

Documentation, Interpretation, Presentation and Publication of Cultural Heritage

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1. Introduction

It is already generally accepted, that nowadays preservation practice in Slovakia is based on the interpretation of the aims of the Venice Charter (Preamble, 1964) : *„Imbued with a message from the past, historic monuments of generation of people remain to the present day as living witnesses of their age-old tradition. ... the common responsibility to safeguard them for the future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.“* However, the evolution of conservation philosophy in this country has never led to the codification of a specifically Slovak conservation charter. The roots of this interpretation of the modern concept of the “cultural heritage” could be easily found in the western intellectual tradition of the 19th century, concentrated in Vienna, the most initiative historiographical place in Europe of that time.

Nevertheless, description of the Slovak preservation practice cannot be given without mentioning the broader social and political context of the Austro-Hungarian Monarchy in the middle of the 19th century. Since the territory of nowadays Slovakia was the part of Habsburg Monarchy till 1918, the original architectural work, as well as the preservation practice were strongly influenced by the fight between two official courts of the Monarchy situated in Austrian Vienna and Hungarian Budapest. The most significant process /fight for mentioned period of time was the one related to the Gothic Revival, already very popular style in the Western Europe.

It was the imperial court of Francis Joseph in Vienna, that officially did not accept the Gothic Revival and preferred re-installation of the pre-revolutionary official style, known as „Metternich Baroque“. On the other side, the situation in Hungarian Budapest of the post-revolutionary 1840's was completely different. Due to the political situation the Hungarians found the Gothic Revival both as a historicising architectural style and conservation policy, attractive particularly because of its nationalist charge. It turned into a popular symbol of their systematic anti - Vienna position, as well as the method in monument protection in the second half of the nineteenth century. The best examples to illustrate divergence of official preservation approaches were renovations of two big cathedral churches – St Stephen's in Vienna and St Martin's in Bratislava, former coronation church of the Hungarian monarchs (Fig.1). While the first project of interior re-Gothitisation did not touch the Baroque altars, renovation in Bratislava (1865-1867) ended up with the removal of the high altar, the work of Georg Raphael Donner. Similar stories are connected with other Slovak medieval ecclesiastical architecture, such as St Elizabeth's cathedral in Košice (1852-1872) and the church of the Virgin Mary in Bíňa (c.1861).

Whole political issue resulted in tension between two parts of the Monarchy, that accompanied also later institutionalization of the protection of the historical monuments. Direct impact of the well – developed Bavarian preservation practice on Austrian preservation was the establishment of the Imperial and Royal Central Commission for the Exploration and Preservation of Artistic Monuments, known as C.k. central commission (Kaiserliche und königliche Central Commission zur Erforschung und Erhaltung der Baudenkmale) on the 31st december 1850. Although the C.k. central commission started its small activities in the territory of nowadays Slovakia already in 1853 with seven regional conservators and five reporters, appeal for protection of the Slovak monuments appeared already during late 40's.

The so-called Society of Hungarian doctors and scientists requested formally the Hungarian Academy of Science to start conservation and restoration of the cathedral in Košice. And it was this Academy, specifically an archeological commission set up in 1858, that played a similar role in respect of Hungary's monuments as the C.k. commission in Austria. Later on, in 1872, after the establishment of the autonomous Hungarian Provisional Monuments Commission (Magyarországi Műemlékek Ideiglenes Bizottsága) the institutional parallelism was even reinforced. However, its creation encouraged interest in Slovakia's historical architecture from the practical conservation angle, as well as the aim-conscious documentation of the monuments (accompanied by the copies of the wall paintings from the medieval churches in south of the country).

For the Hungarian Monuments Commission was symptomatic the preference of those buildings which met criteria of imposing monumentality and also have been built during Gothic period, thought to be the highest period of European art. This purist approach is recognizable on majority of the conservation actions between years 1871-1918 (Hronský Beňadik, Bardejov, Košice, Kežmarok, Kremnica, Bíňa and Spišský Štvrtok). The situation with the movable heritage was slightly different. Due to their bad condition (but not only because of that), the Commission supported their re-location (especially Gothic altars) to the museums in Budapest or Estergom.

