into a plate made up of a transparent plastic mass. It is obvious that there is no chemical reaction between the pieces of stone and plastic; the plastic is only there to keep the pieces together. This is the way all paints are made. These colours consist of coloured particles, pigments, which are kept together by certain bonding materials, such as e.g. flaxen oil or some plastic that bond fast in contact with air. Those coloured particles-pigments, which are used to make colours, are usually simple chemical elements or compounds. Chemical colours colour material by forming a direct chemical bond with the molecules of the material.

The content of the pigments, used in the making of precious works of art, have always been a challenge, both for artists and scientists.

The identification of the materials used for creating a work of art has played an important role in the scientific disciplines. Different work was made by different pigments. The type of the pigment that was used depended in first place on the period of time when the work of art was created; it depended on the natural resources of the pigment used for painting, i.e. it depended on the location of the origin of the work. The analyses of pigments today are based on analyzing the vibrational spectra relying on the method of the "finger print" – the most effective analysis occurs to be the Raman microscopy.

The Raman microscopy is an ideal analytical method for pigment analysis because it is specific, sensitive, lacks interference. It also allows in situ analysis and is nondestructive. Its advantages compared to other methods are listed in the table. The modern Raman microscopy is largely applied

in analyzing and researching pigments because it enables us to work in situ. Besides that it has shown high sensitivity and spatial resolution.

Using a microscope it is possible to localize a small surface, then to make a spectrum of the chosen spot. In case we need to analyze a mixture of pigments with this technique, we choose the pigment of interest (figure2).

The bases of the method of the "finger print" relies on the fact that each compound has a characteristic Raman spectrum and that no two compounds can give the same Raman spectrum! This can be elaborated on the example of two visually almost identical blue pigments- azurite and azurite. Their spectra are shown on the pictures 3 and 4.

Two visually similar pigments can be clearly distinguished by their characteristic Raman spectra. The described pigments are different compounds and the analysis of their spectra can identify the pigments. The identification is made comparing the experimental data with the standard spectra.

The described method allows a quick and precise identification of the unknown pigment. The Raman spectroscopy can further be used for analyzing ceramic, porcelain and coloured glass as well as for solving many other problems that occur when restoring and conserving works of art.

The facts revealed in this text are based on the research paper "The use of Raman microscopy in conservation and verification of the authenticity of the works of art" which was presented at the DIANA Center for Conservation on 11.12.2002. The research was done using foreign work on researching the pieces of art. We appreciate greatly the help of Prof. Dr. Ubavka Mioc as well as her assistant Ljiljana Damjanovic M. Sc. during our work on the subject.

The Raman microscope and the analyses made using this instrument could largely help and improve the working conditions for our conservators and also open a door for cooperation with foreign centers of this kind. We sincerely hope that DIANA Centre will own such an instrument in the nearer future.

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tification of a "forgotten" pigment, J. Raman Spectrosc., 31, 407-413 (2000)

4. L. Burigo and R. J.H. Clark, Comparative pigment analysis of modern Egyptian papyri and an authentic one of the 13th century BC by Raman microscopy and other techniques, J. Raman Spectrosc., 31, 395-401 (2000)

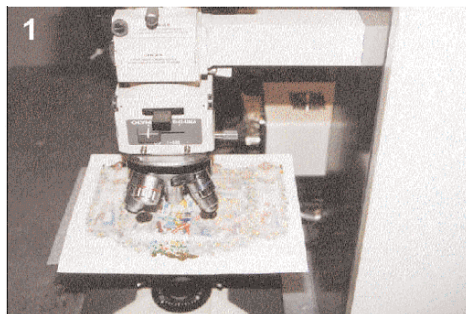


Figure 1. Examination in situ
Slika 1. Izvođenje analize in situ

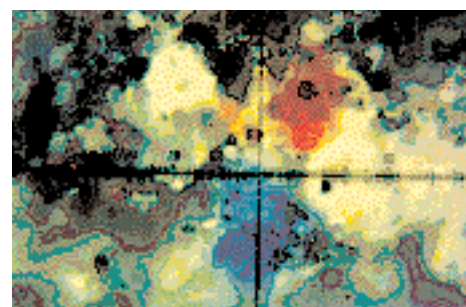


Figure 2. Microscopic photograph of pigments mixture
Slika 2. Mikroskopski snimak smeše pigmentata

SPECTROSCOPIC METHODS IN INVESTIGATION OF PREHISTORIC PIGMENTS AND THEIR SOURCES

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Diana Centre for Preventive Conservation
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The prehistoric site of Vinča was discovered at the beginning of the 20th century (Miloje Vasić, 1931-1934) in the territory of the City of Belgrade on the right bank of the Danube River. It is established that the cultural layer of 10 m thickness belongs to the Neolithic culture which flourished in South-Eastern Europe between 5200 – 4200 B.C. New excavations began in 1988 under the auspices of the Serbian Academy of Sciences and Arts.

The samples of ceramics with red pigment on them are from the layer representing the end of this Neolithic culture. Identification of the red pigment which covers some fragments of these ceramics and determination of its origin is the aim of this investigation. Analysis of the pigment covering the ceramics and analysis of samples of "colored earth" from the excavation site were carried out. In these investigation several spectroscopic methods: X-ray powder diffraction (XRPD), Infrared (IR) and Micro-Raman spectroscopy were used.

Results of the examination of pigments on the ceramic show that two kinds of pigments were

Technique	In situ	Specificity	Sensitivity	Spatial Resolution	Immunity to Interference
SEM	/	bad	good	excellent	good
XRF	/	good	good	good	good
XRD	/	good	fair	poor	poor
Raman	yes	excellent	excellent	excellent	good
IR	yes	good	good	fair	bad
UV/VIS	yes	poor	good	fair	fair
Optical Microscopy	yes	bad	good	good	good

Strengths and Weaknesses of the Main Techniques available for Pigment Analysis

PRIMENA RAMANSKE MIKROANALIZE U KONZERVACIJI

Jelena Petrović, *apsolvent Fakulteta za fizičku hemiju*

Silvio Keckeš, *apsolvent Fakulteta za fizičku hemiju*

Analize umetničkih dela, koja predstavljaju svetsko kulturno nasleđe, tj. njihovih pigmentata, daju odgovore na mnoga pitanja kao što su:

- kada je delo nastalo;
- koje su pigmente umetnici koristili, tj. hemijski sastav pigmentata;
- poreklo pigmentata;
- određivanje uslova za čuvanje umetničkih dela;
- utvrđivanje autentičnosti dela, itd.

Možemo razlikovati dve vrste sredstava za bojenje: pigmente i boje. Približnu sliku o tome šta su pigmentne boje, možemo dobiti ako zamislimo komadiće obojenog kamena zbijene u jednoj ploči od providne plastične mase. Jasno je da ne dolazi do hemijske reakcije između komadića kamena i plastične mase, već da plastična masa drži komadiće kamena na okupu. Na ovom principu se prave sve slikarske boje. Te boje se sastoje od obojenih čestica pigmentata, koje se čvrsto drže na okupu pomoću vezivnih sredstava, kao što su npr. laneno ulje ili neka plastična masa, koja se brzo steže na vazduhu. Te obojene čestice-pigmenti, koji se upotrebljavaju za pravljenje boja često su sasvim proste hemijske supstance, kao što su grafit (crna), razni oksidi gvožđa (crvena), oksidi kobalta (plava), kadmijum sulfid-CdS (žuta), olovo sulfat-PbSO₄ (bela) i naravno mešavine ovih hemijskih jedinjenja i elemenata. Hemijske boje neku materiju boje obrazujući direktnu hemijsku vezu sa njenim molekulima.

Sastav pigmentnih boja, korišćenih pri izradi vrednih istorijskih dela, oduvek su predstavljale veliki izazov, kako za naučnike tako i za umetnike.

Važna uloga naučnih disciplina bila je identifikacija materijala korišćenih u izradi umetničkih dela.

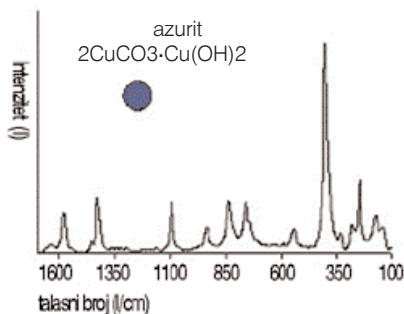


Figure 3. Raman spectre of azurite
slika 3. Ramanski spektar of azurita

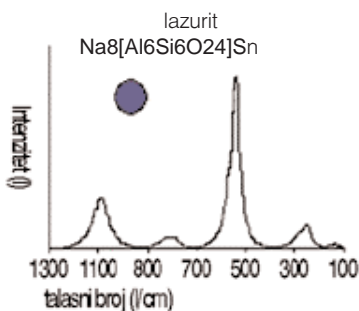


Figure 4. Raman spectre of lazurite
slika 4. Ramanski spektar lazurita

Različita dela su rađena različitim pigmentima. Tip pigmentata, koji je korišćen zavisi prvenstveno od vremenskog razdoblja kada je umetničko delo nastalo, da li su korišćeni sintetički pigmenti, zatim od prirodnih nalazišta pigmentata, koji su korišćeni za bojenje, tj. od podneblja na kome je delo nastalo. Današnje analize pigmentata zasnivaju se na analizi vibracionog spektra po metodi "otiska prsta" od kojih se kao najefikasnija pokazala Ramanska mikroanaliza.

Ramanska mikroanaliza je idealna metoda za pigmentnu analizu, jer je odlikuje specifičnost, osetljivost, odlično prostorno razlaganje, odsustvo interferencije. Ova metoda, takođe, omogućava rad in situ ("na licu mesta") i nedestruktivna je. Njene prednosti u odnosu na druge tehnike date su u tabeli.

Ramanska mikroanaliza je jedna od najpogodnijih mikroanalitičkih metoda kojom je moguće analizirati male površine mikrometarskih dimenzija in situ. Pomoću mikroskopa moguće je lokalizovati malu površinu, a zatim snimiti spektar odabranog mesta. U slučaju kada je potrebno analizirati smešu pigmentata pomoću ove tehnike bira se pigment koji se želi analizirati (sl.2).

Sušтина metode "otiska prsta" zasniva se na činjenici da svako jedinjenje ima svoj karakterističan ramanski spektar i da dva različita jedinjenja ne mogu imati iste ramanske spektre. Ovo se može prikazati na primeru dva vizuelno skoro identična plava pigmenta-azurita i lazurita, čiji su ramanski spektri prikazani na slikama 3 i 4.

Dva vizuelno slična pigmenta jasno se mogu razlikovati na osnovu karakterističnih ramanskih spektara. Prikazani pigmenti su različita hemijska jedinjenja (sl.3 i 4) i daju karakteristične ramanske spektre čijom analizom možemo identifikovati analizirani pigment. Identifikacija se vrši poređenjem sa prethodno snimljenim standardnim spektrima.

Opisani postupak omogućava veoma brzu i preciznu identifikaciju nepoznatog pigmenta. Pored analize pigmenta Ramanska spektroskopija može se primeniti i za analize keramika, porcelana i obojenog stakla. Ova metoda može pomoći i pri rešavanju drugih problema, koji se javljaju pri restauraciji i konzervaciji umetničkih dela.

Ramanska mikroskopska i analize koje se njome vrše, u mnogome bi olakšale i poboljšale uslove rada našim restauratorima i konzervatorima i otvorile vrata za saradnju sa stranim centrima, koji se bave istom problematikom. Iskreno se nadamo da će u skorijoj budućnosti jedan takav instrument posedovati i Centar DIJANA.

Činjenice iznete u ovom tekstu baziraju se na radu "Primena ramanske mikroskopije pri konzervaciji i određivanju autentičnosti umetničkih dela", koji je predstavljen u Centru za konzervaciju DIJANA

11.12.2002.god. Rad je urađen na osnovu stranih radova koji se bave problematikom izučavanja umetničkih predmeta. Veliku zahvalnost dugujemo prof.dr Ubavki Mioč, kao i predmetnom asistentu mr Ljiljani Damjanović, za pomoć pri obradi teme.

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SPEKTROSKOPSKE METODE U ISTRAŽIVANJU PRAISTORIJSKIH PIGMENATA I NJIHOVIH NALAZIŠTA

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Praistorijsko nalazište Vinča otkriveno je početkom XX veka (Miloje Vasic, istraživanja 1931.-1934.) na teritoriji grada Beograda, na desnoj obali Dunava. Nepobitno je dokazano da kulturni sloj, debljine deset metara, pripada neolitskoj kulturi, koja je svoj procvat u jugoistočnoj Evropi imala između 5.200 i 4.200 godine stare ere (BC).

Nova istraživanja su započeta 1998. godine, pod egidom Srpske akademije nauka i umetnosti. Strategija ovih istraživanja je interdisciplinarnost, kako bi se upotpunila saznanja o načinu života i tehnološkom razvoju drevnih stanovnika Vinče.

Uzorci keramike sa crvenim pigmentom na sebi, o kojima je ovde reč, potiču iz sloja koji označava poslednje dane života ove neolitske civilizacije.

Tehnika	In situ	Specifičnost	Osetljivost	Prostorno razlaganje	Odsustvo interferencije
SEM	/	loša	dobra	odlično	dobro
XRF	/	dobra	dobra	dobro	dobro
XRD	/	dobra	zadovoljava	loše	loše
Raman	da	odlična	odlična	odlično	dobro
IC	da	dobra	dobra	zadovoljava	loše
UV/VIS	da	loša	dobra	zadovoljava	zadovoljava
Optička mikroskopija	da	loša	dobra	dobro	dobro

Prednosti i nedostaci tehnika koje se koriste za analizu pigmentata

found: cinnabar (HgS) and the red ochre pigment, hematite ($\alpha\text{-Fe}_2\text{O}_3$).

From data of XRPD analysis of samples of "colored earth" shows that the main constituent is quartz with small amounts of minerals from the group of feldspars, phyllosilicates and carbonates. Only in one sample of "colored earth" a small amount of hematite was found in combination with quartz, pagio-clase from the feldspar group, phyllosilicate in the form of mica, chlorite and smectite and carbonates: calcite and dolomite.

One sample of the pigment that covers the ceramics also contained hematite, in combination with quartz, phyllosilicates and a small quantities of kaolinite and smectite, and some carbonates such as calcite and dolomite.

From this it can be concluded that the samples of "colored earth" do not correspond to the samples of pigment because of the difference in mineral composition, and therefore cannot be considered as the raw material for coloring ceramics that was used there.

Some other samples of ceramics were examined with IR and micro-Raman spectroscopy. These methods allow identification of the type of body of ceramics and coloring red pigment on the surface. On the basis of vibration spectra, IR and micro-Raman, as red pigment as hematite, $\alpha\text{-Fe}_2\text{O}_3$, (bands at 220, 286, 402 and 491 cm^{-1}) cinnabar (bands at 252, 283 and 342 cm^{-1}) were identified.

The possibility of finding cinnabar as raw material for this pigment is very certain. Some 10 km south-east of Vinča, on Avala Mountain existed a mine of cinnabar-mercury what can be taken as a local mineralogical source.

Data of XRPD and vibration analysis are in agreement dealing with body of ceramic. α -quartz and kaolinite are dominant component of the body. The presence of carbonate such as calcite and dolomite have been confirmed with methods of vibration spectroscopy too.

The strategy of these investigations is interdisciplinary.



Mark Francis at field survey
Mark Francis u toku terenske prospekcije

ORGANIC AND INORGANIC MATERIALS IN CONSERVATION

Milica Stojanovic, chemist

During conservation and restoration of archaeological objects, the conservators are in contact with various materials.

For cleaning we use distilled water, alcohol, acetone, etc.

For consolidation there is OHO II spec. in acetone (for ceramics) or Plastic coating for glass.

For bonding – different epoxy, ester and cyan glues are in use.

For reconstructions – for ceramics we use plaster and for glass we use ester and epoxy resins.

For painting – pigments in combination with acrylic diluents for ceramics and polyester and epoxy colorants from "Duga" Industry of Paints and Varnishes.

All together these materials can be classified as organic and inorganic. What are actually these organic and inorganic compounds?

INORGANIC substances, their mixtures and materials made of these are the substances like: metals (iron Fe, copper Cu, calcium Ca...), their oxides (Fe_2O_3 that is element of corrosion, CuO, etc.), their bases (NaOH, $\text{Ca}(\text{OH})_2$, etc.) and nonmetals (S sulphur, O_2 oxygen, H_2 hydrogen) their oxides (SO_2 sulphur dioxide, CO_2 carbon dioxide, H_2O water) their acids (H_2SO_4 sulphuric acid, H_2CO_3 carbonic acid, H_3PO_4 phosphoric acid) and the salts of these acids that result from interchange of hydrogen atom with metallic ion i.e. CaCO_3 calcium carbonate known as lime, CaSO_4 calcium sulphate known as gypsum, CuCO_3 cupric carbonate known as green patina on the copper. To this group belong most of the materials that we are dealing with in DIANA as ceramics, glass, stone, metals and there all are complex mixtures of inorganic compounds.

ORGANIC substances are those that originate from the living matter, such as derivatives of petrol, wood, bees waxes, flowers, or better said from plants and

animals. These substances are mainly made of carbon and hydrogen (carbohydrates), oxygen, phosphorus, nitrogen and sulphur. To this group of compounds belong most of the diluents that we use in conservation and restoration (alcohol, acetone, white spirit and all glues and consolidates).

Why is that important? Because working with various materials in conservation we are faced with the question of their solubility (how can I remove the excess of gypsum or glue; can I use certain diluents on specific material; which diluents shall I use to dissolve certain pigments, etc.). There we can rely on a rule in chemistry that simply states "similar is dissolving in similar". Similarity in this case refers to the polarity of certain substances i.e. to properties of chemical bonds in compounds. However, we can generally say that the organic compounds dissolve easily in organic diluents while inorganic dissolve in inorganic diluents. So the consolidant such as an organic resin is going to dissolve most easily in organic diluents such as alcohol, acetone, etc. On the other hand, corrosion, as result reaction of metal surface with the gasses in atmosphere and is by its nature oxide of metal or its salt, will certainly dissolve in some inorganic acid. The same refers to all kinds of carbonates. They are also dissolving in acids. But in conservation the things are not so simple as it seems because we must always be aware of unwanted processes. So if we treat metal crust with a very strong acid, that acid

will react with metal! It needs to know material we are dealing with, the material we use and the experience in order to decide on the kind of treatment that is the best. Here, we have just mentioned some elementary facts that are of interest in the work of conservators.

WHY SURVEY?

Mark M Francis,
Archaeological Surveyor

How did a British archaeologist find himself living in Belgrade and giving a lecture on geophysical survey at the DIANA Centre? In 1997 I took the M.A. Degree in Archaeological Survey at Durham University. Why did I choose survey? Walking up and down a muddy field in Yorkshire, in freezing cold rain, with a machine going bleep is not every archaeologist's idea of fun. But when the machine in question is a Fluxgate gradiometer, designed for geophysical survey, and the recordings made reveal the plans of a previously unknown Roman villa all without excavation you can begin to understand why I chose to be an archaeological surveyor. While I enjoy excavation, for me, the real challenge is to be able to study the landscape and using a variety of survey techniques from topographical survey, fieldwalking, aerial survey to geophysical survey, to provide possible answers to what changes have taken place over time. The skill is being able to ask the right questions. Why are the field boundaries that shape, how old is this wall? What are those small humps in the ground? By making maps, of both the surface and sub-surface remains survey helps provide many of the answers to archaeological questions of past use of the landscape and settlement patterns and allows excavation be carried out in a more directed fashion. Since 1998 I have worked in both rescue archaeology and on research projects in the U.K, the Irish Republic, in Eastern Europe and the Near East. Only last year I helped complete the geophysical survey of the Iron Age mountain top city at Kerkenes Dag, in central Turkey. The site is 2.5 km^2 and under the direction of Dr. G. Summers, a complete map of the entire city has been made. This would be impossible without modern survey techniques (www.metu.edu.tr/home/wwwkerk/). So that for me is Why Survey? And how did I come to be living in Belgrade? Well back in my first season in Turkey in 2000 I met my wife Natasa from Belgrade. Since moving to live here I must say how warm the welcome has been from my fellow archaeologists, especially those at the Diana Centre, the later always making the Centre feel like a second home on my visits.