After the constitution of independent Czechoslovakia in 1918 the situation has changed a lot. First of all, all the connections with the Hungarian Commission were broken. The independent Slovak monument preservation offices were established in Bratislava (together with those in Prague and Brno). This change left behind the puristic approach to the monuments and the preservation itself was characteristic for its strict conservationist monument method. Together with the new situation, the interest of the preservationists was focused more on Slovak vernacular architecture and folk art, challenged by the penetrating fashion of secession (also the first chairman of the Governmental Commissariat for Monument Protection in Slovakia, Dušan Jurkovič was famous secession architect).

In the 1920s the first influence of the Czech philosophical, methodical and methodological approach to art and its history and maintenance was introduced in Slovakia. Although the present territory of Slovakia is closer to Vienna in the sense of distance, this was the first time, when also an analytical-modernistic approach, based on the ideas of the Viennese Professor Alois Riegl and his follower Max Dvořák, were introduced. As the scientific methodology and international attitude to the history of art were imported, the conservative and puristic approach of the Hungarian Monarchy disappeared. In the 1930s and 1940s the Czech (professionals graduated from the Prague and Vienna Universities) art historians and historians were involved in Slovak history of art, as well as in preservation practice characteristic for its conservation methods based on historic relativism. In the late 1930s the philosophy and the practical methods of the preservation of the cultural heritage were polarized by controversy between followers of Riegl, and the new „synthesized“ method of the renovation of monuments. This new method again recognized the legitimacy of the reconstruction, or the replication, of missing or damaged historical forms and details in order to respect the wholeness and artistic integrity of monuments. As a result of this aesthetic relativism of the conservation methodology, we can speak about the creative diversity of the Slovak preservationists coming from the common ideas of Viennese School.

The period after World War II, and especially after the communist coup in 1948, was characterized by sharp contrasts. According to the data collected in 1947, during and immediately after the war, about 225 manor houses, 20 castle ruins, 525 churches and about 450 interiors were demolished. In between years 1946-1947 the part of the movable heritage from the castles, manor houses and chateaux was removed from their original location and collected in selected houses all around the country. Another cultural losses followed the expropriation of all well-to-do citizens (1948) deprived the country of the cultivated collectors, sponsors and house owners. The attitude of the communist regime towards churches and religious orders were destructive, as well. On the other hand, already in 1950 Czechoslovakia declared thirty historic cores of towns to be conservation sites. At the

same time, the state carried out costly repairs for restoration of 150 selected confiscated castles and chateaux and opened them to the public.

During the 1950s the Slovak Institute of Monuments (1951) was established and the Cultural Heritage Act (1958) was adopted. Followed by the systematic exploration and documentation of monuments and entire historic towns, as well as the archeological sites, accompanied by publishing of the professional magazine *Pamiatky a múzeá*, the period of late 1950s and 1960s was characteristic for the growth of research, studies and theoretical thought. In contradiction, the practice was significant for rapid deterioration, particularly during so-called „normalization“ period after the Soviet occupation in 1968. Owing to mass production of prefabricated housing estates and industrial complexes, historic settlements were destroyed.

Despite the still high level of its theoretical thought, the state preservation was not able to prevent the spontaneous collapse, or the demolition of the large number of the items of the cultural heritage and archeological sites. Consequently, second Cultural Heritage State Preservation Act was adopted in 1987. However, it showed itself to be an insufficient instrument of protection against economic incapability and lack of political concern.

The political, social and economical changes in November 1989 had big impact on the preservation of the cultural heritage in Slovakia. The ten year period can be characterized as a period of sharp contrasts. The present situation of cultural heritage preservation is dealing especially with problems such as renewal of the rights and duties of private ownership, dramatic social changes, high unemployment, the lowest investment into cultural heritage in Central Europe, non-sustainable cultural heritage policies within the country and low public involvement and public awareness on cultural heritage potentials, etc. The state authorities are trying to build up their new position, officially introduced as the guarantors and protectors of public interest. As a consequence of this effort, the new Cultural Heritage Preservation Act is prepared (nowadays passed in the Legislative committee of Slovak Government), following the Reform of the public administration. Another important change that was introduced in Slovak society after November 1989, was transformation from one-sector communist society into the three-sectors one. It means, that since 1990 many so-called non-profit, non-for-profit, voluntary, non-governmental or public profit organisations were established. However, speaking about heritage NGOs, one has to bear in mind, that there is not easy to distinguish between cultural heritage organisations and environmental organisations in Slovakia. As a result, from case to case these NGOs deal both with cultural and environmental heritage in the same time.