Sastav i poreklo crvenog pigmenta koji se nalazi na keramici bili su predmet našeg ispitivanja. Urađene su analize sloja pigmenta koji se nalazi na samoj keramici i analize uzoraka "obojene zemlje". Metode koje su korišćene su X-difrakciona spektroskopija praha (XRPD), IC-spektroskopija, a jedan uzorak pigmenta sa keramike je snimljen Mikro-Ramanskom spektroskopijom.

Na osnovu rezultata dobijenih ispitivanjem pigmenta na keramici, ustanovljeno je da je reč o dve vrste pigmenta. U pojedinim slučajevima korišćen je cinobarit, HgS, dok je u drugim slučajevima korišćen pigment gvožđa, crveni oker $\gamma\text{-Fe}_2\text{O}_3$.

Što se tiče rezultata dobijenih ispitivanjem uzoraka "obojene zemlje", X-difrakcionom spektroskopskom analizom praha ustanovljeno je da su glavni sastojci kvarc i male količine minerala iz grupe feldspata, slojevitih silikata i karbonata. Samo je u jednom uzorku zemlje pronađen hematit $\gamma\text{-Fe}_2\text{O}_3$ i to uz kvarc, plagioklas iz grupe feldspata, slojevite silikate liskuna, hlorit i smektit, i od karbonata kalcit i dolomit.

Jedan od uzoraka pigmenta koji se nalazi na keramici sadrži takođe $\gamma\text{-Fe}_2\text{O}_3$ hematit, u kombinaciji sa kvarcom, od slojevitih silikata ilitom, kaolinom i smektitom i od karbonata kalcitom i dolomitom, što je potvrđeno i IC-spektroskopijom.

Iz ovoga se da zaključiti da uzorak "obojene zemlje" po svom sastavu ne odgovara uzorku pigmenta, tj. reč je o različitim kombinacijama minerala, te se ne može smatrati sirovinom koja je ovde korišćena za bojenje keramike.

Još nekoliko uzoraka keramike je ispitivano IC i Mikro-Ramanskom spektroskopijom. Ove metode omogućavaju identifikaciju same keramike, kao i pigmenta na njenoj površini. Na osnovu vibracionih spektara, IC i mikro-Ramanskom spektroskopijom, kao crveni pigmenti identifikovani su hematit $\gamma\text{-Fe}_2\text{O}_3$ (trake na 220, 286, 402 i 496 cm^{-1}) i cinobar HgS (trake na 252, 283 i 342 cm^{-1}).

Mogućnost nalaženja cinobera kao sirovine za dobijanje pigmenta je veoma izvesna. Na udaljenosti od desetak km jugoistočno od Vinče, na

ORGANSKI I NEORGANSKI MATERIJALI U KONZERVACIJI

Milica Stojanović, hemičar

Tokom konzervacije i restauracije arheoloških predmeta, konzervatori se susreću sa različitim vrstama materijala.

Za čišćenje se koriste voda, alkohol, aceton itd.

Za konsolidaciju – OHO II spec u acetonu (za keramiku) ili Plastic coating za staklo.

Za lepljenje – različiti lepkovi epoksi, estarskih ili cijano smola.

Za nadogradnju – kod keramike gips, a za staklo poliesteri i epoksi smole.

Za bojenje – različiti mineralni pigmenti u kombinaciji sa akrilnim rastvaračem, a za staklo poliesterne i epoksi boje ("Duga" – fabrika boja i lakova).

U principu svi ovi materijali mogu se podeliti na organske i neorganske. Šta su zapravo neorganska, a šta organska jedinjenja?

NEORGANSKE supstance, njihove smeše i materijali koji se od njih prave su supstance koje mogu biti : metali (gvožđe Fe, bakar Cu, kalcijum Ca ...) , njihovi oksidi (Fe_2O_3 koji je sastavni deo rđe, CuO i slično), njihove baze (NaOH, $\text{Ca}(\text{OH})_2$ i slično) i nemetali (sumpor S, kiseonik O_2 , vodonik H_2), njihovi oksidi (sumpor dioksid SO_2 , ugljen dioksid CO_2 , voda H_2O), njihove kiseline (sumporna H_2SO_4 , ugljenična H_2CO_3 , fosforna H_3PO_4) i soli tih kiselina, nastale zamenom vodonika metalnim jonima (kalcijum karbonat CaCO_3 poznatiji kao kreč, magnezijum karbonat MgCO_3 , poznatiji kao gips, kupri karbonat CuCO_3 , zelena patina na bakru). U ovu grupu spadaju uglavnom svi materijali sa kojima se u DIANI susrećemo: keramika, staklo, metal, kamen (i svi su složene smeše neorganskih supstanci).

ORGANSKE supstance su one koje vode poreklo iz žive materije – drveća, pčela, cveća, uopšte biljaka i životinja, zatim derivati nafte, itd, a po svom sastavu su to jedinjenja ugljenika sa kiseonikom, fosforom, azotom i sumporom, ali pre svega sa vodonikom (ugljovodonicima). U ovu grupu jedinjenja spadaju mnogi rastvarači koji se koriste u konzervaciji i restauraciji (alkohol, aceton, vajt spirit, kao i uglavnom svi lepkovi i konsolidanti).

Zašto je to važno? Zato što pri korišćenju različitih materijala pri konzervaciji dolazimo do pitanja njihove rastvorljivosti (kako ćemo skinuti višak gipsa

ili lepka, da li se određeni rastvarač sme primeniti na nekom materijalu, u kojem rastvaraču da razblažim određenu boju ? itd). Tu se možemo osloniti na jedno pravilo koje u hemiji jednostavno glasi "slično se rastvara u sličnom". Sličnost se u ovom slučaju odnosi na polarnost neke supstance tj. na karakteristike hemijske veze, ali najuopštenije ovde možemo reći da će se organske supstance najlakše rastvarati u takođe

organskim supstancama, a neorganske u neorganskim. Tako će se, napr. konsolidant koji je na bazi organskih smola sigurno rastvarati u nekom organskom rastvaraču: alkoholu, acetonu i sl. A rđa, koja je rezultat hemijskih procesa koji se dešavaju usled reakcija metala sa gasovima iz okoline i koja je po svom sastavu ili oksid metala ili neka njegova so, sigurno će se rastvarati u neorganskoj kiselini. Isto važi i za sve vrste karbonata – i oni se rastvaraju u kiselinama. Naravno, u konzervaciji stvari nisu ni izdaleka tako jednostavne, jer se uvek mora voditi računa i o neželjenim procesima. Tako napr. kiselina kojom bismo rastvorili neku rđu sa metala uvek će da deluje i na sam metal. Potrebno je poznavanje osobina materijala kojim se rukuje i veliko iskustvo da bi se odredio pravilan tretman. Za sada smo naveli samo neke elementarne činjenice, koje su od neposrednog značaja za rad konzervatora.

ZAŠTO ISPITIVANJE TERENA?

Mark M. Frensis,
Arheolog-geodeta

Kako se desilo da britanski arheolog počne da živi u Beogradu i da, u DIANA Centru, drži predavanja o geofizičkom ispitivanju? Godine 1997. magistrirao sam na temu arheološkog ispitivanja terena na Univerzitetu u Daramu. Zašto sam izabrao ispitivanje terena? Hodanje po blatnjavom terenu u Jorkširu, po kišnom i hladnom vremenu, sa aparatom koji bipće, nije baš zabavno za jednog arheologa. Međutim, kada je taj aparat Fluksgejtov gradiometar, namenjen geofizičkim ispitivanjima i kada snimci koje uz pomoć njega dobijate otkriju temelje do tada nepoznate rimske vile i to bez iskopavanja, onda počinje da biva razumljivo zašto sam izabrao ovaj poziv. Iako uživam i u iskopavanjima, za mene je pravi izazov u mogućnosti analiziranja terena i korišćenja raznih geodetskih tehnika, od topografskog ispitivanja, prelazanja terena, visinskog merenja, pa do geofizičkog ispitivanja, kako bi se našli odgovori na pitanja kakve su se promene tu dešavale tokom vremena. Veština je postaviti prava pitanja. Zašto su granice terena u tom obliku, koliko je star ovaj zid? Šta predstavljaju one male izbočine u zemlji? Na osnovu sastavljenih mapa površinskih ostataka i onih ispod površine, ispitivanje terena omogućava pronalaženje odgovora na mnoga arheološka pitanja vezana za korišćenje terena u prošlosti, naseobine, kao i konkretna iskopavanja. Od 1998. godine radio sam na različitim zaštitnim iskopavanjima, kao i na istraživačkim projektima u Velikoj Britaniji, Republici Irskoj, Istočnoj Evropi i na Bliskom Istoku. Tek prošle godine sam sa kolegom završio geofizičko ispitivanje grada iz gvozdenog doba, na vrhu planine u Kerkenes Dagu, u centralnoj Turskoj. Lokalitet je površine 2,5 km^2 , a pod rukovodstvom dr G. Samersa napravljena je kompletna mapa grada. To bi bilo nemoguće bez savremenih tehnika ispitivanja terena (www.metu.edu.tr/home/ www.kerk/) Dakle, zbog toga se vrši ispitivanje terena. Ali, otkud ja u Beogradu? Pa, pri svom prvom angažovanju u Turskoj 2000. godine upoznao sam svoju sadašnju suprugu Natašu iz Beograda. S obzirom da sam se doselio ovamo, moram da pomenem toplu dobrodošlicu svojih kolega arheologa, posebno onih u DIANI, koji su učinili da se prilikom svojih poseta Centru osećam kao kod kuće.



Looking at ceramics structure
Posmatranje strukture keramike

Avali, postojao je rudnik žive, što se može smatrati lokalnim mineraloškim nalazištem.

Podaci dobijeni XPDR i vibracionim analizama su usaglašeni što se tiče same keramike. Njeni dominantni sastojci su $\gamma\text{-kvarc}$ i kaolinit. Prisustvo karbonata, kao što su kalcit i dolomit, takođe je potvrđeno metodom vibracione spektroskopije. Strategija ovih istraživanja je interdisciplinarnost.



SOME ISSUES OF CERAMICS TREATMENTS

Ivana Stojković,
student of archaeology

Old conservations are problem that I have most often faced in my former work in DIANA Centre. I had an opportunity to deal with objects with mistakes made during earlier conservation work that could not be eliminated.

First of all, I want to mention regretfully in a negative sense the private collection from Bela Crkva. Two dishes belonging to this beautiful collection were damaged because fragments were marked by numbers engraved with some sharp tool or signed with black marker. The excuse that the owner is only an amateur archeologist cannot be accepted because the one who declares himself as an antique lover is not allowed such negligence.

As an even more dramatic case I would mention the collection from Kotor, since professionals made the mistakes. Here the glue was burned in order to make fragments stick faster. During the treatment of the collection, we have successfully removed the glue but could not solve the problem with the burned edges of the fragments.

When we speak about mistakes conservators cannot repair, carelessness of archeologists at site should be mentioned. Here comes inadequate cleaning at site by scrubbing ceramics with rough brushes or sinking material into the water for a longer period of time. Such treatments could cause loss of ornaments or complete

destruction of the porous structure, especially with fragile ceramics. As a positive example of professional work at site it is worth mentioning the team at the site of Konopiste. Ceramics that have not been treated were carefully packed in boxes lined with straw. Thanks to such a treatment, material came to Diana Centre without any damages.

This text is not aimed at criticizing or passing judgments only. I am convinced that human factor can cause even greater damage than fire or flood. That is the reason why I appeal for more adequate treatment at site as well as for better cooperation between archeologists, curators and conservators.

CONSERVATION OF GLAZED MEDIAEVAL POTTERY

Ivana Stojković,
student of archaeology
Slađana Novković

The important role of ceramics in a society and its everyday use resulted in technological and usage modernization. Glazed mediaeval pottery has been used in all social classes. Its clay structure, craftsman skills and way of treatment varied though.

When process of cleaning is considered this kind of mediaeval ceramics has an advantage because it is mainly well fired and can be washed easily using flexible brushes in deionized detergent dissolved in water. Although it is well fired one should take care about its glaze as it can be totally destroyed if inadequate sharp

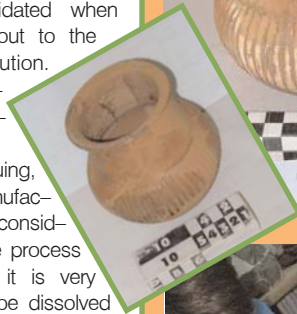
brushes are used. If ceramics is not well fired one should apply mechanical cleaning with dentists' tools and alcohol and acetone mixture. Paraloid B72 (5% solution) is used in consolidation of glazed ceramics. Fragments are consolidated when bubbles stop coming out to the surface of the solution. Ceramics has to be completely dried if the treatment is to be proceeded.

For the next phase – gluing, OHO glue is used (manufactured by Grmeč). It is considered adequate since the process of its setting is slow, it is very strong, and can easily be dissolved in acetone, if corrections are necessary. Clay is used in reconstruction of moulds. Missing parts are made of Plaster of Paris, mixed with Polyvinyl acetate (0,75%) dissolved in distilled water. Reconstructed parts are treated with files, scalpels and emery papers.

When Plaster is fully treated, it is coloured with a paint slightly brighter than the one of ceramics. For retouching one could use Acrylic colours or earthen pigments mixed with dissolved Polyvinyl acetate (20%) in distilled water. This concentration of Polyvinyl acetate helps achieve the shine that resembles the original shine of the glaze.

Finally, the ceramic surface is coated with Paraloid B-72 (5% solution) dissolved in acetone. In the process brushes are used. Thus the colours are fixed and they are conformed to the original ceramics.

Each and every object is most specific and requires adequate treatment, in accordance with the problem conservator is dealing with.





PROBLEMI NEADEKVATNOG TRETMANA KERAMIKE

Ivana Stojković, student arheologije

Stara konzervacija je problem na koji sam najčešće nailazila u svom dosadašnjem radu u DIANA centru. Imala sam prilike da se bavim predmetima na kojima nisu mogle biti otklonjene greške od prethodnih konzervacija ili greške nastale još na terenu.

Prva zbirka koju bih želela da pomenem, u ovom, na žalost, negativnom kontekstu, je privatna zbirka iz Bele Crkve. Dve posude iz ove prelepe kolekcije uništene su tako što su fragmenti obeležavani brojevima koji su bili urezani nekim oštrim predmetom ili ispisivani crnim markerom. Kao opravdanje ne može se uzeti činjenica da je vlasnik zbirke arheolog-amater, jer onaj ko sebe naziva "ljubiteljem starina", ne sme sebi da dozvoli ovakav nemar.

Kao drastičniji slučaj pomenuću zbirku iz Kotora, jer se radi o greškama profesionalaca. U ovom slučaju je, da bi se fragmenti što brže zalepili, paljen lepak koji ih je spajao. Prilikom konzervacije uspešno smo otklonili lepak, ali sa nagorelim ivicama fragmenata nismo uspeli ništa da učinimo.

Kada se govori o greškama koje konzervator ne može da otkloni, treba pomenuti i nemar arheologa na terenu. Na žalost, uobičajeni primeri neadekvatnog čišćenja na terenu su ribanje keramike grubim četkama i potapanje predmeta u vodu na duži period. Ovakvo tretiranje može dovesti do nestanka ornamenata, a u

drastičnijim slučajevima i do potpunog uništenja porozne strukture, posebno trošne keramike.

Kao pozitivni primer stručnog rada na terenu, sa kojim sam ja upoznata, treba pomenuti ekipu sa lokaliteta KONOPIŠTE. Keramika koja nije tretirana, pažljivo je upakovana u kartonske kutije napunjene slamom, tako da je materijal potpuno neoštećen stigao u DIANA centar.

Ovaj tekst nije ni kritika ni osuda, ali mislim da ljudski faktor nanosi više štete arheološkom, uopšte kulturnom blagu, nego požari ili poplave. Zato apelujem da se primenjuje adekvatniji tretman na terenu, kao i bolja saradnja arheologa, odnosno kustosa i konzervatora.

GLEDOSANA SREDNJOVEKOVNA KERAMIKA

Ivana Stojković, student arheologije
Slađana Novković

Posvećivanje pažnje keramici, njena uloga u društvu i svakodnevno korišćenje dovelo je neminovno do njene modernizacije u tehnološkom i upotrebnoj smislu. Gledosana srednjovekovna keramika je korišćena u svim slojevima društva i razlikovala se u finoći strukture gline, zanatskoj veštini i načinu obrade.

Kod procesa čišćenja ovakve keramike velika je pogodnost što je uglavnom dobro pečena i može slobodno da se pere u rastvoru destilovane vode i dejoniziranog deterdženta, uz pomoć mekih četkica. Međutim, treba voditi računa o gledji koja

može trajno da se uništi pri upotrebi neodgovarajućih, odnosno oštirih četki. Ako je keramika slabije pečena čišćenje je mehaničko, uz korišćenje rastvora alkohola i acetona (odnos 50%–50%) i zubarskih alatki.

Pri konsolidaciji gledosana keramika se potapa u 5% rastvor Paraloida B-72 u acetonu. Fragmenti su konsolidovani kada mehurići vazduha prestanu da izlaze na površinu. Keramika mora da bude potpuno suva da bi mogla dalje da se tretira.

Za sledeću fazu – fazu lepljenja koristi se OHO lepak (proizvodi Grmeč). On se pokazao kao adekvatan, jer se ne steže suviše brzo, čvrst je i moguće ga je rastvoriti acetonom, ako su potrebne korekcije.

Pri rekonstrukciji predmeta za kalup se koristi gлина, a delovi koji nedostaju izrađuju se od gipsa, umešanog u 0,75% rastvor polivinil acetata u destilovanoj vodi. Delovi koji su rekonstruisani obrađuju se turpijama, skalpelima i brusnim papirima različite finoće. Na potpuno obrađen gips nanosi se boja za nijansu svetlija od originalne boje keramike. Za retuš se koriste akrilne boje ili zemljani pigmenti, rastvoreni u 20% rastvoru polivinil acetata u destilovanoj vodi. Ovakvom koncentracijom polivinil acetata postiže se sjaj boje, koji imitira sjaj glazure.

Završna konsolidacija se vrši nanošenjem 5% rastvora Paraloida B-72 u acetonu, četkicom.

U finalnoj fazi, ovim se postiže fiksiranje boje i ujednačenje sa originalnom keramikom.

Veoma je bitno naglasiti da je svaki predmet specifičan i da zahteva odgovarajući tretman, u skladu sa problemom koji je postavljen pred konzervatora.



THE CONSOLIDATION PROCESS

Sandra Davison FIIC, ACR

The process of consolidation is widely used in conservation, as a means of giving structural strength to objects, which have deteriorated to such an extent, that they are in danger of disintegrating (collapsing). Examples of such objects might be low-fired ceramics, heavily decayed glass and soft stone, such as limestone and sandstone, which crumble to a powder. In a material requiring consolidation, many of the primary and/or secondary bonds that hold it together, have been broken to the extent that the structure can no longer support its own weight (or any other forces it has to resist), and retain its shape. Consolidation is an artificial way or repairing the damage caused by natural processes.

In theory, the process of consolidation should be reversible, but in practice it is unlikely that a consolidant could be removed from a fragile object, without resulting in its collapse. This is because removal would leave the fabric of the object unsupported; because solvents swell when dissolved; and because it is unlikely that a fragile object could withstand immersion in solvent long enough to remove the solid. Consolidation should therefore be carried out when absolutely necessary for the object's survival. The question of whether to consolidate before, after or during the cleaning of an object is difficult. Pre-consolidation may make subsequent removal of any surface dirt more difficult, on the other hand, it may not be possible to clean an object before it has been consolidated. It is sometimes possible to consolidate an object during the cleaning process, by applying consolidant on a soft brush to small areas as they are cleaned. Each object will have to be judged on its own merit. If the object is in fragments, a single fragment can be consolidated to see how the material reacts to the process. Consolidation will alter the nature of the material, so that samples required for analysis must be taken before treatment. It will also irreversibly darken the material.

The term consolidant is used to define a resin used for the purpose of consolidation, and consolidation system to define the liquid in which the consolidant is applied, whether it is molten, in solution, or as a polymer pre-treatment (see below). When choosing a consolidation system, the conservator must bear in mind the condition of the decayed object to be treated, the nature and properties of the resins and solvents to be used, and the way in which the consolidation will be carried out: spraying, dripping, painting, partial or total immersion, or vacuum impregnation (Figure 1). Repairs using an adhesive soluble in the same solvent as that used to dissolve the consolidant, must obviously be carried out after consolidation (or they will fall apart).

The first requirement of a consolidation system (the solid and the solvent) is that it can impregnate the object and harden there to bind the object together. In other words, it has to start out in liquid form and end up as a solid. It is necessary for a consolidant to wet the surface of the pores of the material on which it is being used (i.e. to break the surface tension), not only to make a satisfactory adhesive bond, but also to enable it to penetrate the object. The liquid may have to penetrate very long, tiny crevices and pores in an object. (If a porous object is visualized as a bundle of capillary tubes with one end standing in liquid, it can be imagined how a liquid consolidant will be drawn into a porous material by means of capillary action).

Although the surface tension determines the extent to which a consolidating liquid penetrates a porous solid, other factors affect the rate of penetration, mainly the viscosity of the liquid, and the size of the pores of the object to be consolidated.

The viscosity of a liquid is a measure of its mobility (runniness), thus water is more mobile (less viscous) than treacle. The viscosity of all liquids decreases i.e. they become more runny, as the temperature is raised. The porosity of a material (i.e. an object) can be thought of as the percentage of pore space in a total volume (of an object) – that is, the space not occupied by solid matter. It is possible that not all pores are connected with one another or with the surface, so that they may not be accessible to the liquid consolidant. (Figure 2, left) The effective porosity is the pores space connecting directly or indirectly with the surface, and clearly for good penetration the effective porosity should be as high as possible. The rate of flow of a liquid in a porous material increases with pressure, and also with the cross-sectional area of a pore: as the viscosity of the liquid increases or as the length of the pore increases, the rate of flow decreases. The degree to which the flow rate actually varies through changes in pore dimension, pressure and viscosity of liquid is an intrinsic property of the porous medium and is called permeability. If the permeability of an object is zero then there can be no flow, and the substance is said to be impermeable or impervious (Figure 2, right). Examples of impervious materials are stoneware, porcelain and hard rocks such as granite. Thus it follows that an impervious object cannot be consolidated (and does not need to be), as when the solvent evaporates, the solid will be deposited on the surface of the object as a surface coating or lacquer.

Since the intrinsic impermeability (dimensions of the pores) of an object to be consolidated cannot be altered, other factors – viscosity or pressure – will have to be varied to ensure the best penetration of consolidant. Viscosity can be altered by choice of material, by dilution in a less viscous solvent (or in more solvent), and by temperature change. If necessary, the consolidant can be introduced into an object, under vacuum (i.e. by reduced pressure). Reduced pressure is used primarily to remove air from the pores and capillaries of a decayed object, which would otherwise impede the penetration of the consolidation system. Also to introduce a low pressure into the pores, so that when the assembly is returned to atmospheric pressure, more of the consolidant system is forced into them by pressure differential. The pressure should be reduced and increased slowly to prevent a fragile object from collapsing.

A consolidant has to be applied as a liquid, and this can be done by (i) melt-freeze, evaporation of a solvent carrier, and (iii) chemical reaction between consolidant liquids.

(i) The melt-freeze method has limited application for deep penetration because most of the materials which could be used, such as waxes, have high viscosities when molten, and, further, their viscosity increases as they cool – which they do rapidly when they enter an object. The high temperatures necessary to keep wax molten during impregnation may damage the object.

(ii) Consolidation using solids in solution is a com-

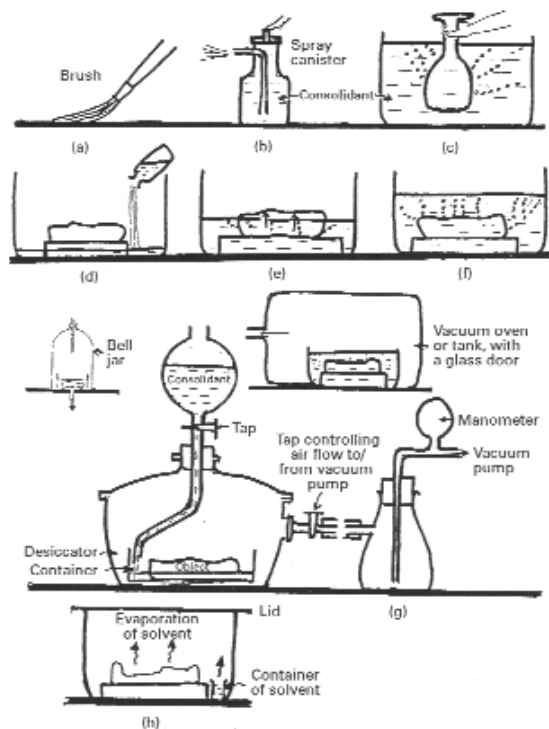


Figure 1 Different methods for consolidating porous objects. (a) brushing, (b) spraying, (c) dipping, (d) adding the consolidation system beside an object, (e) partial immersion, (f) total immersion, (g) vacuum impregnation, (h) drying an object after consolidation.

Slika 1 Različiti metodi konsolidacije poroznih predmeta: a) premazivanje, b) raspršivanje, c) uranjanje, d) postavljanje konsolidacionog sistema pored predmeta, e) parcijalno potapanje, f) potpuno potapanje, g) vakuumska impregnacija, h) sušenje predmeta nakon konsolidacije.

mon technique, and in most cases, the solid is a polymeric material dissolved in water or an organic solvent e.g. Paraloid B-72 (methyl methacrylate copolymer) dissolved in acetone. (It may sometimes be necessary to consolidate initially using a low percentage solution e.g. 5% to gain good penetration, followed by a higher percentage e.g. 10% to provide greater strength). This is of course a convenient way of reducing the viscosity; the main drawback is that the consolidant tends to be drawn back to the surface of the object as the solvent evaporates, as the result of capillary action within the pores of the object.

Problems can also arise because the evaporation of a solvent can cause the collapse of fragile materials (most likely to occur in organic materials).

(iii) An example of the process of consolidation, which involves a chemical reaction (polymerization) of chemicals within the pores of an object, is impregnation of stone with organosilanes. The process is irreversible.

An object may appear shiny after consolidation, which is the result of too much resin having been deposited on the surface. This excess resin can be carefully removed using small swabs of cotton wool wetted with the solvent used for dissolving the resin. After consolidation by immersion, an object should be placed on a surface to which it will not stick, in a closed container in an atmosphere of the solvent carrier, to slow down the evaporation of solvent (see Figure 1h), and so retaining more of the resin within the body of the object, rather than near and on its surface (Figure 4).

PROCES KONSOLIDACIJE

Sandra Dejvison FIIC, ACR

U konzervaciji se proces konsolidacije, u velikoj meri, upotrebljava kao način da se učvrsti struktura predmeta koji je do te mere oštećen da mu preči opasnost od raspadanja. Takvi primeri su slabo pečena keramika, teško oštećeno staklo i mekši kamen, kao što su krečnjak i peščar, koji se pretvaraju u prah. Kod materijala koji zahteva konsolidaciju, mnoge primarne i/ili sekundarne veze koje ih drže na okupu, pokidane su do te mere da struktura više ne može da podnese sopstvenu težinu (ili neku drugu silu kojoj treba da se odupre) i zadrži sopstveni oblik. Konsolidacija je, dakle, veštački način da se popravi šteta koju izazivaju prirodni procesi.

U teoriji, proces konsolidacije bi trebalo da bude povratan, ali u praksi bi konsolidant teško mogao da bude uklonjen iz trošnog predmeta, a da se on ne raspadne. Problem je u tome što bi uklanjanjem konsolidanta predmet ostao bez "oslonca", jer se rastvaranjem povećava volumen rastvarača, a trošni predmet najverovatnije ne bi podneo potapanje u rastvaraču, dovoljno dugo da bi se uklonila čvrsta supstanca.

Zbog toga bi konsolidaciju trebalo primeniti samo ukoliko je to apsolutno neophodno za opstanak predmeta. Na pitanje da li konsolidovati pre, nakon ili za vreme čišćenja predmeta teško je dati odgovor. Konsolidovanje unapred bi moglo da oteža fazu uklanjanja površinske nečistoće, a s druge strane – možda je nemoguće očistiti predmet pre nego što je konsolidovan. Ponekad je moguće konsolidovati predmet za vreme procesa čišćenja, tako što se konsolidant nanosi mekom četkicom na manje površine koje su prethodno očišćene. Neophodno je izvršiti pojedinačnu procenu za svaki predmet. Ako je predmet fragmentovan, moguće je konsolidovati jedan fragment, kako bi se procenila njegova reakcija na tretman. Konsolidacija menja prirodu materijala, tako da je uzorke za analizu potrebno odvojiti pre tretmana. Pored toga, ona nepovratno potamnjuje materijal.

Termin konsolidant označava smolu koja se koristi za konsolidaciju, a konsolidacioni sistem je tečnost u kojoj je upotrebljen konsolidant, bez obzira da li se radi o rastvaraču ili polimernom pripremnom tretmanu (vidi ispod). Pri izboru konsolidacionog sistema, konzervator mora da vodi računa o stanju predmeta koji se tretira, o prirodi i svojstvima smole i rastvarača koji se koriste, kao i o načinu sprovođenja konsolidacije: raspršivanje, kapljanje, premazivanje, parcijalno ili potpuno potapanje ili, pak, vakuumska impregnacija (slika 1). Jasno je da lepljenje u kome se koristi lepak rastvorljiv u istom rastvaraču koji se primenjuje i za rastvaranje konsolidanta, mora da se izvede nakon konsolidacije – u protivnom neće držati.

Prvi zahtev u vezi sa konsolidacionim sistemom (čvrsta supstanca i rastvarač) je da on impregnira predmet i otvrdne u njemu, kako bi povezao delove predmeta u celinu. Drugim rečima, on mora na početku da bude u tečnom, a na kraju u čvrstom stanju. Mora da razbije površinski napon materijala koji se tretira, ne samo da bi se dobio zadovoljavajući spoj, nego i da bi se omogućilo njegovo prodiranje u strukturu predmeta. Tečnost će možda morati da prodiere kroz veoma duge i uske pukotine i šupljine u predmetu. (Ako zamislimo porozan predmet kao snop cevčica koje su jednim svojim krajem uronjene u tečnost, moguće je i zamisliti kako tečni konsolidant prodiere u materijal putem kapilarnih sila). Premda površinski napon određuje

meru prodiranja tečnog konsolidanta u poroznu čvrstu masu, postoje i drugi faktori koji ograničavaju prodiranje, a radi se, prevashodno, o viskoznosti tečnosti i veličini pora konsolidovanog predmeta. Viskoznost tečnosti predstavlja meru njene pokretljivosti, te je tako voda pokretljivija (manje viskozna) od šećernog sirupa. Viskoznost svih tečnosti se smanjuje sa povećanjem temperature. Poroznost materijala (tj. predmeta) se može posmatrati kao procenat poroznog prostora u celokupnom volumenu predmeta, dakle prostora koji ne popunjava čvrsta supstanca. Dešava se i da nisu sve pore povezane međusobno ili sa površinom i stoga su nepristupačne za tečni konsolidant (slika 2, levo). Efektivna poroznost je porozni prostor koji je direktno ili indirektno povezan sa površinom i jasno je da za dobru prodornost efektivna poroznost treba da bude što veća. Stepenu prodiranja tečnosti u porozni materijal raste sa pritiskom, a takođe i sa poprečnim presekom pore – kako se povećava viskoznost tečnosti ili dužina pore, povećava se i stepen prodiranja. Stepenu do koga

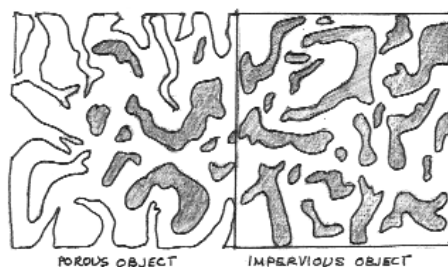


Figure 2 A porous material (left) and an impervious material (right).

Slika 2 Porozni materijal (levo) i nepropusni materijal (desno).

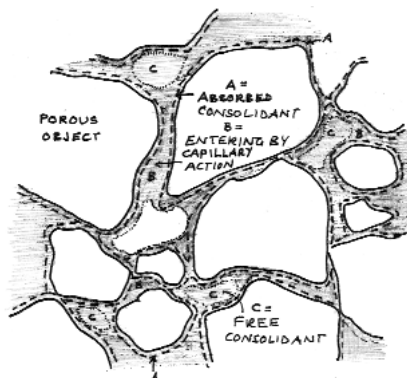


Figure 3 Consolidation system in a porous object. Slika 3 Konsolidacioni sistem u poroznom predmetu.

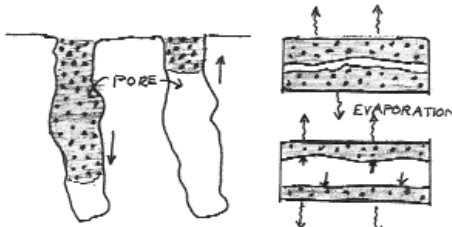


Figure 4 Introduction of a consolidation system into a pore, and its rise up the pore as the solvent evaporates (left), retaining more consolidant deeper in the body of an object, by slowing down the rate of evaporation of the solvent (right).

Slika 4 Prodiranje konsolidacionog sistema u poru i njegovo vraćanje uz poru prilikom isparavanja rastvarača (levo), zadržavanje veće količine konsolidanta dublje u strukturi predmeta putem usporavanja procesa isparavanja rastvarača (desno).

mera prodiranja varira u zavisnosti od veličine pore, pritiska i viskoznosti tečnosti, predstavlja prirodnu osobinu poroznog materijala koja se naziva propustljivost. Ako je propustljivost predmeta nula, onda je prodiranje nemoguće, i za tu supstancu se kaže da je nepromočiva ili nepropusna (slika 2, desno). Primeri nepropusnog materijala su kameni sudovi, porcelan i tvrdi kamen, poput granita. Iz toga sledi da nepropusni materijali ne mogu da se konsoliduju (niti za to postoji potreba), jer kada rastvarač ispari, čvrsta supstanca će se zadržati na površini predmeta kao obloga ili lak.

S obzirom da se prirodna nepropustljivost (veličina pore) predmeta koji se konsoliduje ne može menjati, neophodno je uticati na druge faktore – viskoznost i pritisak – da bi se obezbedila što bolje prodiranje konsolidanta. Na viskoznost se može uticati izborom materijala, rastvaranjem u manje viskoznom rastvaraču (ili u većoj količini rastvarača) i promenom temperature. Ako je potrebno, konsolidant može da se primeni i pod vakuumom (tj. pod smanjenim pritiskom). Smanjenje pritiska se koristi prvenstveno da bi se uklonio vazduh iz pora i kapilara oštećenog predmeta, jer bi on, u protivnom, sprečio prodiranje konsolidacionog sistema. Ono takođe služi da se smanji pritisak u porama, tako da, kad se pritisak ponovo normalizuje što više rastvarača uđe u pore, zahvaljujući toj razlici u pritisku. Pritisak treba postepeno smanjivati i povećavati da bi se sprečilo raspadanje trošnog predmeta.

Konsolidant treba da se primenjuje u tečnom stanju, a to može da se vrši na nekoliko načina: a) topljenjem–zamrzavanjem, b) isparavanjem rastvarača i c) hemijskom reakcijom među tečnim konsolidantima.

a) Metod topljenja–zamrzavanja se manje primenjuje za dublje prodiranje, jer većina materijala koji mogu da se upotrebe, na primer voskovi, imaju veliku viskoznost prilikom topljenja, a osim toga, njihova viskoznost se povećava sa hlađenjem, što se dešava veoma brzo kada prodru u predmet. Visoke temperature koje su neophodne da bi vosak ostao rastopljen tokom impregnacije mogu da oštete predmet.

b) Konsolidacija rastvorom je najčešća i uglavnom se kao čvrsta supstanca koristi neki polimerni materijal topljen u vodi ili nekom organskom rastvaraču, npr. Paraloidu B-72^U (metil metakrilat kopolimer) rastvoren u acetonu (ponekad je neophodno prvo primeniti rastvor sa manjim procentom, npr. 5%, radi boljeg prodiranja, a zatim veći procenat, npr. 10%, da bi se dobila čvrstina). To je, naravno, pozitivna strana smanjenja viskoznosti; problem je u tome što, paralelno sa isparavanjem rastvarača, konsolidant teži da se vrati na površinu predmeta zahvaljujući kapilarnoj sili u porama predmeta. Takođe, isparavanje rastvarača može da izazove raspadanje trošnih materijala (što se najčešće dešava sa organskim materijalima).

c) Primer za proces konsolidacije koja podrazumeva hemijsku reakciju (polimerizaciju) između supstanci u porama predmeta je impregnacija kame- na organosilanima. Taj proces je nepovratan.

Ponekad se predmet suviše sija posle konsolidacije, što je posledica prevelike količine smole koja se zadržala na površini. Ovaj višak smole može da se ukloni pažljivom primenom komadića vate natopljenih u isti onaj rastvarač koji je korišćen za konsolidant. Ako je predmet konsolidovan potapanjem, nakon konsolidacije treba da se položi na površinu za koju se neće zalepiti, u zatvorenom sudu i atmosferi zasićenoj rastvaračem, kako bi se proces isparavanja usporio (vidi sliku 1h) i na taj način zadržala veća količina smole u samoj strukturi, a što manje blizu površine i na samoj površini (slika 4).



1

NEW APPROACH TOWARDS CONSERVATION OF GLASS

Tamara Lujak, student of archaeology
Nemanja Mrđić, student of archaeology

During 2002 Summer School a two week course on conservation of glass was held by Ms Sandra Davison, FIIC, ACR. Course consisted of theoretical lectures and practical conservation work. Lectures included: technology of glass, deterioration of glass, protection of glass objects, documentation, removing old conservations, cleaning, consolidation, bonding, restoration and retouching. All lectures were followed by practical work. It was done both by practicing on and experimenting with modern glass (jars and bottles) and by conserving original ancient vessels – from Roman collection of the National Museum Belgrade and mediaeval glass from Kotor.

After the lectures we discussed practical properties of adhesives and their reaction under different circumstances and in various environments. Ms Davison's practical experience all over the world was especially valuable for us. All topics are followed by practical work: experiments with colours, using dental wax, scolding of restored fragments, and health protection during work, etc. This was a perfect way for beginners to learn both basics and advanced elements of glass conservation; to senior students everything was like reminder and knowledge gap filling. A lot of new things was discovered which do not come from book but from simple long-term experience.