In this situation it is important, that the continuity of the research, theoretical thought and a high level of technical expertise become closely involved in European collaboration to honour the excellent and still inspiring tradition of Slovakia.

1.1 Legislative support

Slovak legislation and practice of the cultural heritage is divided into two main topics – first is related to the movable and immovable cultural heritage identified in the Cultural Heritage Preservation Act (1987); the second is related to the Museums and Galleries and the Protection of the items of Museum Value and Gallery Value (1998). Recently, very important Declaration of the Slovak National Parliament about the preservation of cultural heritage (February 2001), was codified.

1.1.1 Definition of cultural heritage

Article 2 of the 1987 law provides the following definition of cultural heritage:

- 1. As cultural heritage according to this Act, Ministry of Culture of the Slovak Republic declares the immovable and movable objects or, as the case may be, their sets a) which are outstanding documents of the historical development, lifestyle and milieu of society from the oldest time to the present as manifestation of man's creative capacities and work in the most varied spheres of his activity, because of their revolutionary, historic,*

artistic, scientific and technological values, b) which are in direct relationship with important personalities and historic events.

2. *Sets of objects according to Art.1 are declared to be cultural heritage if some things in them are not cultural heritage.*

Article 23 of the 1987 law provides separate definition of the archeological heritage:

1. *Archeological finding is the thing (or group of things), that is proof or remains of human life and his activity from beginning of his evolution till modern age and was preserved in the ground.*

Article 2 of the 1998 law provides following definition of the items of the museum and gallery value:

1. *Item of the museum and gallery value is the original tangible or intangible proof that has ability to say, directly or indirectly, about the evolution of nature or society and has permanent historical, cultural, artistic or scientific importance.*
2. *Item of the museum value and gallery value scientifically registered and provided in the museum or gallery is item of the museum collection or gallery collection.*

However, the mentioned quotations from the laws dealing with the cultural heritage and its preservation do not contain the definition of the intangible heritage. So, it is important to mention, that in Slovakia, this kind of cultural heritage is still not accepted on the official level, or by the preservation institutions and organisation. Also research of intangible heritage is more of the interest of ethnology. Therefore also the information in the report do not include this particular type of cultural heritage.

1.1.2 Organizations of the state cultural heritage preservation

According to the Articles 25 till 33, there are following organizations of the state heritage preservation :

- *Ministry of Culture → Institute of Monument Preservation,*
- *Regional, district, town and local offices → Regional Institutes of Monument Preservation,*

and 1998 law in the Articles 10 till 14 defines following organizations :

- *Ministry of Culture → museums and galleries (they can also belong to the municipalities, or can be private, non-state).*

Independent law is dedicated to the Chamber of Restorers and the restoration activities of its members (1994).

1.1.3 The third sector cultural heritage organizations in Slovakia

Although this kind of organizations are not mentioned in the Cultural Heritage Preservation Act (1987), since 1990 there are also involved in cultural heritage preservation and maintenance. Not even that, some of them are very active. Generally speaking, NGOs in Slovakia are positively accepted by Slovak public, they use new information technology (internet page www.changenet.sk), they are co-operating both with central and local governments, as well as with different communities in the society. Slovak Academic Information Agency – Service Centre for the Third Sector (SAIA-SCTS) publishes „NonProfit“ magazine regularly every month.

NGOs with the interest in cultural heritage preservation developed within the environmental organizations, that started with their activities already during the communist regime in former Czechoslovakia. The first environmental movement Slovak Union of Nature and Landscape Protectors (Slovanský zväz ochrancov prírody a krajiny, SZOPK), organising summer camps designed to protect folk and vernacular architecture, especially wooden structures, was established within the state children and youth organization. In 1979 another organization, called Tree of Life, was established to continue with the idea of summer youth camps. Their activities were focused mainly on protection and maintenance of castles' ruins, recovering of the industrial monuments in Čierny Balog and Čiernohorská railway, conservation of historic water ways system in Banská Štiavnica, etc. After political changes in 1989, they changed especially their administrative system and encouraged foundation of other organizations of NGO-type. Among the most active and well known NGOs in Slovakia are:

- *Tree of Life*, continuing with their youth activities,
- *Foundation for the Protection of Cultural Heritage*, founded in 1996 under the sponsorship of UNESCO;
 - contributing to cultural heritage preservation with expert consulting in research and conservation programmes,
- *National Trust for Historic Places and Landscape of Slovakia* (NTS), founded in 1996,
 - dedicated to promote sustainable heritage conservation,
- *Academia Istropolitana Nova*, established in October 1996,
 - the mission of the institute is to provide liberal and independent post-graduate education and research in a variety of professional fields that relate to the special needs of Slovakia and other East European Countries
- *People and Water, Banská Štiavnica Group '91 separated from the Tree of Life, Project Katarínka, Hoblina association, Radzim civil association and many small organisations and associations.*

Recently, the NTS is working on their new project aimed on the creating a database of all Slovak NGOs and their activities (during following 18 months).

1.2 Charters and international agreements

Basically all the charters that were codified during the period of Czechoslovakia were accepted by the Slovak government, as well.

2. Identification and documentation of cultural heritage

The history of inventories of the cultural heritage in Slovakia goes back to the 19th century. The first inventory of the Southern Slovakia was finished by the conservator of the C.k. Central Commission, Ipolyi Stummer, in the period 1853-1872. This published inventory, based on the historical and site research represented the only plot inventory of Slovakia for the next 100 years. The following list of 853 most important monuments of the county was introduced in 1870/1871 by the Hungarian Monuments Commission. Interesting documentary of the Hungarian monuments (including some Slovak) was published in 1878 by the Hungarian Commission : included also 944 pieces of graphics that illustrated architecture and architectural details. The end of the 19th century and beginning of the 20th century brought also the partial inventories of the selected monuments, usually according to the topography accompanied by the illustrations (especially the inventory of the Hungarian wall-paintings). In the 1920s the inventories of the big Slovak cities (Bratislava, Banská Bystrica, Banská Štiavnica, Levoča, Košice), as well as systematic inventories were finished. These included also the information about the physical conditions and owners. Generally, more than

51 volumes of the scientific inventories were published in Czechoslovakia until 1934. After the WW II, in 1957 the Czechoslovak Academy of Science published Artistic Cultural Heritage of the Czechoslovak Republic (*Umělecké památky republiky Československé*) in one volume. Another activities were held in 1960s, when different state inventories were realized (*Pamiatky nehnuteľné Západoslovenského kraja v štátnych zoznamoch, 1963, "Štátny zoznam kultúrnych pamiatok Stredoslovenského kraja, 1964*). During the years 1977-1979 the inventory of the immovable heritage in Slovakia was done.

In the last ten years the team of specialists was working on the Automated register of movable cultural heritage (1991), publication of the Central List of the Cultural Heritage (1996) and since 1999 the revision of the Central List together with building the GISystem is on progress.

According to the information provided by mentioned Institute, up to the January 1st 2001, 12 675 immovable monuments and 30 047 movable monuments are registered in the Central List of Slovak Republic. Except for these registered in the Central List, there are 8 044 628 collection items.

2.1 Slovak Cultural Heritage listed in the UNESCO World Heritage List

There are five cultural heritage sites on the UNESCO World Heritage List :

- 1993 Vlkolínec,
- 1993 Banská Štiavnica
- 1993 Spišský Hrad and Associated Cultural Monuments
- 2000 Bardejov Town Conservation Reserve
- 2000 Caves of the Aggtelek and Slovak Karst (together with Hungary).

2.2 The Central List of Cultural Heritage

The inventory of the cultural monuments follows the Article 7 of the 1987 law. All information are registered in the Central List of the Cultural Heritage and it is maintained by the Institute of Monument Preservation, the supreme specialist and methodological organization for the state preservation of the cultural heritage.

The Central List includes the register of the monuments, all related data, identification photographs and possibly other documentation with uniform names of the items. Objects included in the Central List of the Cultural Heritage went through the official procedure of the Ministry of Culture, that deal with declaration of the cultural heritage. The Central List is divided into:

- *The list of immovable cultural heritage,*
- *The list of movable cultural heritage.*

Among them, the most important is the category of the National Cultural Monuments. Recently, there are 69 immovable and 3 movable monuments listed here.