Practice of Ms Sandra Davison is to work with her students on contemporary material. But teaching us was somewhat different. Urgent need for practically conserved vessels, and constant problems we had been meeting for years required fast solutions. Of course this was an ideal opportunity to replace our numerous improvisations with professional solutions applied by one of the most eminent conservators. Therefore we worked both on Roman and mediaeval glass, and had chance to experience all phases of treatment. Earlier problems that we had with high humidity and temperatures appeared again (we wrote about that in the previous issue of DIANA). Those we had to solve as we went on, but for most of them the only solution is adequate equipment in laboratories, especially for environmental control.

Every object is a story of its own and each problem will be discussed separately in the following issues of DIANA. Here we mention only a few. Four glass vessels from the Roman collection of the National Museum which were registered as well preserved were actually fakes (forgeries). More than twenty years ago they were bought from a private collector. That was established during the process of cleaning when under layers of dirt emerged traces of adhesive mixed with iridescence. Some of the fragments which were joined in wholes did not belong to the same vessel. Main question was what to do with them; to clean them and separate fragments that belonged to different vessels or to leave them as they were. Separating fragments was not an interesting solution. There are many objects of those types in museum collections, and these are because of that specific. Also they are unique example of the way forgeries can be made and more valuable as they are. Problem was analyzed with collection curator and the second solution – to leave them the way they were – was accepted. Objects were conserved and every action of forger was visible. We think that the story which each unique object can tell is more important than the one which one unknown specimen tries to pass drowned into typological mass.

Mediaeval glass from Kotor was somewhat different problem. Those objects were used for long before they were thrown away in a well. All parts of vessels were highly iridized and full of dirt. They arrived for treatment in bad condition and in highly fragmented state. After basic conservation it was decided that only few reconstructions were acceptable. Although full reconstructions were considered, that idea was soon abandoned because of risk for the glass. But since those objects are to be displayed in permanent exhibitions, several ways for covering holes and assembling unlinked parts are to be developed: special light-weight frames, moulds and support bases.

Disputes over acceptability of total reconstructions have been going on for quite some time. Until the present all kinds of methods were used. For quite some time all kinds of major reconstruction were undertaken to represent glass objects: reconstruction with plaster, wax, or sometimes with polyester. They were often joined with metal wires.

New approach to take minimum action on the object is being considered, but not yet widely accepted. Desire to have a shiny attractive "complete" object in glass showcase is still predominant over its safety. We hope that awareness of both conservators and curators will focus on what is best for the object – the only thing that matters.



2



Glass conservation –
Summer School 2002
(1–2), Lecture of Ms
Davison, June 2002 (4)

One of forged objects – two
sides general view (3a,c)
and details (b,d)

Kurs konzervacije stakla –
Letnja škola 2002 (1–2),
Predavanje gospođe
Dejvison, juni 2002 (4)
Jedna od falsifikovanih
posuda – pogled sa dve
strane (3a,c) i detalji (b,d)



4

NOVI PRISTUP KONZERVACIJI STAKLA

Tamara Lujak, apsolvent arheologije
Nemanja Mrđić, apsolvent arheologije

Prošlog leta, tokom juna, održan je dvonedeljni kurs konzervacije stakla, koji je vodila gospođa Sandra Dejvison, FIIC, ACR. Kurs se sastojao iz teoretskog i praktičnog dela. Predavanja su obuhvatila sledeće oblasti: Tehnologija proizvodnje stakla, Načini propadanja stakla, Zaštita staklenih predmeta, Dokumentacija, Uklanjanje prethodnih materijala za restauraciju, Načini čišćenja, Konsolidacija, Lepljenje, Restauracija i retuš. Sva predavanja su imala praktičnu primenu. Treba naglasiti da se praktičan rad odvijao na dva načina: na savremenom materijalu – flaše, tegle, (eksperimenti i probe), i na originalnim muzejskim predmetima – iz Rimske zbirke Narodnog muzeja u Beogradu, i srednjovekovnim predmetima – iz Kotora.

Diskutovalo se i o osobinama lepkova i njihovom ponašanju u različitim klimatskim uslovima, kao i o materijalima za restauraciju koji se koriste u konzervaciji, o njihovim štetnim uticajima i o bibliografiji koja je dostupna. Bogato iskustvo gospođe Dejvison bilo je od posebnog značaja za nas. Sve oblasti pređene u teoriji propraćene su praktičnim radom: eksperimenti sa bojama i lepkovima, korišćenje dental voska, brušenje restauriranih delova, zaštita konzervatora na radu, itd. Ovo je bila sjajna prilika za polaznike koji se prvi put susreću sa staklom, da se upoznaju sa njegovom istorijom i načinima obrade, kako u osnovama tako i u naprednijim aspektima rada. Starijim polaznicima su predavanja dobro došla kao podsetnik, za "popunjavanje praznina" u znanju. Mnogo toga novog u tehnici obrade staklenih predmeta je otkriveno tokom ovog kursa.

Praksa Sandre Dejvison je da sa polaznicima kursa radi na savremenom materijalu. Međutim, kurs u našim uslovima je bio specifičan. Potrebe praktičnog rada, kao i problemi sa kojima se godinama susrećemo, nalagali su brzo rešenje. Naravno, ovo je bila i prilika da se izbegnu brojne improvizacije na koje smo bili prisiljeni, a da počnu da se primenjuju rešenja iskusnog konzervatora. Stoga smo radili na rimskom i srednjovekovnom staklu: proces čišćenja, lepljenja, konsolidacije, restauracije. Problemi koje smo imali sa vlažnošću i visokim temperaturama ponovo su se manifestovali (o njima je bilo reči u prošlom broju časopisa). Rešavali smo ih u hodu, ali se potvrdilo da bi jedino rešenje za veći deo problema bilo savremeno opremanje laboratorija, i to pre svega uređajima za kontrolu klime.

Svaki od predmeta, naravno, bio je priča za sebe, i o svakom problemu biće pisano ponaosob u sledećim brojevima časopisa. Ovde će se navesti samo neki: najviše problema su nam zadale četiri posude iz rimske zbirke Narodnog muzeja u Beogradu, koje su kupljene i upisane u inventarske knjige kao originalni, jedna čak kao novi tip posude, dok su u stvari – falsifikati. To je ustanovljeno u procesu čišćenja, kada su ispod slojeva zemlje i prljavštine otkriveni tragovi lepka i fragmenti posuda koje ne pripadaju jednom predmetu. Postavilo se pitanje – kako dalje postupati: da li očistiti i ukloniti nadograđene delove, ili samo očistiti predmete i ostaviti ih onakve kakvi su stigli u Muzej? U dogovoru sa kustosom zbirke, odlučili smo se za drugu varijantu. Predmeti su konzervirani, ali tako da je svaka akcija konzervatora vidljiva, kao i način na koji je konzervacija izvedena. Smatramo da je takav predmet unikat, upravo zbog različitih tretmana kojima je bio izložen, i da je tako postao "poseban", a ne tek jedan od mnogih primeraka, "utopljenih u tipološkoj masi".

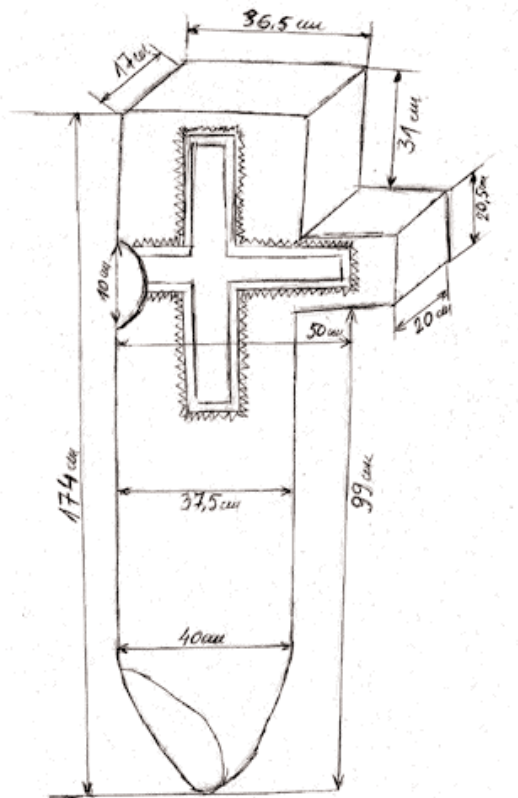
Srednjovekovno staklo iz Kotora je duže vreme bilo u upotrebi, a potom odbačeno u bunar i zazično. Svi delovi posuda su visoko iridrali i bili puni blata i prljavštine. U Galeriju fresaka su dopremljeni u fragmentovanom stanju. Nakon osnovnog konzervatorskog tretmana postavilo se pitanje rekonstrukcije. Zaključeno je da je staklo isuviše osetljivo za rekonstruisanje u onoj meri u kojoj je to bilo planirano. Staklo je pretanko i krhko. Zbog razloga zaštite predmeta (da ne bi došlo do razlepljivanja i daljeg pucanja posuda) odustalo se od planirane rekonstrukcije. Ali s obzirom da je staklo namenjeno izlaganju, uzeto je u obzir nekoliko načina da se omogući prezentacija: ramovi od lakih materijala, diskretni kalupi ili posebno konstruisana postolja.

Rasprava – da li je opravdano raditi totalne rekonstrukcije, već dugo je aktuelna. Do sada se radilo na najrazličitije načine: pomoću gipsa ili voska, uz često korišćenje žice, koja nije uvek bila od nerđajućeg materijala. Već dugo se razmatra pristup "minimalne intervencije", ali još nije ni blizu opšte prihvaćenog pravila. Želja za sjajnim "celim" sudom u muzejskoj vitrini još uvek dominira nad njegovom bezbednošću. Nadamo se da će se svest kustosa i konzervatora usredsrediti na ono što je u suštini i najvažnije – na bezbednost predmeta, umesto na atraktivnost između stakala muzejskih vitrina.

Working with Ms Davison Summer 2002 (5,8), Two forged objects from Roman Collection. general view (6) and detail (6a), general view of the sword with implemented fragments and handle (7) and details with added rim – inside view (7a) and outside view (7b)

Rad sa gospođom Dejvison, leto 2002 (5,8), Dva falsifikovana predmeta iz Rimske zbirke. Ceo sud (6a) i detalj trbuha (6). Druga posuda sa pridodatim fragmentima (7) i detalji dodatog oboda sa unutrašnje (7a) i spoljne





CONSERVATION OF THE GRAVESTONES ON THE GRAVEYARD NEAR THE LOG CHURCH IN TAKOVO

Ljiljana Protić, preparator

The log church in Takovo was built in 1975, on the location of an older building from 1724. It is of great importance because of its relation to the Second Serbian Uprising. On that very place, on Palm Sunday, Miloš Obrenović and the rebels took communion and went to fight against the Turks (1).

The graveyard existed even before the log church was built. Later, in 1888, bishop Nikoman ordered the graveyard to be transferred and old graves to be levelled in order to enlarge the churchyard. In agreement with the people of that area, priest Stanojlo as debt payment took over from Pavle Smiljanić one meadow that spread behind the churchyard to the village road, and added the meadow to the churchyard (2).

Since that moment, until the beginning of 2002, there were no graves around the church but for the meadow and the church fence. Graves were behind it and the hedges, in weeds, hidden by the trees. On February 25th 2002, episcopal council decided, in cooperation with the Institute for the Protection of Cultural Monuments from Kraljevo, that gravestones should be put back to their original place they were transferred from and that protected area around the church should be conserved. The bishop of Žiča, Stefan, blessed the endeavour (3).

Works began straight away, immediately after receiving the permission. Team of workers from the museum, in cooperation with the Public Company "17. septembar", cleared away the area around the graves. Gravestones were taken from the ground with an excavator and placed in the meadow near the church, to be cleaned. Most of them were in vertical position, but others were placed horizontally. Works were successfully performed and the gravestones were ready for further conservation processes.

Description of the Gravestones before conservation and their condition

Photographs of all gravestones were taken before the treatment, separately and as a group. The part, which was above the ground, could be seen on some of the stones, but on those under the ground, letters and ornaments were absolutely illegible and the type of the stone could not be defined. The first layer of dirt was blasted clean with water and ordinary synthetic brushes were used. This made possible to determine the type of stone. It was established that the gravestones were mainly made of sandstone, but some were made of Studenica marble. The colour and ornaments though allowed for the assumption that different kinds of sandstone were used.

Vinča quarry: behind the Vinska hill, ever since the Middle Ages, reddish and grayish stone, porous and of good resistance, has been quarried. It was dug from large beds, and cut off from separated pieces – "singles". And in spite of small rounded cavities, it is considerably compact and with no cracks, thus being resistant to frost and sun impacts. It can be easily shaped and cleaved, but because of its grain structure and roughness evening of the surface is difficult, and it is liable to moss and lichen. Many of the gravestones, excavated near the log church are made of this type of stone.

Studenica marble: the oldest quarries are in Studenica area. From the marble quarried near Studenica, white, dropstone-like, blue and striped, the oldest monuments on the territory of south-west Serbia were made. The artisans working with marble from Radočelo and Čemerno used to make small, flat, cross-like gravestones, which the carriers took on horse pack-saddles through villages around Studenica and along the river Ibar, and farther west to Zlatibor, to the north to Rudnik, Suvobor and Maljen. Gravestones made of that type of marble were found in this graveyard.

In Rašići – stone from Žabljak, Piva and Golonj was used. Stone from all three of these quarries is similar – fine and sharp sand-stone, which "keeps" letters and colour good. It is sharp and hard, so it is good also for whetstones and grindstones. It can be yellowish or grayish. Among the excavated gravestones there are both of these types.

At Klokoč – firm, flintstone granite was also extracted west from Arilje. It appears in several colours: blue-yellowish, red-bluish, green-whitish. It is not suitable for cutting in artistic representations and patterns, so only the short inscriptions were cut into this type of stone.

Živica sand-stone – Fine-grain stone of only one type, suitable for fine and coarse cut, could keep and "hold" colour well. Separation, cleaving off and peeling are difficult to be performed, so the gravestones made of this stone-type are long-lasting.

Bioštan quarry – There are two different types of stone. Yellow "half-breed" and "white" limestone. The yellow one is considerably soft, it can be well processed,



Drawing and photograph of a gravestone before conservation
Crtež i fotografija spomenika pre konzervacije

KONZERVACIJA SPOMENIKA NA GROBLJU KOD CRKVE BRVNARE U TAKOVU

Ljiljana Protić, preparator

Crkva brvnara u Takovu, sagrađena je 1975. godine, na mestu starije građevine iz 1724. godine. Od izuzetnog je značaja, jer je vezana za podizanje Drugog srpskog ustanka. Na tom mestu, 1815. godine, na Cveti, Miloš Obrenović i ustanici, pričestili su se i krenuli u borbu protiv Turaka (1).

Groblje je postojalo i pre izgradnje crkve brvnare. Kasnije, tj. 1888. godine, episkop Nikoman je naredio da se groblje izmesti, i da se zaravne stari grobovi, da bi se proširila porta. U dogovoru sa narodom tog kraja, Pop Stanojlo je, od Pavla Smiljanića iz Takova, na ime duga, uzeo livadu koja se prostirala iza porte do seoskog puta i prisajedinio je porti (2).

Od tog vremena pa do početka 2002. godine oko crkve brvnare nije bilo grobova, već samo livada i ograda oko crkve. Grobovi su bili iza crkve i vrzine, zarasli u korov, a od drveća su se jedva nazirali. Godine 2002, 25. februara, episkopski upravni odbor donosi odluku, u saradnji sa Zavodom za zaštitu spomenika kulture u Kraljevu, da se spomenici postave na mesto odakle su izmešteni i da se uredi zaštićeni prostor oko crkve. Episkop žički Stefan daje blagoslov (3).

Sa radovima se krenulo odmah po dobijanju dozvole. Ekipa radnika iz muzeja, u saradnji sa javno-komunalnim preduzećem "17. septembar", iskrčila je prostor oko grobova. "Skipom" su vađeni spomenici iz zemlje i premeštani na livadu kod crkve da bi se očistili. Većina spomenika je bila u vertikalnom položaju, ali bilo ih je dosta i horizontalnom. Radovi su uspešno obavljeni i spomenici su bili spremni za dalje konzervatorske radove.

Opis spomenika pre konzervacije i identifikacija stanja

Svi spomenici su pre tretiranja fotografisani pojedinačno i u grupi. Na pojedinima se mogao videti deo koji se nalazio iznad zemlje, ali na onima koji su bili ispod zemlje, slova i ornamentika su bili potpuno nepregledni, a vrsta kamena se nije mogla utvrditi. Pod jakim mlazom vode i običnim sintetičkim četkicama skinut je prvi sloj zemlje, da bi se videlo o kojoj vrsti kamena se radi. Utvrđeno je da su spomenici su najčešće izrađeni od kamena peščara, a ima i studeničkog mermera. Prema boji i ornamentici može se zaključiti da ima više vrsta peščara.

Vinčanski majdan – iza brda Vinska, još od srednjeg veka, vađen je crvenkasti i sivobagreni sivasti kamen, šupljikavog sastava i dobre otpornosti. Iskopavan je iz širokih ležišta, a isečan je iz izdvojenih komada – samaca. I pored sitnih okruglastih šupljina, prilično je zbijen i bez naprslina, pa je postojan i na mrazu i na suncu. Lako se seče i cepa, ali se zbog zrnaste strukture i hrapavosti otežano glača, a podložan je i mahovini i lišaju. Veliki broj spomenika izvađenih kod crkve brvnare izrađen je od ove vrste kamena.

Studenički mermer – najstari kamenolomi su u studeničkom kraju. Od studeničkog mramornog pločara belog, sigavog, modrog i prugastog, izrađivani su najstariji spomenici na području jugozapadne Srbije. Od njega su mnogobrojni mramurari sa Radočela i Čemerna, pravili male pljosnate krstaše, koje su kiridžije na konjskim samarima raznosili po studeničkim i priibarskim selima, pa i dalje, na zapad do Zlatibora, na sever do Rudnika, Suvobora i Maljena. Na ovom groblju su pronađeni spomenici od te vrste mermera.

U Raščićima – žabljački, pivljački i golonjski kamen. Kamen je iz sva tri iskopišta sličan – sitan i ljut peskovic, koji dobro "drži" slova i boju. Oštar je i tvrd, pa je dobar i za tocila i bruseve. Javlja se u dve boje: žukastoj i sivkastoj. Među iskopanim spomenicima ima i jednih i drugih.



Takovo gravestones after conservation
Takovski spomenici nakon konzervacije



View of gravestones after the treatment
Pogled na spomenike posle tretmana



Takovo graveyard gravestones before conservation (above) and after conservation (right)

Nadgrobnii spomenici na groblju u Takovu pre konzervacije (iznad) i posle konzervacije (desno)

moss can not held easily, but when shaped into squared stones, it is very durable. Older gravestones (made before 1780) are made of this kind of stone, and usually bear no inscriptions, only the cross and ornaments, shaped like triangles and cog-wheels, and sometimes like old fashioned pistols. White limestone, if its surface is evened, gets the look of fine-grain marble.

Branetić quarry – In Gornji Branetić hill, gray-white and gray-green limestone is quarried, and it could also be blue or yellow. On the border towards Ručići, dark, grained dropstone used to be excavated. Some gravestones, in older graveyards, are made of it. During the treatment of this type of stone, grains in size of hazelnuts crackle, so it is difficult to be worked with. It has coarser structure, considerably porous, absorbs water and moss can held easily (4).

Causes of destruction

Surfaces of the gravestones were very dirty, particularly the underground parts. Gravestones, which were placed vertically, were "attacked" by moss and lichen. Lichens can cause the material to disassemble physically and chemically. Secretion of lichens, as the product of their metabolism, reacts with carbon-dioxid, causing chemical reaction which destroys the limestone. Secretion of lichens easily penetrates the stone leaving ugly stains. Mechanical damages appear because of the nature of stone to absorb water, which leads to break-

ing and to porousness of the stone. The thickness of the layer of dirtiness can be as far as 1 cm – over the whole surface of the stone (5).