The Central List is also divided according to:

- *the territory, and location (regions, districts, towns, villages),*
- *the character of cultural monument (architecture, separated vernacular architecture, archeology, historical gardens and other „green“ areas, technical monuments, historical and artistic monuments),*
- *the type of the cultural monuments (churches, manor houses, chateaux, castle, etc.).*

The Central List provides also the information about :

- *technical and physical state of the cultural monuments,*
- *ownership,*
- *growth, respectively loss of the cultural heritage fund.*

Conservation sites and conservation zones are also registered in the Central List of Cultural Heritage in Slovakia.

2.2.1 Information system

This uniform system is being automatized in the last years, so the Institute can offer the full list providing index, record cards and territorial identification. Some parts of the Central List of Cultural Heritage are already published on the web-site of the Institute. Among them are lists of the National Cultural Monuments and Castles, providing information about their location, date of declaration and full name of the cultural monument.

Together with the implementation of the computer technology into the practice, the revision of the Central List of Cultural Heritage is recently on progress (1999-2004). Due to the extensive changes of ownership after restitution, unauthorized use of private property, etc. the basic data and present state documentation are checked, so the Central List is updated with more precise and complete data.

Since year 1999 the GIS information system is being implemented into the inventory practice of the Institute of Monuments, as well. This activity started in close relationship with the monitoring of the World Heritage Site Vikolínec in year 2000. System of maps of this protected region is now used as model situation for the future process.

2.3 The Inventory of Archeological Heritage

All the archeological findings are registered in the Archeological Institute of the Slovak Academy of Sciences (in Nitra) in the chronological order of the archeological researches. They are regularly published in the year-book of the Archeological Institute. The only systematical inventory of the archeological findings is finished for the region of Nitra.

2.4 Central Catalogue of Works of Art in Slovakia, (Slovak National Gallery, Bratislava); *Centrálna evidencia diel výtvarného umenia na Slovensku (CEDVU)*

Inventory and documentation of museum and gallery collections belong to their priority functions. The Slovak National Gallery has started to work on its central inventory already in 1970s. Since 1979 all the information and inventory itself, is concentrated in the Central Catalogue of the Slovak National Gallery. Since 1990, the Gallery Information Center (GIC) is focused on the completion of the Central Catalogue of Works of Art in Slovakia (CEDVU), the unique European catalogue of works of art. The similar system is used only in Canadian Heritage Information Network. It contains all together there are 220 000 documentation files of the collections from 18 galleries and 58 museums.

Documentation files are divided into different categories (about 20, such as author, dating, category, technique, originality, etc.), following the Methodological standards published by the SNG in November 1996. Each file has its own black-and-white photography. The Catalogue is completed systematically with new information. However, during year 2001 all data and photo-documentation in the Central Catalogue are updated, as well.

2.4.1 Information system

For the CEDVU project the PC with the system micro CDS/ISIS is used. It records all the information from the files, concentrated in the Gallery Information Centre in Bratislava. Although the CDS/ISIS system is not the last one, it allows to collect all the information from the files, as well as their catalogization.

The information about the works of art are available for public on special request in the form of files (T602 or WORD), that provide following groups of information :

- author,
- selected criteria (e.g. paintings of the 17th ct., graphics, etc,
- selected thematically (e.g. Ecce Homo paintings, etc.).

So, by now the CEDVU Catalogue is used as the internal material. However, the future plans are dealing with the possibility to publish selected information (in order to protect the movable heritage from stealing, and other forms of danger) on the web-site of the Slovak National Gallery.

2.5 Inventory of the Slovak National Museum

Information about more than 8 mil. items from the collections of 80 registered Slovak museums are collected in the inventories of these museums all around the country. The first inventories were done in the post-war time, when due to the political and social situation most of the art collections and fittings of castles, chateauxs, monasteries and palaces were left by their former owners. All the inventories follow the two degree/grade inventory system :

- the first inventory degree = chronological inventarisation of items,
- the second degree = catalogue of items, providing more scientific information (e.g. art historical description) accompanied by the photo - documentation.

The Central inventory is built in the Methodological Centre of the Slovak National Museum in Bratislava. Until now, it contains mostly the inventory of „the most valuable“ items.

2.5.1 Information system

For the inventories of the SNM, the Automatical Museum Information System (AMIS) has been widely used already for more than six years. Its versions 1.3 and 1.4 do not (both in MS DOS - t602), include photo-documentation. Despite its rather old fashioned system, it helps to register both degrees of inventories and reinforces the cooperation between different museums and other institutions. The information are provided on special request, according to the chosen headword.

With publication of the information via internet is accompanied by lost of problems, especially security problems. Generally, the situation is similar to that in Slovak National Gallery.

3. Methodology of art historic surveys

Present methodology of the art historic surveys is a result of almost one-hundred year evolution of the main principles and approaches to the art itself as well as to its history. As it was already mentioned in the introduction of this report, Slovakia had its first contact with the modern methodological concept very late – in the late 1920s.

The effort of the representatives of Vienna School at the end of the 19th and beginning of the 20th century, was characteristic for the constitution of the history of art as exact science, accompanied by the inner conflict between scientificism and historicism related primarily to the art historic process. In contradiction with Slovakia, methodological scientificism and international understanding of art and art history, was brought into the Czech lands directly through the pupils of Wickhoff, Riegl and Dvořák. And there were these students (Vojtěch Birnbaum, Vincenc Kramář, Eugen Dostál, Antonín Matějček, Jaromír Pečírka and Josef Cibulka), who took the initiative and foremost places at the Czech universities in Prague and Brno during the 1920s. Methodological formulation of the problem of the Czech art history

after the constitution of independent Czechoslovakia in 1918, linked up naturally with this ongoing process of theoretical and practical activities.

Nevertheless, the situation was completely different in Slovakia. Theoretical atmosphere determined by the historical positivism as the official philosophical methodology, strongly influenced the position (as well as its social status) in Hungarian art historiography. Although it is still not confirmed, it is believed that the only art historian who came from Slovakia (Bratislava) and studied in Vienna by Max Dvořák was Gizela Weyde. She was the first professional would have implemented the modern analytical method into the Slovak art historiography, as well as into practice (particular during her function in the Town Museum in Bratislava in 1924-1928). The methodical principles of Vienna School were characteristic for the work of another art historian, Alžbeta Güntherová-Mayerová (studied by Hans Tietze) and other, predominantly Czech (or in Czech graduated) art historians active in Slovakia in 1930s and 1940s. Following the patriotic Czech approach, as the historiography could be defined, the nationalistic Hungarian approach was transformed in our conditions, into more territorial oriented ideas. Later on, supported by the historical changes, the philosophy of the historiographic methodology varied under the influence of other very progressive methodological combinations, such as functionalism (Mencl) and structuralism (Vaculík, Dubnický). Among the most significant institutions that were active in the field of methodology and theory of art and art history, was the Philosophical Faculty of the Comenius University and its Department of art history, rooted already in early 1920s. The first lectures on art history were given in 1923. Although the lectures were given predominantly by historians, the department started its educational activities. They were , and still are, documentation of the stage of actual theory and practice of Slovak art history, as scientific discipline.

The present practical art historic methodology, stems from their interactions and interpretations. Although, the Slovak methodology of art, art history and art surveys, is proud on its „Vienna´s“ roots, the practice of the last ten years called our methodology only by skilled simplification of its theoretical essence. Formal analysis followed by the evolutionary and genethic tractation of art history, supported by the positivistic factography research without any subjective interpretation, is used as demonstration to support the above mentioned statements.

Leaving the theoretical background of the present methodology, the official methodology should not be forgotten. It was worked out by the Institute of Monument Preservation in Bratislava in February 1992. Material (*Metodika spracovania dokumentácie*), gives the basic instruction for process of cultural heritage documentation, based on the (immovable) monument research and survey. Based on the practical experience, the monument investigation was divided into following categories:

- a) *monument survey*,
- b) *monument research*.

Monument survey and research are described as complex of specialized activities determined by obtaining knowledge about the monument. Generally speaking, they content art historica survey, constructional and architectural survey and „monument“ or preservation survey.

a) Monument survey is based on the visual evaluation of the monument:

- *collecting all information, data, as well as literature*,
- *description of monument based on the analysis of forms, each parts, and their relationship*,
- *description of the technical conditions*.