Cleaning: mechanical and chemical

Cleaning was performed mechanically: water and with brushes made of synthetic fibres were applied. Moss and lichens can easily be removed with scalpel. This treatment, during the cleaning, was very efficient, but yellow stains remained on spots where the lichens were, and black traces remained on those spots where the moss used to be. It was not possible to remove those traces mechanically, because they penetrated the structure of stone for over several millimeters. We tried to soften the stains with sepiolit and tried to pull them out to the surface. Further, the Complexon "3" was applied and when the layer of the dirt was softened (after one hour), stains were carefully removed with scalpel. The next procedure was to cover the gravestone with foam (baby-soap and water). The foam was spread with the sponge, rubbed in and (after 15 minutes) rinsed out with water. This procedure was repeated 2–3 times, until the dirt was completely rinsed out. Finally, stains disappeared and the gravestone regained its original look.

Cleaning of sand-stone, which was underground, was done in two phases: mechanical cleaning and washing the gravestones. With metal spatulas the layers of mud and other rough dirt were removed from the stone. With wooden sticks smaller hollows, cracks, letters and all other parts which were cut into the stone, were cleaned. Rougher brushes were used for cleaning the flat and solid surfaces, and gentle painting brushes were used for delicate spots (with the loosely connected crystals). The whole surface of the stone was rinsed with water and gentle brushes. After the stone had been washed, well preserved colouring was discovered, which was not visible before the treatment. The gravestones were covered with Opal paste dissolved in water, and rich foam was spread with sponge. After 5–10 minutes, the stone was rinsed thoroughly with water and its original look appeared. The treatment was repeated 2–3 times. This procedure was followed with drying.

Preventive conservation

After the drying, the gravestones were protected with 3% solution of acrylic dispersion.

Gravestone with ornaments

Gravestones were decorated with cross as ornament, covered with decorative details and with no letters. Cross was definitely the most commonly used element on gravestones. Late gravestones of Dragačevo 19th century school, were usually decorated with crosses. In the most developed samples, various shapes can be recognized, and those are: Greek cross – the most common, Latin – rarer, Calvary cross – considerably often represented, St. Andrew's cross – especially used in some areas, and also the ankh. Evolution in shaping is most often reached by variations in arms of the cross and with their multiplying. By using the motifs of cross, circle and square, craftsman created numberless rich, decorative images, scattered over all of gravestones and graveyards of Serbia (6).



Gravestones have been photographed and protected.

Endnotes:

1. Zbornik Muzeja rudničko-takovskog kraja, text "Crkve brvnare takovskog kraja", edited by Radoš Gačić, art historian.
2. Text from the chronicle 1889, priest Stanojlo Kovačević
3. Memorandum of the Institute for Protection of Cultural Monuments, Kraljevo, from 25.05.2002, no.116, and memorandum of the Episcopal Council
4. Radojko Nikolić, Kamenopisci narodnog obraza, Čačak 1998.
5. Ljubinko M. Dragičević, Savremeni materijali u zaštiti spomenika kulture, Republic Institute for Protection of Cultural Monuments, Beograd 1996.
6. Nikola Dudić, Stara groblja i nadgrobnii belezi u Srbiji, Beograd 1995.

Na Klokoču – zapadno od Arilja vađen je i tvrdi, kremeniti granit. Ima ga u više boja: plavo-žut, crvenkasto-modar, zeleno-beo. Nije pogodan za urezivanje likovnih predstava i šara, pa su na njega useceni samo natpisi i to kratki. Živički pešćar – Jednovrstan sitnozrnac, pogodan je za sitan i krupan rez i dobro prima i "drž" boju. Teže se razdvaja, cepa i ljušti, tako da su spomenici izrađeni od ovog kamena dugotrajni.

Bioštanski majdan – Ima dve vrste kamena. Žučkasti "mešanac" i "belucavi" krečnjak. Žučkasti je prilično mek, može se dobro obrađivati, mahovina se na njega lako hvata, ali, uobličena u tesanike, dosta je izdržljiva. Starija nadgrobna obeležja (do 1780. godine) napravljena su od ovog kamena, a obično su bez natpisa, sa krstom i trouglasto-zupčastom ornamentikom i ponekom kuburom. Beli krečnjak – tvrdik glačanjem dobija izgled sitnozrnog mermersa.

Branetički majdan – U Gornjim Branetićima, u velikom brdu, vadi se sivo-beli i sivo-zelenkasti pešćar tocijlnjak, a ima ga i plavkaste i žučkaste boje. Na granici prema Ručićima, iskopavan je taman, zmasiti sigoš, od koga su izrađena obeležja na starijim grobljima. Pri obradi ove vrste kamena pršti zrnevlje veličine lešnika, pa je težak za rad. Krupnijeg je sastava, dosta je porozan, upija vodu i mahovina se lako prima (4).

Uzroci propadanja

Spomenici su jako zaprljani po celoj površini, a najveći stepen zaprljanosti je uočljiv kod onih delova koji su bili pod zemljom. Spomenici koji su bili u vertikalnom položaju "napadnuti" su mahovinom i lišajem. Do fizičke i hemijske razgradnje kamenog materijala dolazi pod uticajem lišajeva, tako što sekret lišajeva, kao proizvod njihovog metabolizma, reaguje sa ugljendioksidom. Tada dolazi do reakcije usled koje se krečnjački materijal razara. Sekret lišajeva lako prodire u kamen i stvara neestetske fleke. Mehanička oštećenja nastaju zbog osobine kamena da upija vodu, usled čega olazi do pucanja i poroznosti kamena. Debljina sloja prljavštine je i do jednog centimetra – preko cele površine spomenika (5).

Čišćenje: mehaničko i hemijsko

Čišćenje je izvedeno mehanički: vodom i četkama od sintetičkih vlakana. Mahovina i lišajevi su lako odstranjivani skalpelom. Ovakav postupak pri čišćenju je bio veoma efikasan, ali su na mestima gde su bili lišajevi ostale žučkaste mrlje, a na mestima gde je bila mahovina ostali su crni tragovi. Te tragove nije bilo moguće otkloniti mehaničkim putem, jer su prodrli u strukturu kamena do dubine veće od nekoliko milimetara. Sepiolitom je pokušavano da se ove fleke razmekšaju i izvuku na površinu. Dalje je sledilo nanošenje kompleksona "3" i kada je sloj prljavštine razmekšan (nakon sat vremena), fleke su pažljivo odstranjene skalpelom. Sledeći postupak je bio oblaganje spomenika penom (bebi sapun i voda). Pena je nanošena sunđerom, utrljavana i (nakon 15 minuta) ispirana vodom. Postupak je ponovljen 2 do 3 puta, sve dok se prljavština ispirala. Konačno, fleke su nestale i spomenik je dobio svoj prvobitni izgled. Čišćenje pešćara, koji je bio pod zemljom, odvijao se u dve faze: mehaničko čišćenje i pranje spomenika. Metalnim špaknama odstranjivane su naslage zemlje i drugih grubih nečistoća sa kamena. Drvenim štapićima su očišćena manja udubljenja, naprsline, slova i svi uklesani delovi. Za čišćenje ravnih i čvrstih površina korišćene su grublje četke, a slikarske mekane četke



Gravestones after conservation
Nadgrobni spomenici posle konzervacije

za nežne delove (sa loše vezanim kristalima). Vodom i mekim četkama ispirana je čitava površina kamena. Pranjem kamena, na više mesta je otkrivena dobro očuvana boja, koja nije bila uočljiva pre tretiranja. Spomenici su oblagani Opal pastom razmučenom u vodi, a bogata pena nanošena je sunđerom. Nakon 5 do 10 minuta, pod jakim mlazom vode, kamen je ispiran i dobijao je svoj prvobitni izgled. Postupak je ponavljan 2 do 3 puta. Nakon toga sledilo je sušenje.

Preventivna zaštita

Posle sušenja spomenici su zaštićeni 3% rastvorom akrilne disperzije.

Spomenik sa ornamentom

Ornament na spomeniku je krst, ukrašen dekorativnim detaljima bez slova. Krst je svakako najzastupljeniji dekorativni element na nadgrobnim spomenicima. Kasni spomenici dragačevske škole XIX veka, obavezno su ukrašeni krstom. I u najrazvijenijim varijantama mogu se razaznati oblici, a to su: Grčki krst – kao najrasprostranjeniji, Latinski – ređi, Golgota krst – dosta zastupljen, Andrijin krst – posebno upotrebljavan u nekim krajevima, a isto tako i Egipatski krst. Nadgradnja u oblikovanju najčešće se postiže različitim obradom krakova krsta i njihovim umnožavanjem. Koristeći motive krsta i kruga ili krsta i kvadrata majstori su stvarali bezbroj bogatih dekorativnih predstava, razazustih po svim spomenicima i grobljima Srbije (6). Spomenik je fotografisan i zaštićen.

NAPOMENE

1. Zbornik Muzeja rudničko – takovskog kraja, tekst "Crkve brvnare takovskog kraja", priredio istoričar umetnosti Radoš Gačić
2. Tekst iz letopisa od 1889. godine, pop Stanojlo Kovačević.
3. Dopis zavoda za zaštitu spomenika kulture iz Kraljeva, od 25.02.2002. godine, br. 116, kao i dopis Episkopskog upravnog odbora
4. Radojko Nikolić, Kamenopisci narodnog obraza, Čačak, 1998.
5. Ljubinko M. Dragičević, Savremeni materijali u zaštiti spomenika kulture, Republički zavod za zaštitu spomenika kulture Beograd, 1996.
6. Nikola Dudić, Stara groblja i nadgrobni belezi u Srbiji, Beograd, 1995.



Gravestones after conservation
Nadgrobni spomenici nakon konzervacije

VISITING MUSEUMS AND CONSERVATION INSTITUTIONS IN ITALY

Mila Popović-Živančević, councillor of the National Museum Belgrade

From 8th till 20th February 2003 I visited several renowned museums and conservation institutions in Italy. During this visit, I made some contacts and reached an agreement on cooperation between Italian and our national institutions, especially the National Museum and DIANA Centre for Preventive Conservation.

ROME

MUSEO NAZIONALE ROMANO – permanent exhibition in an adapted space of an old building with optimal conditions for displaying objects. Having in mind museums in our country, it was especially interesting to see how the numismatic material and other tiny objects were displayed in special showcases with movable magnifying glasses. The information on the display of organic material, such as graves from the Roman period, are also of great importance since the objects are displayed in special showcases with permanent electronic environmental control which is also visible for the public. Documentation, which covers all the elements of discovering these objects, is also presented, including even the results of the DNA analyses.

MUSEO DELLE TERME DI DIOCLEZIANO – I have visited the Conservation Department dealing with conservation of archaeological material from all over the city of Rome. The head of Department is Dr. Giovanna Bandini, distinguished expert and the author of many articles on ceramics conservation.

The opportunity for specialization and training in conservation of stone monuments in exterior (problem of microbes, moss, mold, deterioration, etc), conservation of small stone sculptures in interior and metal conservation.

The experts of the Conservation Department of Museo delle Terme showed special interest in our knowledge and experience in conservation of glazed and painted Roman majolica and fragile Roman provincial ceramics.

VATICAN MUSEUMS – I visited Physical and Chemical laboratory, the Department for Conservation of archaeological material and the Department for Conservation of Sculpture. I was given detailed information on methodology and management of these departments. It was the head of laboratory, Prof. Vladevica Santamaria, well known by his researches in the field of conservation, who informed me of the work of Physical and Chemical Laboratory. I had an opportunity to see some complex laboratory activities and equipment, to find out about extraordinary results in interdisciplinary researches of authenticity and old appearance of the well-known archaeological objects, such as the marble statue of emperor August.

ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). My visit to ICCROM was especially significant for the preservation of cultural heritage in our country in general, for the National Museum and for DIANA Centre. I had a very fruitful meeting with the general manager, Dr. Nicholas Stanley-Price, who agreed that the cooperation with our country in development of the conservation of cultural heritage should be permanent. They are willing to be intensively engaged in this matter. Nevertheless, our country has to cover all the unpaid financial dues towards ICCROM, meaning for the years 2002 and 2003.

I have been thoroughly informed of the activities of ICCROM and had meetings with leading experts of this institution. Dr Stanley-Price mentioned that ICCROM had been following the development of DIANA Centre for a long period of time already and together with his colleagues showed a great deal of interest for the way DIANA Centre had been developing and evolving into a system of preventive conservation. They suggested expert assistance in further defining, organizing and implementation of DIANA into our museology. They pointed out the fact that preventive conservation had an integrative character and that its future development had to be of the same kind. They are also planning to publish an article on the development of DIANA Centre in their publication.

Having in mind preventive conservation, we agreed that education, especially that of museum professionals, had to start as soon as possible, so that they could, in the future, pass this knowledge not only to the people working in museum institutions, but also to students and museum visitors. In the very near future, ICCROM's experts for preventive conservation will organize an intensive course on the outlines

of preventive conservation for museum professionals in DIANA Centre. In June 2003, together with Canadian Institute For Conservation, ICCROM will organize an expert course on preventive conservation in Ottawa, for 20 museum professionals from all over the world, including the representative of DIANA Centre, curator Vesna Živković. After this course, DIANA Centre will have an obligation to organize another course for museum workers and students. It was suggested to us to organize a three weeks course where ICCROM's experts would continue with training for our museum workers.

In the year 2004, ICCROM is planning to organize a regional professional course on preventive conservation in DIANA Centre. Together with ICCROM's experts we decided to make a program of cooperation in the conservation field for the students and associates of DIANA Centre, who would have an opportunity to attend the expert courses organized by ICCROM. In that way, there is a possibility for us to organize with ICCROM the courses of conservation in field and conservation of stone. Since ICCROM took part in reconstruction of important museum institutions worldwide, they promised to help us in preparing basic theses for the project of reconstruction and reorganization of museum institutions.

I had very useful discussions about specialized projects, significant for the development of museology. I have been given the literature and information for education programs on cultural heritage for children, school children, families, other cultural institutions and media.

A part of the discussion with ICCROM's experts referred to their strategy concerning immovable cultural heritage. It was pointed out that the projects of preventive conservation have to deal with integrative preventive conservation of cultural heritage, referring not only to movable, immovable and intangible heritage, but also including its surrounding and legislation. In this sense, they showed an interest for the project of the Museum of Metallurgy Sartid in Smederevo, with industrial archaeology, conservation and forming a museum of the old steal factory in Smederevo as subject. I left with ICCROM the preliminary documentation concerning this project.

It was suggested that the experts from our country should start attending technical-architectural conservation courses organized by ICCROM in the near future (in Venice, Oslo, Finland, Japan and so on).

My visit to the library was especially important. National Museum's publications, which I brought with me, represented the first serious step in collecting literature from our country for the ICCROM's library. We have agreed that there was a need for the regular exchange of publications between ICCROM and museums and conservation institutions in our country.

For DIANA Centre, it is of utmost significance that ICCROM is going to send us all the literature on preventive conservation and conservation that we need, but still do not possess.

It should be mentioned that on 26th February ICCROM already published, among other news on its web site (<http://www.iccrom.org/>), a text about this visit with a photo.

ISTITUTO CENTRALE per il RESTAURO (I.C.R) represents one of the most important conservation institutions in the world. Accompanied by their experts

and managers, I have visited the most important services and sectors of I.R.C. Their basic activity is divided into education, research work, advisory function, and documentation. I was thoroughly informed about the way the education functioned, especially the way that educational programs were organized. The education is divided in 4 basic groups: A – painting, B – archaeological objects, C – stone and D – textile. Training in any of these groups lasts for 4 years, it is independent and is not attached to the University. The expenses of the training for each student are completely covered by Italian Government, but for that reason the selection is very rigid.

Research activity is conducted in three laboratories with the most eminent experts working in them – physical, chemical and microbiological. Nearly all the activities of these laboratories deal with preventive conservation. Physical laboratory functions through several sections and the most important are technical and optical. Microbiological laboratory is especially active in environmental conditions sector. Research centre has its information sector which collects all the information (generally, for the instruments and equipment, analyses of deterioration of material, etc. – Data banks). All the information from Data bank is transferred to the Central Institute for Documentation, which is a separate institution. Especially useful documentation concerning preven-



Mila Popović-Živančević and Roberta Lapucci in front of Archaeological museum, Elba
Mila Popović-Živančević i Roberta Lapučić ispred arheološkog muzeja na Elbi

U POSETI MUZEJIMA I INSTITUCIJAMA ZAŠTITE U ITALIJI

Mila Popović-Živančević, savetnik Narodnog muzeja u Beogradu

Od 8. do 20. februara 2003. godine boravila sam u više značajnih muzejskih institucija i institucija zaštite u Italiji. Tokom ovog stručnog boravka uspostavila sam kontakte i dogovorila saradnju između italijanskih i naših institucija, posebno Narodnog muzeja i DIJANA Centra za preventivnu zaštitu.

RIM

MUSEO NATIONALE ROMANO – stalna postavka u adaptiranom prostoru starog zdanja, sa optimalnim mikroklimatskim uslovima izlaganja. Za naše muzeje posebno je zanimljiv način prezentovanja numizmatičkog materijala i minijaturnih predmeta, u specijalizovanim vitrinama sa pokretnim lupama. Važna su i saznanja o izlaganju organskog materijala, npr. grobova iz rimskog perioda, u vitrinama sa stalnom elektronskom kontrolom klime, koju i publika može da vidi na ekranu. Prezentovana je i dokumentacija koja prati sve elemente otkrivanja ovih nalaza, uključujući čak i rezultate DNK analiza.

MUSEO DELLE TERME DI DIOCLEZIANO – obišla sam Konzervatorsko odeljenje koje se bavi zaštitom arheološkog materijala sa cele teritorije grada Rima. Rukovodilac ovog važnog Odeljenja je dr Đovana Bandini, vrlo ugledan stručnjak i autor brojnih tekstova o konzervaciji keramike.

Za naše stručnjake uopšte, kao i za saradnike DIJANA Centra, veoma je značajna mogućnost specijalizacije i obuke iz konzervacije kamenih spomenika u eksterijeru (problemi mikroorganizama, mahovine, buđi, degradacije i sl.), konzervacije kamene skulpture manjih dimenzija u enterijeru i konzervacije metala.

Pokazalo se da su stručnjaci Konzervatorskog odeljenja Museo delle Terme posebno zainteresovani za naša saznanja i iskustva u konzervaciji gledosane i slikane rimske majolike i trošne rimske provincijske keramike.

VATIKANSKI MUZEJI – posetila sam Fizičko-hemijsku laboratoriju, Odeljenje za konzervaciju arheološkog materijala i Odeljenje za konzervaciju skulpture. Dobila sam detaljna obaveštenja o metodologiji i organizaciji posla ovih odeljenja. Sa radom Fizičko-hemijske laboratorije me je upoznao rukovodilac laboratorije profesor Santamarija, poznati istraživač iz oblasti zaštite. Bila sam u prilici da vidim složena laboratorijska snimanja i opremu, da se upoznam sa rezultatima interdisciplinarnog proučavanja autentičnosti i nekadašnjeg izgleda poznatih arheoloških dela, kao što je npr. mermerna statua imperatora Avgusta.

ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). Poseta ICCROM-u je bila posebno značajna za buduće aktivnosti na polju zaštite kulturnog nasleđa u našoj zemlji, za Narodni muzej i za DIJANA Centar. Imala sam veoma koristan susret sa generalnim direktorom dr Nikolasom Stenli Prajsom, koji se složio da saradnja sa našom zemljom na razvoju zaštite kulturnog nasleđa mora da ima trajni karakter. U ICCROM-u su izrazili spremnost da se intenzivnije angažuju oko toga. Međutim, neophodno je da naša zemlja namiri svoje zaostale finansijske obaveze prema ICCROM-u i to za 2002. i 2003. godinu.

Detaljno sam se upoznala sa svim aktivnostima ICCROM-a i obavila razgovore sa vodećim ekspertima ove važne institucije. Dr Stenli Prajs je naglasio da ICCROM već duže vremena prati razvoj DIJANA Centra i zajedno sa svojim saradnicima pokazao interesovanje za način na koji se DIJANA Centar tokom godina razvijao u sistem koji primenjuje preventivnu zaštitu. Pedložili su konkretne akcije i stručnu pomoć za njeno dalje definisanje, organizovanje i primenu u našoj muzeologiji. Posebno su naglasili da je preventivna zaštita integrativna, i da njen razvoj mora da ide u tom smeru. U redovnoj publikaciji ICCROM-a objaviće tekst o razvoju DIJANA Centra.

Kada je reč o preventivnoj zaštiti, dogovorili smo se da edukacija, naročito muzejskih profesionalaca mora da započne što pre, kako bi oni kasnije mogli da prenose znanje ne samo zaposlenima na poslovima zaštite, već i studentima i muzejskoj publici. Uskoro će eksperti za preventivnu zaštitu iz ICCROM-a u DIJANA Centru organizovati intezivan kurs za muzejske profesionalce, o osnovama sistema preventivne zaštite. U junu 2003. godine ICCROM i Kanadski institut za konzervaciju organizuju u Otavi specijalistički kurs iz Preventivne zaštite, za 20 profesionalaca iz muzeja iz celog sveta, na kome će učestvovati predstavnik DIJANA Centra, kustos Vesna Živković. Posle Otave DIJANA Centar će biti u obavezi da organizuje kurs za muzejske radnike i studente. Predloženo je da organizujemo kurs u trajanju od tri nedelje, tokom kog bi stručnjaci ICCROM-a nastavili sa obukom naših muzealaca.

Tokom 2004. godine ICCROM planira organizaciju regionalnog profesionalnog kursa iz Preventivne zaštite u DIJANA Centru.

Sa ekspertima ICCROM-a je dogovoreno da se napravi program saradnje iz oblasti zaštite, za polaznike i saradnike DIJANA Centra, koji će imati priliku da učestvuju u specijalističkim kursovima koje ICCROM organizuje. Tako, već ovog leta, postoji mogućnost da u našoj zemlji organizujemo sa ICCROM-om



Roberta Lapucci, SACI

kurseve konzervacije na arheološkom iskopavanju i konzervacije kamena.

S obzirom da je ICCROM učestvovao u rekonstrukcijama velikih svetskih muzeja, obećali su da će nam pomoći oko pripreme osnovnih teza za projektnu zadatke rekonstrukcije i reorganizacije muzejskih institucija.

Vodila sam veoma korisne razgovore o specijalizovanim projektima značajnim za razvoj muzeologije. Dobila sam literaturu i informativni materijal o edukativnim programima o kulturnom nasleđu za malu decu, za školsku decu, za celu porodicu, za druge kulturne institucije i za medije.

Jedan deo razgovora sa stručnjacima ICCROM-a odnosio se na njihovu strategiju o zaštiti nepokretnog kulturnog nasleđa. Naglašeno je da se projekti preventivne zaštite moraju baviti integrativnom preventivnom zaštitom kulturnog nasleđa, koja pored toga što obuhvata pokretno, nepokretno i nematerijalno, mora uključiti i okolinu koja ga okružuje i zakonodavstvo. U tom smislu pokazali su interesovanje za projekat Muzeja crne metalurgije – Sartid iz Smedereva, koji se bavi industrijskom arheologijom, zaštitom i formiranjem muzeja od stare fabrike čelika u Smederevu. Predala sam preliminarnu dokumentaciju o ovom projektu

Predloženo je da naši stručnjaci počnu da se uključuju u tehničko-arhitektonske konzervatorske kurseve, koje u narednom periodu ICCROM organizuje (u Veneciji, Oslu, Finskoj, Japanu i sl.)

Poseta biblioteci je bila posebno značajna. Publikacije Narodnog muzeja koje sam im predala predstavljaju za sada prvo ozbiljno prikupljanje literature iz naše zemlje u biblioteci ICCROM-a. Dogovorili smo se da se mora uspostaviti redovna razmena publikacija između ICCROM-a, muzeja i institucija zaštite u našoj zemlji.

Za DIJANA Centar je posebno značajno to što ćemo od njih dobiti svu literaturu o preventivnoj zaštiti i konzervaciji koja nam je potrebna, a koju još uvek ne posedujemo.

Treba napomenuti da se već 26. februara na Web site ICCROM-a (<http://www.iccrom.org/>) u vestima za februar pojavio tekst o poseti ICCROM-u. INSTITUTO CENTRALE per il RESTAURO (I.C.R.) predstavlja jednu od najznačajnijih institucija zaštite u svetu. Sa njihovim stručnjacima i rukovodiocima obišla sam sve najvažnije službe i sektore I.C.R. Njihova osnovna delatnost je podeljena na edukaciju, istraživanje, savetodavnu ulogu i dokumentaciju.

Vrlo detaljno sam se upoznala sa načinom na koji se odvija edukacija, a posebno sa načinom na koji se realizuju njihovi programi. Edukacija je podeljena u četiri osnovne grupe: A – slikarstvo, B – arheološki predmeti, C – kamen i D – tekstil. Školovanje na svakoj od ovih grupa traje četiri godine, nezavisno je i nije povezano sa Univerzitetom. Troškove školovanje svakog studenta u potpunosti pokriva italijanska država, ali je zato pri upisu selekcija veoma stroga.

Istraživačka aktivnost se sprovodi kroz rad tri laboratorije: fizičke, hemijske i mikrobiološke – u kojima rade najeminentniji stručnjaci. Skoro sve aktivnosti tih laboratorija okrenute su ka preventivnoj zaštiti. Fizička laboratorija deluje kroz nekoliko sekcija, a najvažnije su tehnička i optička. Mikrobiološka laboratorija je posebno aktivna kroz mikroklimatski sektor. Istraživačka aktivnost ima svoj Informativni sektor, gde se slivaju sve informacije (opšte, one koje se tiču instrumenata i opreme, ispitivanja deterioracije materijala itd– banke podataka/Data Banks). Inače sve informacije iz banke podataka slivaju se u Centralni institut za dokumentaciju, koji je zasebna institucija. Izuzetno koristan dokument, koji se tiče preventivne zaštite, jeste projekat Karte rizika za teritoriju cele Italije, a obuhvata sve nesreće i štetne uticaje, kao što su zemljotresi, poplave, požari, aerezagađenja i sl. Dogovori postignuti tokom poseta tim laboratorijama

tive conservation itself is the project called The risk cards for the whole Italian territory, which refers to all possible accidents, such as earthquakes, floods, fires, air pollution and the like. The agreements reached during the visit to these laboratories will give us an opportunity of permanent cooperation and consultations in these important research fields of conservation of cultural heritage. Advisory function of this institute represents its engagement and help offered to other institutions in the country, abroad, but also in the Institute itself. In this sense, the archaeological and artistic material from other museums and institutions is conserved in I.C.R. completely free of charge. These objects are treated by students who work for free and the rest of expenses – for material, equipment and expert personnel – are covered by the Italian Government. The Government is responsible for everything in the field of conservation of cultural heritage; hence it pays all the activities of I.C.R. This way of organizing conservation includes, of course, rigid coordination with the state concerning the programs and priorities of the conservation throughout the country.

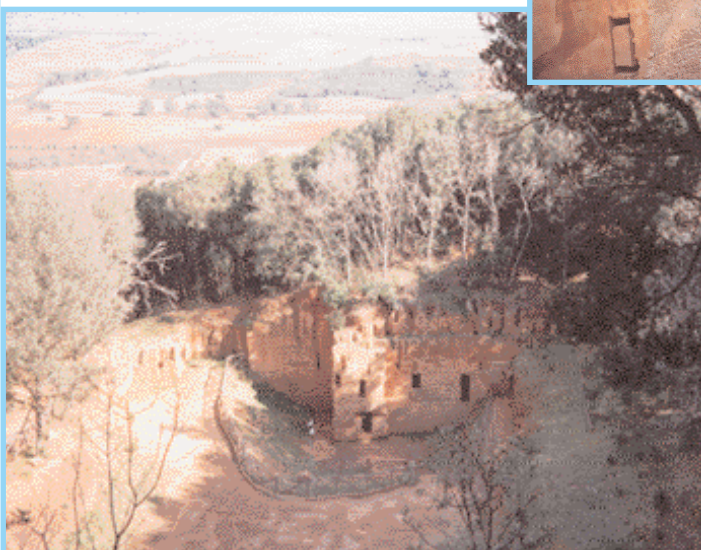
FLORENCE

SACI (Studio Art Centers International), an American art school (for American students). The name of Mary Beckinstale, the headmaster, is well known among art historians. The school covers all forms and aspects of art (drawing, painting, photograph, ceramics, sculpture, multimedia, graphic design, history of art, landscape design and conservation). The conservation sector covers artistic and archaeological objects and is run by Roberta Lapucci, a winner of one of the UNESCO's awards for the conservation of Carriage's paintings. The conservation training is carried out in cooperation with the regional Centre for Conservation, University of Florence and regional Laboratory. Within the educational program, that is with students, this sector carries out very important work throughout the country, not just Tuscany: significant religious and other types of objects, individual pieces of art, archaeological material from several different museums and undersea researches. They also organize expert courses such as "Conservation of archaeological objects" which will take place in Elba this summer.

During my stay in Florence, I gave three lectures in SACI and Archaeological Museum: "Preventive Conservation as Fundamental Museological Principle", "Preventive Conservation and the Role of DIANA Centre", "Safekeeping Conditions of Inorganic Materials – Microbiological Contamination of Archaeological Objects in Museum Storages".

I have agreed with SACI on planning a long-term cooperation through the realization of joint projects that would also include exchange of professors and students. SACI would like the first cycle of lectures of DIANA Centre in Florence to be based on our experience with the diseases of artistic and archaeological objects. They have shown special interest for the methods of conservation of fragile ceramics, nowadays successfully conveyed in DIANA Centre. On the other hand, their experience with conservation of glazed ceramics and stone shall be a significant contribution of SACI to the advanced training of collaborators in DIANA Centre.

Universita Internazionale dell'Arte in Florence has highly elaborated programs of studies in museology, preventive conservation and conservation of all kinds of materials.



Populonia, Nekropolis
Populonia, Nekropola

The part covering education and specialized courses on preventive conservation is of particular significance for DIANA Centre.

Museo Archeologico Nazionale deals with the archaeology of the Roman period. The interest for the publications of our National Museum showed the lack of information about our work and results referring to this period. There was great deal of interest for all the aspects of the Roman period in our territory, especially for the way Roman culture influenced local population. I have spoken with Anna Rastrelli, the chief of collections section, and we came up with an idea that National Museum should organize an exhibition in Florence, dealing with this topic. We also agreed on establishing an active exchange of publications and information between two museums.

Centro Restauro Archeologico has a regional character; it is very well equipped and gathers some of the most significant names in the area of preventive conservation. Marcello Miccio and Renzo Giachetti stand out as experts in conservation of antique bronze sculpture. This area is of great importance to us because our country lacks experts in this kind of archaeological material. One of the most significant aspects of this Centre at the moment is the new conservation of the well-known statue of Minerva. I made myself personally familiar with complex process of reconversion applying the most advanced method of examination and application of an active conservation treatment. The Minerva sculpture had been through a number of conservation treatments, first one in 16th century and the latest in the beginning of the 20th. It is worth mentioning that the complete documentation on those treatments was saved and transferred onto digital media.

The regional research laboratory is a new laboratory directly under jurisdiction of Ministry of Cultural Heritage and Activities. It is very well equipped and, with highly trained staff, is able to perform the most demanding physical and chemical research on archaeological and artistic material, conservation material, biological research, climate and its impact. etc.

The project of founding and completing the laboratory was entirely done by EUROPLAN.

UNESCO – Venice

I had a meeting with Marie-Paule Roudil, the chief of cultural section, who pointed out that UNESCO sincerely wanted to take greater part in organizing the protection of cultural heritage in our country, especially in Kosovo and Metohija. We concluded that the problem of protecting the monuments of Kosovo and Metohija could be very difficult and serious, and that without further delay, should be coordinated with competent governmental institutions in our country.

Mrs. M. P. Roudil also expressed UNESCO's readiness to support strategically oriented and completed projects. She emphasized their understanding of significance of preventive conservation and its influence on surrounding countries in the region.

Therefore, a project like DIANA Centre could take up a prominent place in the long-term strategy of UNESCO in the Balkan region. She was very pleased that the activities of DIANA Centre are already clearly oriented in that direction and she expressed hope that its development and participation in regional and international cooperation would continue in the set direction.

ELBA ISLAND – This visit was made possible by my hosts from SACI – Florence. Elba has a very rich archaeological museum and well equipped conservation workshops.

These workshops mainly work during summer with students and collaborators from SACI. Various archaeological materials could be found there (ceramics, glass, metal...) from different periods and many cultures. The material comes mostly from sunken ships in the sea around Elba.

Consequently, the conservation of material from undersea archaeological sites is the specialty of these workshops. Therefore, they are equipped with special tools for complicated process of desalination and adaptation of archaeological objects in specific chambers after the treatment, which I had a chance to witness.

POPULONIA is an archaeological park in Tyren bay where we can witness continuing life in a village from the Stone Age, through the Neolithic, Copper, Bronze and Iron Ages, through Greek and Roman period, right up to the Middle Ages. Apart from very rich and diverse archaeological material, the basic characteristics of this open-air museum represent tumuli and necropolises from the earliest times. Archaeological Park takes up huge space and organized tour could last from 1 hour to couple of days. Besides, the park also has a centre for archaeological experiments, including various workshops like the one on ceramics production from different ages, for children and adults.



*Voyage to Elba
Put na Elbu*

omogućiće nam stalnu saradnju i konsultacije u ovim važnim oblastima istraživanja zaštite kulturnog nasleđa.

Savetodavna uloga tog instituta podrazumeva njegovo angažovanje i pomoć drugim institucijama, u Italiji, inostranstvu, ali i u samom Institutu. U okviru ovih aktivnosti, arheološki ili umetnički materijal iz drugih muzeja i institucija se konzervira u I.C.R., bez ikakve finansijske nadoknade. U institutu rade i studenti, čiji rad je besplatan, a ostale troškove (materijal, oprema i stručno osoblje) pokriva država. Vlada je odgovorna za sve na polju zaštite kulturnog nasleđa i zato plaća sve aktivnosti I.C.R. Naravno, ovakav način organizovanja zaštite podrazumeva strogu koordinaciju sa državom, u vezi sa programima i prioritetima, kada je reč o konzervaciji na teritoriji cele Italije.

FIRENCA

SACI (Studio Art Centers International), američka škola za umetnost, za studente iz Amerike. Ime Meri Bekinstal, direktora škole, poznato je u svetu istorije umetnosti u čitavoj Evropi. Škola se bavi razvojem svih oblika umetnosti (crtež, slikarstvo, fotografija, keramika, skulptura, multimedija, grafički dizajn, istorija umetnosti, dizajn pejzaža i konzervacija). Sektor koji se bavi konzervacijom obuhvata umetničke i arheološke predmete i njime rukovodi Roberta Lapučić, koja je za konzervatorski rad na Karavađovim slikama dobila jednu od UNESCO-ovih nagrada. Edukacija iz konzervacije se sprovodi u saradnji sa regionalnim Centrom za konzervaciju, Univerzitetom u Firenci i regionalnom Laboratorijom. U sklopu edukativnog programa, taj odsek, sa svojim studentima, realizuje veoma značajne poslove u celoj Italiji, a ne samo u regiji Toskana: na značajnim crkvenim i drugim objektima, na pojedinačnim umetničkim delima, arheološkom materijalu iz više muzeja i sa podvodnih istraživanja.

SACI organizuje i specijalističke kurseve, kao što je "Konzervacija arheoloških predmeta", koji će ovog leta biti održan na ostrvu Elba.

Tokom boravka u Firenci održala sam tri predavanja u SACI-u i Arheološkom muzeju: "Preventive Conservation as Fundamental Museological Principle", "Preventive Conservation and the Role of DIANA Center", "Safekeeping Condition of Inorganic materials-microbiological contamination of Archaeological Objects in Museum Storages"

Sa kolegama iz SACI-a smo se dogovorili da sačinimo zajednički plan dugoročne saradnje i to kroz realizaciju zajedničkih projekata, koji će podrazumevati i razmenu profesora i studenata. U SACI-u su posebno zainteresovani da prvi ciklus predavanja DIJANA Centra u Firenci bude baziran na našim iskustvima sa bolestima umetničkih i arheoloških predmeta. Posebno interesovanje pokazuju za metode zaštite trošne keramike koja se danas uspešno sprovodi u DIJANA Centru.

S druge strane, njihova iskustva na konzervaciji gledosane keramike i kamena će biti značajan doprinos SACI-a na usavršavanju znanja saradnika u DIJANA Centru.

Universita Internazionale dell'Arte u Firenci ima veoma razvijene programe studija iz muzeologije, preventivne zaštite i konzervacije svih vrsta materijala. Za DIJANA Centar je posebno značajan deo koji se odnosi na edukaciju i specijal-

ističke kurseve iz Preventivne zaštite.

Museo Archeologico Nazionale se bavi arheologijom rimskog doba. Interesovanje za publikacije Narodnog muzeja, koje sam odnela na poklon, ukazao je na to da nisu upoznati sa našim radovima i rezultatima koji se odnose na taj period. Pokazali su veliko interesovanje za sve ono što se dešavalo na našim prostorima u rimskom periodu, posebno za način na koji se rimska kultura reflektovala i kako je uticala na domaće stanovništvo. Razgovarala sam sa Anom Rastrelli, rukovodiocem Odeljenja za kolekcije. Predloženo je da u Firenci naš Narodni muzej realizuje izložbu koja bi se bavila ovom tematikom. Takođe smo se dogovorile da se mora uspostaviti razmena publikacija i informacija između dva muzeja.

Centro Restauro Archeologico ima regionalni karakter, veoma je dobro opremljen i okuplja nekoliko veoma poznatih imena iz sveta zaštite. Tu se posebno ističu Marčelo Mićo i Renco Đaketi, eksperti za konzervaciju antičke skulpture od bronzne. Ova oblast je za nas posebno važna, jer u našoj zemlji skoro da nema stručnjaka za ovu vrstu arheoloških predmeta. U ovom momentu, jedan od najznačajnijih poduhvata tog Centra je nova konzervacija poznate bronzane statue Minerve. Detaljno sam se upoznala sa kompleksnim procesom obnovljene konzervacije u kojoj se koristi najsavremenija metodologija ispitivanja i primene aktivnog konzervatorskog tretmana. Skulptura Minerve je do sada pretrpela veći broj konzervatorskih intervencija, od kojih je prva bila krajem 16. veka, a poslednja početkom 20. veka. Vredi napomenuti da je sačuvana konzervatorska dokumentacija o svim tim intervencijama i da sam imala prilike da je vidim u digitalnoj formi.

Regionalna Istraživačka Laboratorija je nova laboratorija, koja je direktno pod nadzorom Ministarstva za kulturna dobra i aktivnosti. Veoma dobro opremljena, sa visokoobučanim kadrovima, laboratorija je u mogućnosti da se bavi najsloženijim fizičko-hemijskim istraživanjima arheološkog i umetničkog materijala, materijala za konzervaciju, biološkim istraživanjima, ispitivanjima klime i njenog uticaja, i sl. Ceo projekat, od osnivanja do realizacije ove Laboratorije uradio je EUROPLAN.