This kind of research could possibly be contributed by the monument research.

b) Monument research means „deeper“ methods, including :

- *probe investigation,*
- *investigation of construction and other parts of the monument,*
- *physical and chemical analysis.*

The same institute updated this methodological regulation in 1999, where these categories were applied on the works of art as well.

3.1 Documentation

Above mentioned materials of Institute of Monuments was originally worked up for documentation purposes. According to already given information, documentation should content three parts:

- *text documentation*
 - *basic information, literature and other written material, description of monument/work of art, its technical condition, art historic and architectural evaluation (compilation of values, wider significance), evaluation of present and future use of monument/work of art,*
- *photographic documentation*
 - *photographs of the monument/work of art, details (possibly decoration), together with their brief description,*
- *appendix of graphs and other illustrations*
 - *giving information about the style analysis, all kind of investigations and surveys, record and evaluation of the physical and chemical analysis, such as stratigraphical analysis, description of probes, etc.*

Documentations are collected in the Institute of Monument Preservation, its regional and local offices, in some cases in other cultural organizations.

3.2 Art historic surveys as a part of conservation process

According to the 1987 law (which is quoted in 1998 law as well), all surveys are part of the conservation and restoration process. Therefore, these should be included in so-called Purpose of *restoration (Zámer na reštaurovanie)*, that „*should be basic document giving the information about the object localisation, its state, condition and expected cultural and social contribution*“. Purpose of restoration should be completed by the „*appropriate institute/institution of the monument preservation*“. From the methodological point of view, the principles of restoration are most important. The law gives following structure:

- *detailed description of contemporary condition, size, extent and cause of destruction,*
- *evaluation of values and specification of the condition of preservation, restoration, maintenance and importance,*
- *reason for urgency of restoration,*
- *requirements of restoration according to the future function of monument/work of art.*

Obviously, part of the material contents the art historic survey already described, as well as other kinds of surveys. Nevertheless, the Purpose of restoration requires conservation/restoration categories, such as value, condition of conservation, and its specific requirements. They are significant for the permanently valid Riegelian respect for the original material substance of a historical monument/work of art, the common basis of

present Slovak conservation philosophy and practice. Each case should be evaluated separately, especially the historical and artistic value, identified as precisely as possible, always plays the decisive role and also determines the acceptable level of compromise in all taken decisions. It is not only the compromise between owners' and users' demand, or between idea of preservationist and user, but it is also the compromise within the theory and methodology of Slovak conservation, that ask for sensitive methodological reflection. Practical examples show the lack of the sustainable methodology which would be able to evaluate methodological act (a result of man's knowledge and ability to look and understand the monument/work of art), conservation principles, terminology and generally „abused“ values, recently condensed to value of original.

3.2.1 Documentation

Documentation of conservation or restoration process is required also by the 1987 law. Exept for the Puprose of restoration, it should contain Proposals for restoration (*Návrh na reštaurovanie*) and Documentation of the restoration process (*Dokumentácia o vykonaných reštaurátorských prácach*). To achieve common documentation and to avoid number of mistakes and misunderstandings, Institute for Monument Protection worked out the already mentioned methodological manuals (1992 and 1999).

4. Interpretation of cultural heritage

To deal with problem of intepretation, means to think more about its meaning. Generally, it can be understiid as:

- *form of methodology,*
- *form of communication.*

Therefore, if the problem of interpretation wants to be applied on such complicated topic as cultural heritage, it is deffinetly important to accept also different levels of „interpretation“ :

- *as methodological point of view it is :*
 - a) *methodology of art historiography,*
 - b) *methodology of conservation;*
- *as form of communication :*
 - c) *problem of interdisciplinarity in preservation, conservation, restoration, and maintanance of cultural heritage,*
 - d) *the relationship between monument/work of art and man, public, community, etc., as well as its use and significance.*

4.1 Methodology of art history and conservation of cultural heritage

Methodology of art historiography was discussed on the other part of this report. Together with the historical background of its evolution in the context of this country, some of the crucial methodological problems appeared, as well. Problem of understanding art, its hstory, evolution, significance, etc. had strong effect on approach to the conservation activities. Therefore, there is also link bewteen methodology of art, art history and conservation methodology.