UNESCO- Venecija

Imala sam sastanak sa Mari-Pol Rudil, šefom Sektora za kulturu, koja je naglasila da UNESCO zaista želi da se više i organizovanije uključi u zaštitu kulturne baštine u našoj zemlji, posebno na Kosovu i Metohiji. Zaključili smo da je problem zaštite spomenika na Kosovu i Metohiji veoma ozbiljan i težak, i da se proces zaštite bez odlaganja mora organizovati u saradnji sa nadležnim organima Vlade i institucijama u našoj zemlji.

Gospođa Rudil je takođe izrazila spremnost da UNESCO podrži strateški opredeljene, zaokružene projekte. Istakla je da UNESCO shvata značaj preventivne zaštite i da je ona izuzetno važna kada je reč o kulturnom nasleđu u zemljama jugoistočne i srednje Evrope. Zbog toga projekat kao što je DIJANA Centar može da nađe istaknuto mesto u dugoročnoj strategiji aktivnosti UNESCO-a u balkanskoj regiji. Izrazila je zadovoljstvo činjenicom da su se aktivnosti DIJANA Centra u tom smislu već jasno definisale, i nadu da će se njen razvoj i uključivanje regionalne i međunarodne saradnje nastaviti u smeru koji je započeo.

OSTRVO ELBA – Posetu Elbi organizovali su moji domaćini iz SACI-a iz Firence. Elba ima bogat Arheološki muzej, i solidno opremljene konzervatorske radionice. Te radionice uglavnom rade samo tokom leta i to sa studentima i saradnicima iz SACI-a. Reč je o veoma raznorodnom arheološkom materijalu (keramika, staklo, metalni predmeti i sl.), iz raznih perioda i raznih kultura. Materijal uglavnom potiče sa potopljenih brodova iz mora oko Elbe. Specifičnost ovih radionica je konzervacija materijala izvađenog sa podvodnih morskih arheoloških lokaliteta. Radionice su tako i opremljene – imala sam prilike da vidim posebnu opremu i komplikovane načine ispiranja soli u bazenima ili adaptaciju arheoloških predmeta u specijalnim komorama nakon završetka tretmana.

POPULONIA je arheološki park u Tirenskom zalivu koji prikazuje kontinuitet života naselja od kamenog doba, neolita, bakarnog, bronzanog i gvođenog doba, grčkog i rimskog perioda, do srednjeg veka. Pored raznovrsnog arheološkog materijala, karakteristični za taj muzej na otvorenom su tumuli i grobnice iz ranijih vremena. Arheološki park zauzima veliki prostor, i poseta je tako organizovana da ture mogu da traju od jednog sata do nekoliko dana. Park ima i Centar za arheološke eksperimente, u sklopu koga deluju razne radionice, kao što je npr. radionica za decu ili odrasle za izradu keramike iz arheoloških epoha.



*Meeting with ICCROM staff
Sastanak sa predstavnicima ICCROM-a*

TRAINING IN MOSAIC CONSERVATION ARLES 2002

Maja Franković, conservator

In 2002, the cooperation between DIANA Centre, Archaeological Centre of Var and French Cultural Centre continued, as well. My visit, as a part of this cooperation, was dedicated to my training in conservation and restoration of mosaics in Antic Museum of Arles (Musée de l' Arles antique). The project was supported by the Ministry of Culture and Public Information of the Republic of Serbia and the Ministry partly financed my stay in France.

My training took place within the Atelier for mosaics restoration in the museum in Arles and lasted three months, from March 26th to June 28th, 2002. The aims of the training were archaeological cultural heritage preservation's ethic and different conservation and restoration technics that are used in antic mosaics protection.

Atelier for mosaics conservation and restoration of the museum in Arles was founded in 1992, with the objective to answer needs of safeguard, maintenance and presentation of cultural property from the region of Arles. The Atelier is in charge of the pavements in the museum and other pavements that are conserved in situ. It also participates in pavement protection on French archaeological missions abroad, especially in Mediterranean. The Conservation Atelier is under the direction of Patrick Blanc.

My training in mosaics conservation consisted of every day's practical restoration work on pavements treated in the atelier. The restoration practice came together with detailed explanations given to me by Patrick Blanc and other conservators. Furthermore, the entire documentation from the atelier and museum library was at my disposal.

During the three months training I gained theoretical knowledge concerning mosaics lifting, transfer to a new movable support and basics of in situ conservation.

I participated in different conservation and restoration phases. First, I worked on a roman mosaic in opus tessellatum technic coming from the site of Arles antique and then on the restoration of an opus signinum from the collection of Historical Museum in Marseille. I participated in mosaic cleaning, consolidation, filling of lacunaes and reintegration of tesseraes in cuts made during mosaic lifting.

My training included study visits to other conservation ateliers and research laboratories. I had an extraordinary opportunity to visit The Centre of Roman Wallpainting Study (Centre d'études sur la peinture murale romaine) in Soisson, The restauration Atelier of the Museum of Saint-Romain-en-Gal in Vienne, Historical Monuments Research Laboratory (Laboratoire de recherche des Monuments historiques) in Champs-sur-Marne and The French Center of Research in Museum Restoration (Centre de recherche et de restauration des musées de France) in Louvre. During these visits I was able to see different scientific researches methods concerning conservation and restoration of cultural property. I also learned a lot about investigations that are made on objects themselves and new materials and procedures researches that can be used in conservation and in restoration. I visited archaeological sites like Pont du Gard, Glanum and Barbegal. During my training in Arles, Mrs Veronique Blanc allowed me to use the Centre Camile Jullian specialised library in Aix-en-Provence.

Training in Arles turned out to be a very important and valuable experience for me. I was fortunate to work with and learn from experts who gladly shared their knowledge. In Patrick Blanc and his associate Marie-Laure Courboulés I found a great support to continue working in this field. They are also interested to continue the cooperation with DIANA and to help the development of mosaic conservation in our country.

Apart from the professional knowledge that I gained, I returned from France with a great will to continue further training in mosaic conservation.

Unfortunately, due to the general situation in our country, the mosaics from the National museum collection are in stored in depots for decades, waiting to be exposed. Although there is a will among museum professionals to restore and expose these mosaics, there are still no conditions to do that – the restoration of mosaics is a complex work that requires team work, adequate equipment and, above all, considerate financial means.

Almost a year passed since my return from France and still there is no possibility for me to continue further training. I hope that it will not go in vain and that soon it will be possible to practice mosaic conservation like it is done abroad.



*Archaeological Site of
Saint Romain-en-Gal
The Town of Arles
Pont du Gard*

*Arheološki lokalitet Saint
Romain-en-Gal
Grad Arl
Pont du Gard*





Work in Atelier for Conservation in Antic Museum of Arles

Rad u ateljeu za konzervaciju Muzeja antike u Arlu



OBUKA IZ OBLASTI KONZERVACIJE MOZAIKA ARL 2002.

Maja Franković, konzervator-restaurator

Saradnja između Dijana Centra, Arheološkog centra u Varu i Francuskog kulturnog centra, nastavljena je i u 2002. godini. Ovog puta radilo se o mojoj stručnoj obuci iz oblasti konzervacije i restauracije mozaika u Muzeju antike u Arlu. Projekat je podržalo i Ministarstvo kulture Republike Srbije, tako što je finansiralo moj boravak u Francuskoj.

Stož u Ateljeu za restauraciju mozaika muzeja u Arlu trajao je tri meseca, od 26. marta do 28. juna 2002. godine, i obuhvatao je obuku iz oblasti etike očuvanja arheološkog kulturnog nasleđa i različite konzervatorske i restauratorske tehnike, koje se koriste u zaštiti antičkih mozaika.

Atelje za konzervaciju i restauraciju mozaika muzeja antike u Arlu formiran je 1992. godine, sa ciljem da se odgovori na potrebe očuvanja, održavanja i prezentacije kulturnog nasleđa Arla i okoline. Atelje vodi brigu o mozaicima koji se nalaze u muzejskoj kolekciji, kao i o onima koji se čuvaju in situ. Istovremeno, stručnjaci Ateljea učestvuju u zaštiti mozaika u okviru francuskih arheoloških misija u inostranstvu, pre svega na Mediteranu. Konzervatorski atelje je pod rukovodstvom gospodina Patrika Blana.

Moja obuka iz konzervacije mozaika sastojala se od svakodnevnog praktičnog rada na restauraciji mozaika čiji je tretman trenutno bio u toku u ateljeu. Detaljnim objašnjenjima Patrika Blana i ostalih konzervatora dopunjavana su moja teorijska znanja. Na raspolaganju mi je bila celokupna dokumentacija iz ateljea i muzejska biblioteka.

Tokom tromesečnog staža stekla sam teorijska znanja koja se tiču "skidanja" mozaika sa arheološkog terena, njegovog postavljanja na novu, prenosivu podlogu, kao i sa osnovnim principima konzervacije in situ.

Učestvovala sam u različitim fazama rada na konzervaciji i restauraciji jednog rimskog mozaika radenog u tehnici opus tessellatum, koji potiče sa arheološkog nalazišta antičkog Arla i na restauraciji jednog opus signinum, mozaika iz kolekcije Istorijskog muzeja grada Marseja. Radila sam na mehaničkom čišćenju, konsolidaciji mozaika, pripremi i postavljanju maltera, kojim se popunjavaju nedostajući delovi i reintegraciji kockica u rezove, napravljene prilikom uklanjanja mozaika sa arheološkog lokaliteta.

Deo staža činile su i posete drugim konzervatorskim ateljeima i istraživačkim laboratorijama muzeja Francuske. Imala sam izuzetnu priliku da posetim Centar za istraživanje antičke zidne slike u Suasonu (*Centre d'Etudes sur la peinture murale romaine*), Atelje za restauraciju muzeja Saint-Romain-en-Gal (*Atelier de restauration du Musée de Saint-Romain-en-Gal*) u Vjenu, Istraživačku laboratoriju istorijskih spomenika u Champs-sur-Marne (*Laboratoire de recherche des Monuments historiques à Champs-sur-Marne*) i Centar za istraživanje i restauraciju muzeja Francuske, u Luvru (*Centre de recherche et de restauration des musées de France*). Prilikom ovih poseta upoznala sam se sa metodama i vrstama naučnih istraživanja koja se tiču konzervacije i restauracije kulturnog blaga, ispitivanjima koja se vrše na samim objektima i ispitivanjima novih materijala i postupaka, koji se koriste u konzervaciji i restauraciji.

U okviru obuke, posetila sam i arheološke lokalitete Pont du Gard, Glanum i Barbegal. Tokom boravka u Arlu, gospođa Veronik Blan omogućila mi je da koristim i specijalizovanu biblioteku Centra Camille Jullian u Aix-en-Provence. Stručna obuka u Arlu za mene je bila veoma važno i korisno iskustvo. Imala sam sreće da učim od stručnjaka koji su bili potpuno spremni da mi prenesu svoje znanje. Od Patrika Blana i njegove saradnice Mari-Lor Kurbules dobila sam veliku podršku da nastavim sa radom i stručnim usavršavanjem. Oni su zainteresovani da nastave saradnju sa Dijana centrom i da pomognu konzervaciju mozaika u našoj zemlji.

Pored stručnih znanja koja sam stekla, iz Francuske sam se vratila sa velikom željom i voljom da nastavim sa radom u oblasti konzervacije mozaika i stručnim osposobljavanjem.

Nažalost, opšta situacija kod nas je takva da su mozaici iz zbirke Narodnog muzeja već decenijama u depou i "čekaju" da budu izloženi. Iako u muzeju postoji želja da se ovi mozaici restauriraju i izlože, za tako nešto još uvek nema uslova – restauracija mozaika je složen posao koji zahteva timski rad, odgovarajuće tehničke uslove, a pre svega značajna finansijska sredstva.

Prošlo je skoro godinu dana od mog povratka iz Francuske, a nije bilo mogućnosti da odve nastavim sa radom i usvršavanjem. Ipak se nadam da nije sve bilo uzalud i da će uskoro i kod nas biti moguće da se bavimo konzervacijom mozaika na način na koji se to radi u svetu.

CALENDAR OF ACTIVITIES IN 2003

JANUARY

- Preparations of DIANA No 8 publication
- Preparation of lectures to be held in Florence, Italy

FEBRUARY

- Winter–Spring DIANA Workshop
- Preparations of DIANA No 8 publication
- Italy (Mila Popović–Živančević)
- Rome: Museo nazionale Romano, Museo delle Terme Diocleziano PROVERITI
- Vatican Museums, ICCROM, Istituto Centrale per il Restauro (I.C.R.)
- Florence: SACI, Archaeological Museum, Regional Laboratory, Università Internazionale dell' Arte, Centro Restauro Archeologico. Lectures: Preventive Conservation as Fundamental Museological Principle; Safekeeping Conditions of Inorganic Materials – Microbiological Contamination of Archaeological Objects in Museum Storages
- Venice: UNESCO Regional Office for Science in Europe (ROSTE)
- Elba Island and Populonia Archaeological Park
- Seminar on Museum Documentation "From Documentation Card to User" (February 22 – 23)

MARCH

- Winter–Spring DIANA Workshop
- Programmes of cooperation with the French Cultural Centre and with Italy
- DIANA No 8 – printing
- YU NC ICOM Bulletin, printing
- University of Arts, Belgrade: Interdisciplinary syllabus in museology (as scheduled)
- After March 17 contacts with Dr. Nicholas Stanley Price, Director of ICCROM on cooperation programme in 2003
- Organisation of visits to the Directorate of Museums of France and the Louvre Museum in June

APRIL

- Winter–Spring DIANA Workshop
- University of Arts, Belgrade: Interdisciplinary syllabus in museology (as scheduled)
- Visit of Patrick Boylan, chairperson of ICTOP: 31 March – 8 April (with the Ministry of Culture)
- preparation of panels and other information material on DIANA Centre to be presented at the annual meeting of UKIC

MAY

- Week marking the International Museum Day on Museums and Friendship Building (16 – 22 May)
- Forum on Publishing and Museum Libraries, in cooperation with the Publishing House "Clio"
- Rewards for publishing endeavour in the field of museology
- meeting museum donors and exhibition of select choice of gifts
- rewards to media and individuals for the best TV or radio broadcast, article and the like covering museology and safeguarding cultural heritage
- Round table on the social significance of museums
- International Museum Day (18th May) on Museums and Friendship Building: Central event at Sirogojno, Museum "Old Village"
- Mila Popović–Živančević visiting Slovenia (25–30 May) as guest of the Museological and Conservators Society. Lectures on DIANA Centre, Preventive Conservation on the regional level, Internal Organisation of the National Museum Belgrade. Talks on regional cooperation (DIANA Centre and ICCROM)

JUNE

- Visit to France (31st May – 14th June): Direction of Museums of France, Research Centre – Laboratories of Louvre Museum, University Paris I, Antic Museum in Arles, etc)
- ICOM Advisory Committee meeting, 2nd–5th June, Paris
- 23rd June – 23rd August DIANA Summer School
- Vesna Živković – participation in the ICCROM/CCI International Course Preventive Conservation: from Current Issues to Common Strategies, 2nd –20th June, Ottawa, Canada

JULY

- 23rd June – 23rd August DIANA Summer School
- 26th July – 17th August Special Course in Glass Conservation : Lisa PILOSI, Metropolitan Museum (26th July – 3rd August)

AUGUST

- 23rd June – 23rd August DIANA Summer School
- 26th July – 17th August Special Course in Glass Conservation: Sandra DAVISON, Davison Studio UK (3rd – 17th August)
- Dr. Robin Symonds, Museum of London: Roman Ceramics in Europe

SEPTEMBER

- 10th – 20th September : National Historical Museum of the Republic of Moldavia – Colloquium on Conservation, Restoration, Legislation in Museums
- Slovenia, annual meetings of ICTOP (International Committee for the Training of Personnel), CIMUSET (International Committee for Museums of Science and Technology) and MPR (International Committee for Marketing and Public Relations)

OCTOBER

- 1st October – 15th December DIANA Autumn Workshop
- writing report for 2003 and preparation of 2004 programmes for the annual Assembly meeting of YU NC ICOM
- October/November : joint meeting of 15 members of YU NC ICOM with Rumanian ICOM members (Timisoara)

NOVEMBER

- 1st October – 15th December DIANA Autumn Workshop
- ICCROM Course in Preventive Conservation for professional museum staff (three weeks)

DECEMBER

- 1st October – 15th December DIANA Autumn Workshop
- Annual Assembly of YU NC ICOM

ACKNOWLEDGMENTS

UNESCO – Paris
 Government of Republic of Serbia – Ministry of Culture
 Sydney Franklin II Trust, London
 Leventis Foundation, London
 Ekstra Mimark, Belgrade
 Getty Conservation Institute, L.A.
 Media – Zemun
 UKIC, London
 French Cultural Centre
 Archaeological Institute Belgrade
 Institute for Protection of Cultural Monuments of Serbia
 International Academy Project
 Intermuseum Conservation Association, Ohio
 SACI, Florence
 Yugoslav Airlines

DIANA KALENDAR 2003.

JANUAR

- DIANA br. 8, pripreme
- Pripremanje predavanja za Firencu

FEBRUAR

- ZIMSKO-PROLETNJA RADIONICA DIANA
- DIANA br. 8, pripreme
- ITALIJA (Mila Popović Živančević):
Rim: Museo Nazionale Romano, Museo delle Terme Diocleziano, Vatikanski muzeji, ICCROM, I.C.R. (Istituto Centrale per il Restauro)
Firenca: SACI, Arheološki muzej, Regionalna Laboratorija, Univerzita Internazionale dell' Arte, Centro Restauro Archeologico. Predavanja:
"Preventive Conservation as Fundamental Museological Principle", "Preventive Conservation and the Role of DIANA Centre", "Safekeeping Conditions of Inorganic Materials-Microbiological Contamination of Archaeological Objects in Museum Storages"
Venecija: UNESCO kancelarija za nauku Evrope (ROSTRA)
Ostrvo Elba i Arheološki park - Populonia
- 22. i 23. februar: Seminar o muzejskoj dokumentaciji "Od kartona do informacije za korisnike"

MART

- ZIMSKO-PROLETNJA RADIONICA DIANA
- Program saradnje sa Francuskim kulturnim Centrom i Italijom
- DIANA br. 8, štampanje
- BILTEN YU NC ICOM, štampanje
- Univerzitet umetnosti, Interdisciplinarni Program iz muzeologije (prema Rasporedu)
- Posle 17. marta dogovori sa Nikolasom Stenli Prajsom (ICCROM) oko mogućeg programa saradnje za 2003.
- Organizovanje posete Direkciji muzeja Francuske i Luvru, za juni

APRIL

- ZIMSKO-PROLETNJA RADIONICA DIANA
- Univerzitet umetnosti, Interdisciplinarni Program iz muzeologije (prema Rasporedu)
- 31. mart - 8. april, Patrick Boylan, predsednik ICTOP-a (1. - 5. aprila, sa Ministarstvom kulture)
- Pripremanje panoa i drugog info materijala za Godišnju konferenciju UKIC-a, Sekcija za keramiku i staklo, 15.-28.(29.) april, London,

MAJ

- 16. - 22. maj, YU NC ICOM u saradnji sa Muzejskim društvom Srbije NEDELJA MEĐUNARODNOG DANA MUZEJA, "MUZEJI I GRAĐENJE PRIJATELJSTVA" :
Forum o izdavačkoj delatnosti i muzejskim bibliotekama / sa
Izdavačkom kućom "KLIO"
Priznanja za najbolji izdavački poduhvat u domenu muzeologije
Susret sa darodavcima i izložba najznačajnijih poklona
Dodela priznanja medijskim kućama i pojedincima za najbolju TV ili radio emisiju, novinski članak i slično, posvećen muzeologiji i zaštiti
Okrugli sto o društvenom značaju muzeja
- 18. maj MEĐUNARODNI DAN MUZEJA "MUZEJI I GRAĐENJE PRIJATELJSTVA" Centralna proslava u Sirogojnu, Muzej Staro selo
- 25. - 29. (30.) maj, Mila Popović Živančević u poseti Muzeološkom i Konzervatorskom društvu Slovenije; predavanja: o DIANA Centru, o preventivnoj zaštiti na regionalnom nivou, o unutrašnjoj reorganizaciji Narodnog muzeja. Dogovori o regionalnoj saradnji (DIANA Centar i ICOM)

JUN

- 31. maj - 14. jun, Mila Popović Živančević, Pariz (Direkcija Muzeja Francuske, Istraživački Centar - Laboratorije Muzeja Luvr, University Paris I, Muzej antike u Arlu, i dr.)
- 2. - 5. jun, Advisory Committee ICOM-a, Pariz
- 23. jun - 23. avgust, DIANA LETNJA ŠKOLA
- 2. - 21. jun, Vesna Živković, Specijalistički kurs iz preventivne zaštite - "Od aktuelnih pitanja do zajedničkih strategija", ICCROM i Kanadski Institut za konzervaciju, Otava

JUL

- 23. jun - 23. avgust, DIANA LETNJA ŠKOLA
- 26. jul - 17. avgust, Specijalistički kurs konzervacije stakla
- 26. jul - 3. avgust, Liza Pilosi, Metropolitan muzej

AVGUST

- 23. jun - 23. avgust, DIANA LETNJA ŠKOLA
Robin Saymonds, Rimska keramika u Evropi
- 26. jul - 17. avgust, Specijalistički kurs konzervacije stakla
- 3. - 17. avgust, Sandra Dejvison, Dejvison studio, V. Britanija

SEPTEMBAR

- 10. - 20. septembar, Nacionalni istorijski muzej Republike Moldavije, kolokvijumi (dva dana): Konzervacija, Restauracija, Pravno zakonodavstvo u muzejima.
- Slovenija, zajednički Godišnji sastanci ICTOP (International Committee for the Training of Personal) CIMUSET (International Committee for Museums of Science and Technology) i MPR (International Committee for Marketing and Public Relations)

OKTOBAR

- oktobar - 15. decembar, DIANA JESENJA RADIONICA - priprema izvestaja za 2003. godinu i programa za 2004. godinu i drugih materijala za Skupštinu YU NC ICOM-a
- oktobar/novembar, Temišvar, zajednički sastanak 15 članova YU NC ICOM-a sa članovima iz Rumunije

NOVEMBAR

- oktobar - 15. decembar, DIANA JESENJA RADIONICA
ICCROM, Kurs preventivne zaštite za profesionalce, trajanje: tri nedelje

DECEMBAR

- oktobar - 15. decembar, DIANA JESENJA RADIONICA
- Godišnja Skupština YU NC ICOM-a

ZAHVALJUJEMO ŠTO SU NAM POMOGLI

UNESKO, Pariz
Sidni Franklin Il Trast, London
Leventis Fondacija, London
Media Zemun, Zemun
Ekstra Mimark, Beograd
Geti Konzervatorski Institut, Los Angeles
Intermuseum Conservation Association, Ohajo
UKIC, V. Britanija
Francuski kulturni Centar Beograd
Arheološki Institut Beograd
Zavod za zaštitu Spomenika kulture Republike Srbije
SACI, Firenca
International Academy Project, London
Ministarstvo kulture Republike Srbije
JAT



IDENTITY CARD

National Museum Belgrade, as central museum institution for protection of moveable cultural property in Serbia, founded DIANA Centre for Conservation of Archaeological Objects with School in 1997 to protect immense archaeological treasures collected during 30 years of systematic research of the Djerdap region. It is named after the adjacent Roman military camp (STATIO CATARUM DIANA)

Since then DIANA developed and was incorporated in the Museum as Department for Preventive Conservation – DIANA Centre in mid-2002

Its seat is at the Gallery of Frescoes of the National Museum Belgrade

Work started with the most numerous archaeological objects - *ceramics*. In 1998 conservation of *glass and stone* were included and in 1999 first conservation of organic material (*amber*) was made

Through education and training, timely and high-standard professional protection of archaeological objects is done

DIANA is system of effective and modern protection service that implies interdisciplinary approach to preventive conservation

Project anticipates development of DIANA into an international centre for conservation of archaeological objects that would cover the entire Balkan region

DIANA CARRIES OUT ITS OBJECTIVES THROUGH:

Education i.e. building of future professionals and specialization of those already working as such

Conservation of archaeological material
Establishing and cherishing strict ethical and moral standards, professional spirit and conduct

Theoretical lectures include technology of ceramics and glass, technology of corrosions, chemistry of conservation materials, basic museological principles of protection, preventive/passive conservation, surveys of prehistoric, Roman, Greek and mediaeval ceramics, English and French for conservators, essentials of IT

Practical training includes application of practical conservation treatments, devel-

oping of specialised conservation know-how, skills and crafts. It consists of documentation, conservation investigation, cleaning of ceramics and other archaeological material, structure consolidation, bonding of fragments, restoration and final protection

TRAINEES

Students or graduates of archaeology, history of arts, ethnology, ceramics, sculpture, design, painting, etc.

Conservators, technicians and archaeologists from museums

Students and collaborators of DIANA are divided into working teams covering all tasks related to organisation, promotion and programme activities

LECTURERS

DIANA gathers a permanent team of eminent domestic and foreign lecturers and experts from specialised institutions and faculties and other institutions in compliance with current curriculum.

DIANA cooperates closely with the National Committee of ICOM, UNESCO, Laboratory for Conservation of Archaeological Objects in Draguignan (France), the British Museum, UK Institute for Conservation of Historic and Works of Art (UKIC) and other domestic and foreign institutions

DIANA develops its *Library* that is also enriched by foreign professional publications translated and published by DIANA

DIANA publication in English and Serbian is published regularly

DIANA Textbooks are designed as professional handbooks

Conservation Dictionary (English – Serbian) is under preparation

Yearly multimedia and Internet presentations as well as *CD ROM* (English and Serbian version) and *Conservation Exhibitions*

All the activities of the DIANA Centre for Conservation with the School have been created and organized by Mila Popović-Živančević, museum councillor-conservator at the National Museum Belgrade and head of DIANA Centre.



SIDNEY FRANKLIN TRUST

DIANA Centre has many friends among individuals and institutions which from the very beginning stood by us, kept encouraging us. And we are grateful to them all because without their support and understanding, it would not be possible to achieve the results we achieved.

However, there is a trust in United Kingdom that was most supportive to Serbia in the period of economic and political sanctions, in the times when nobody thought and spoke well of our country. The Sidney Franklin Trust was convinced though that ordinary people had to be helped in order to survive, and they did so by sending medicaments and equipment to hospitals here. The Sidney Franklin Trust also knew that cultural heritage of a people should be protected and preserved regardless of current political events. And from the very beginning, Sidney Franklin Trust offered to DIANA Centre help for acquiring high quality conservation material and elementary working equipment. Thanks to this support DIANA Centre has been receiving every year since 1997 DIANA Centre could acquire the best quality material for conservation of archaeological glass and ceramic objects in collections of the National Museum Belgrade and of other museums in our country. Thanks to understanding and help of the Sydney Franklin trustees, it was possible to save many exquisite samples of prehistoric fragile and solid ceramics, Roman glass, terra sigillata or medieval Serbian beakers, cups...

The yearly donations were modest, however what made them even more valuable was the fact that they were constantly granted, we could so to say "count on them", they were given with understanding and wish of our British friends to help us survive and develop, to not lose faith faced with difficulties. And this made those grants enormous to us. They showed we were not alone, that out there at large there were people who knew what we were doing and how important it was. Important not only for us, for our country, but also for Europe, for the world. Cultural heritage can not be attributed to nations or states. It belongs to us all and witnesses the development of our civilization. Thanks to the Sydney Franklin Trust DIANA Centre is becoming today an institution of regional importance and with international reputation.

SIDNI FRANKLIN TRAST

DIJANA Centar ima mnogo prijatelja, mnogo pojedinaca i institucija koji su od početka bili uz nas, podržavali nas, hrabрили. I svima smo zahvalni, jer bez njihove podrške i razumevanja naši rezultati ne bi bili toliko značajni.

No, u Velikoj Britaniji postoji jedna fondacija koja je mnogo učinila za Srbiju u godinama sankcija, kada za našu zemlju nije bilo ni dobrih reči, ni razumevanja. Ta fondacija, Sidni Franklin Trast, bila je uverena da običnom narodu treba pomoći da preživi i slala je lekove i opremu u naše bolnice. Sidni Franklin Trast je takodje bila svesna da je kulturno nasledje jednog naroda neophodno zaštititi i sačuvati bez obzira na aktuelna politička događanja. I tako je, od samog početka, fond Sidni Franklin odlučio da finansijski pomaže nabavku osnovnog konzervatorskog materijala i najneophodnije opreme za rad DIJANA Centra. Zahvaljujući ovoj pomoći koju je DIJANA dobijala svake godine mogli smo da nabavljamo najkvalitetniji materijal za konzervaciju arheoloških predmeta od keramike i stakla iz kolekcija Narodnog muzeja, ali i drugih muzeja u našoj zemlji. Zahvaljujući razumevanju i pomoći članova ove fondacije, spaseni su i sačuvani brojni izuzetni primerci preistorijske trošne i čvrste keramike, rimskog stakla, terra sigillate, ili srednjevekovnih srpskih pehara, čaša...

Iako godišnje donacije nisu bile velike, one su bile stalne, bile su date sa razumevanjem i željom naših prijatelja iz Velike Britanije da nam pomognu da se održimo i razvijemo, da ne posustanemo pred teškoćama. I zato su to bile ogromne sume za nas. Govorile su da nismo sami, da u svetu ima onih koji znaju šta radimo i koliko je to važno. Važno ne samo za nas, našu zemlju već i za Evropu, za svet. Kulturno blago je nedeljivo na nacije i na države. Ono pripada svima nama i svedoči o razvoju cele naše civilizacije.

Zahvaljujući i Sidni Franklin fondaciji danas DIJANA Centar postaje institucija od regionalnog značaja i sa međunarodnim ugledom.

LIČNA KARTA DIJANE

Narodni muzej u Beogradu, kao centralna muzejska ustanova zaštite u Srbiji, osnovao DIJANU Centar za konzervaciju arheoloških predmeta sa školom 1997. godine radi zaštite arheološkog blaga sakupljenog tokom trideset godina sistematskog istraživanja Djerdapa. Ime dato po nazivu rimskog logora (STATIO CATARACTARUM DIANA) u neposrednoj blizini Letnje škole na Karatašu (Djerdap)

Razvoj DIJANE nastavljen i sredinom 2002. postaje Odeljenje za preventivnu zaštitu—DIJANA Centar Narodnog muzeja Sedište DIJANE je u Galeriji fresaka Narodnog muzeja u Beogradu

Aktivnosti započele na najmnogobrojnijem arheološkom materijalu — *keramici*. Već 1998 uključena je konzervacija *stakla i kamena*, a 1999 prve konzervacije organskog materijala — *čilibara*.

Kroz nastavu i obuku vrši se blagovremena i visoko profesionalna zaštita arheoloških predmeta

DIJANA je sistem efikasne, dinamične i savremene zaštite koji podrazumeva interdisciplinarni pristup preventivnoj zaštiti

Projektom je predviđeno da se DIJANA razvije u međunarodni centar za konzervaciju arheoloških predmeta koji bi pokrivaio region Balkana i šire.

DIJANA REALIZUJE SVOJE CILJEVE KROZ:

edukaciju, stvaranjem novih mladih kadrova i specijalizacijom postojećih stručnjaka konzervaciju arheološkog materijala uspostavljanje i negovanje strogih moralno—etičkih normi, profesionalnog duha i esnafskog ponašanja

Teorijska predavanja obuhvataju tehnologiju keramike i stakla, tehnologiju korozije, hemiju materijala koji se koriste u konzervaciji, osnovne muzeološke principe zaštite, preventivnu/pasivnu konzervaciju, istoriju praistorijske, grčke, rimske i srednjevekovne keramike, engleski i francuski za konzervatore. uvod u informatiku

Praktična obuka predstavlja primenu konzervatorskih praktičnih metoda, sticanje

specijalizovanih konzervatorskih znanja, veština i zanatskog umeća. Čine je: dokumentacija, konzervatorska ispitivanja, čišćenje keramike i drugog arheološkog materijala, konsolidacija strukture, spajanje fragmenata, restauracija i završna zaštita

POLAZNICI

Studenti ili arheolozi, istoričari umetnosti, etnolozi, keramičari, skulptori, dizajneri, slikari i sl.

Konzervatori, preparatori i arheolozi iz muzeja

Polaznici i saradnici DIJANE podeljeni su u radne timove koji ostvaruju sve poslove oko organizacije, promocije i svih programskih aktivnosti

PREDAVAČI

DIJANA okuplja stalni tim eminentnih domaćih i stranih predavača i eksperata, iz specijalizovanih institucija i fakulteta u skladu sa svojim nastavnim programom

DIJANA tesno saradjuje sa Nacionalnim komitetom IKOM—a, UNESKO—m, Laboratorijom za konzervaciju arheoloških predmeta u Draginjanu (Francuska), Britanskim muzejom, UKIC—om i drugim domaćim i stranim institucijama

DIJANA intenzivno širi svoju stručnu biblioteku koja se obogaćuje i stranim stručnim naslovima koje DIJANA prevodi i objavljuje

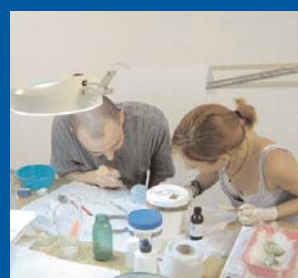
DIJANA redovno objavljuje informativnu publikaciju na engleskom i srpskom jeziku *DIANA*

DIJANA Radne sveske imaju karakter stručnog priručnika

U toku je izrada englesko—srpskog *Konzervatorskog rečnika*

Svake godine se prave *multimedijalni Internet prezentacija*, *CD ROM* u engleskoj i srpskoj verziji i *konzervatorske izložbe* polaznika DIJANE

Sve aktivnosti DIJANE Centra za konzervaciju sa Školom programski je osmislila i organizovala Mila Popović—Živančević, muzejski savetnik—konzervator Narodnog muzeja u Beogradu, rukovodilac DIJANE



Mission Statement

DIANA Centre for Preventive Conservation applies developed multidisciplinary approach in education and training of various types of students. Its highly structured theoretical and practical teaching covers museology, preventive conservation, environmental condition, legal protection, and technology of materials, petrology, chemistry as well as practical training. All this should make DIANA Centre a valuable promoter of preventive conservation approach in the country.

One of the major tasks of DIANA centre is to raise public awareness of the preventive conservation philosophy and concept.

As the nucleus of the new Preventive Conservation Centre of the National Museum Belgrade, DIANA Centre will share its knowledge, experience and energy in preventive conservation with all the relevant institutions and further develop the implementation of the preventive conservation concept in safeguarding cultural heritage.

DIANA Centre will constantly engage in fostering new, high quality staff with adequate multidisciplinary and specific training who could be able to carry out modern, timely and professional activities in preventive conservation of moveable cultural property.

With the help of the National Committee of ICOM DIANA Centre will cooperate with other museums in organising seminars covering fundamental issues of adequate organisation of preventive conservation of museum objects in the country.

In order to carry out these objectives DIANA will regularly organize Summer School courses, as well as conservation workshops (Autumn-Winter and Spring ones); organize translating and publishing of professional literature; develop further cooperation with domestic and foreign partners.

It is also task of DIANA Centre to implement passive conservation concept in museology, i.e. to establish optimal environment for museum objects and collections (safe-keeping conditions) as well as carry out active conservation treatments of objects from the National Museum Belgrade collections and from other museums and galleries.

Due to specific conditions of its work, DIANA is only partly relying on the National Museum Belgrade services organising its own promotion and public relation programmes (internet presentations, publications, specific exhibitions, "open workshops", etc.)

The basic aim of activities of DIANA Centre is to establish a well organized intermuseum network in the Republic of Serbia and help that effective preventive conservation system is built in the museums themselves which would all serve the fundamental objective of raising general awareness about the importance of our heritage and in turn contribute to building a positive image of the country abroad.

DIANA Centre will share its knowledge and experience with all interested and in charge of safeguarding moveable cultural property in the country and thereby contribute to its preservation for future generations as well as to the presentation abroad of the extraordinary cultural treasures existing in this area.

Bearing in mind that there exists no similar institution in the region, DIANA Centre will offer its capacities, knowledge and good will to all interested in the Balkan region with the final aim of becoming a regional centre for preventive conservation.

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Izjava o misijii

DIJANA Centar za preventivnu zaštitu primenjuje razvijen multidisciplinarni pristup u obuci različitih nivoa polaznika. Visoko strukturisana teorijska i praktična nastava pokriva muzeologiju, preventivnu zaštitu, mikroklimatske uslove, pravnu zaštitu, tehnologiju materijala, petrologiju, hemiju, kao i kurseve za praktičnu obuku stručnjaka. Na taj način DIJANA Centar postaje značajan promoter koncepta preventivne zaštite u zemlji.

Jedan od bitnih zadataka DIJANA Centra je da javnost postane svesna koncepcije preventivne zaštite.

Kao nukleus novog Centra za preventivnu zaštitu Narodnog muzeja, što je nova pozicija u našem sistemu zaštite, DIJANA Centar će prenositi iskustvo, znanje i energiju svim srodnim institucijama i dalje razvijati koncepciju preventivne zaštite u očuvanju kulturnog nasleđa. DIJANA Centar će i dalje raditi na formiranju novih, kvalitetnih kadrova, koji će biti adekvatno (multidisciplinarno i specifično) obrazovani i obučeni da mogu da preuzmu na sebe poslove savremene, blagovremene i najstručnije preventivne zaštite pokretnih kulturnih dobara. Uz pomoć Nacionalnog komiteta IKOM-a i u saradnji sa drugim muzejima, DIJANA Centar će organizovati seminare, koji treba da pomognu u organizaciji pravilne zaštite muzejskih predmeta.

U tom cilju, DIJANA Centra će redovno organizovati Letnju školu, konzervatorske radionice (jesenje-zimske i prolećne); organizovaće prevođenje i objavljivanje stručne literature; razvijaće saradnju sa domaćim i stranim partnerima.

Važan zadatak DIJANA Centra je i primena pasivne konzervacije u muzeologiji, tj. ustanovljavanje optimalnog okruženja za muzejske predmete i zbirke (uslovi čuvanja) i rad na aktivnim konzervacijama muzejskih predmeta iz zbirki Narodnog muzeja, ali i iz drugih muzeja i galerija. Zbog specifičnosti svojih delatnosti DIJANA Centar se samo jednim delom oslanja na muzejske službe, i delom sama organizuje promotivne delatnosti i programe u okviru odnosa sa javnošću (internet prezentacije, publikacije, posebne izložbe i "otvorene radionice").

Cilj svih aktivnosti je stvaranje dobro organizovane međumuzejske mreže u Republici, ali i efikasan sistem unutar samih muzeja vezan za preventivnu zaštitu, koji bi uspešno afirmisao svest o značaju naše baštine i time doprineo afirmaciji naše zemlje u inostranstvu.

DIJANA Centar će prenositi svoje znanje i iskustvo svim institucijama koje su zainteresovane i odgovorne za očuvanje pokretnih kulturnih dobara i time doprineti da ona budu zaštićena i sačuvana za buduće naraštaje, ali i da se međunarodna zajednica upozna sa ovim izuzetnim kulturnim bogatstvom.

Imajući u vidu da ne postoji slična institucija ove vrste u regionu, DIJANA Centar će ponuditi svoje znanje, kapacitete i dobru volju svim zainteresovanima u regionu Balkana, sa krajnjim ciljem da se pretvori u regionalni centar za preventivnu zaštitu.

For further information please contact
Za sve bliže informacije molimo
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