Methodology of conservation and restoration of cultural heritage stems from understanding the meaning of conservation and restoration process, part of the history of each monument/work of art. Although, that in the country no methodological reflexion is existing, it can be define by following philosophy. Objects of our preservation interest very rarely come to us in state in which they left hands of their creators. Accordingly, the traces

and character of three acts (defined by Umberto Baldini), should be identified in each monument/work of art as soon as being conserved, or restored:

1. *realization by the „artist“*,
2. *action of „time“ on the object/work of art*,
3. *action of „man“*.

So, the methodological act itself, is a result of man's knowledge and ability to look and understand the object/work of art. Theoretically, it should be important part of the process of questioning the object before conserving, or restoring it : „*What to conserve? – For who? – How?*“

Crucial aims of preservative intervention – *knowledge of the object, determination to slow the process of its destruction and guarantee of the survival of the object* - stems from interpretation of answers to these three questions. These are the methodological categories that first of all mean possible discussions about new approaches to preservation of cultural heritage.

4.2 Interdisciplinary co-operation in cultural heritage preservation

And with „discussions“ we have already moved on to the problem of communication within the act of preservation, conservation, or restoration. Here, problems such as interdisciplinary approach, interdisciplinary communication and interpretation are present. According to the Venice Charter, Article 2 : „*The conservation and restoration of monuments must be have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.*“ Because the principles given by Venice Charter are generally applicable on the tangible heritage, conservation and restoration of other groups of cultural heritage follow them. As it is obvious from the methodology of cultural heritage research and documentation, the interpretation of the principles of interdisciplinary co-operation are generally accepted in Slovakia (also mentioned in the 1987 law).

Nevertheless, interdisciplinary co-operation and interpretation of its results belong to one of the weak points of conservation and restoration practice of cultural heritage. Lack of communication in between methodological interpretation and interdisciplinary interpretation strongly influences not only the conservation process, but also the conservator and his status, both within the contributors and whole society. To maintain the high level of their work, the conservators/restorers founded their own professional association (Chamber of Restorers of Slovakia, *Komora reštaurátorov Slovenska*) in 1994 and published The Restorer's Ethical Code (*Etický kódex reštaurátora*). This publication regards consideration for the original material substance of the object and the present-day restorers' absolute servitude to the original artist as the main principle of restorers' work. According to the prescriptions of the Chamber of restorer's, there are certain requirements that should each conservator/restorer fulfill to be a free lance conservator/restorer able to be involved in the preservation of cultural heritage, particularly that registered in the Central List.

4.3 Relationship between cultural heritage and public

Finally, the interpretation is also the communication in between the cultural heritage and public. Although, public awareness and involvement of public in the cultural heritage preservation belong to the negatives of present situation, there are some interpretation activities organized by state organizations and institutions, and by the third sector, too.

4.3.1 Presentation of cultural heritage

Methodology of presentation of cultural heritage is predominantly focused on presentation of results of historical and art historical investigations, preservation activities and promotion of cultural heritage. This include activities such as:

- exhibitions,
- the European Heritage Days, the International Days of Museums and Galleries,
- Nostalgia Fair for promotion of cultural heritage and its preservation,
- lectures, short time education,
- realization of interpretation trails in different parts of the country, together with their promotion.

4.3.2 Publication of cultural heritage

Publication of the cultural heritage has mainly two versions : regular and irregular press and books. There are not enough magazines or newspapers dedicated to the cultural heritage in Slovakia and this problem is still very urgent.

Regularly issued newspapers and magazines:

- Monuments and Museums (*Pamiatky a múzeá*),
- Museum (*Múzeum*),
- Ars (magazine of the Slovak Academy of Sciences, Institute of Art History),
- Gallery (*Galéria*),
- Newspapers of some NGOs – The Window (*Okno*) published by National Trust Slovakia,
- Národná osveťa,
- regional and local magazines (e.g. *Záhorie*).

Irregular publications:

- museums and galleries guide-books,
- exhibition catalogues and books,
- books, CD's, etc.
- interpretation trails books,
- different manuals.

4.3.3 Projects focused on preservation of cultural heritage

Different projects have been realised both by the state organizations and non governmental organization. Usually are focused on practical preservation activities of cultural heritage (e.g. castles, ruins, manor houses, etc.), involving young people and local communities.

4.3.4 Long and short term educational programmes.

The system of education in the preservation of cultural heritage is well developed in Slovakia, although not all disciplines are covered to the same extent. The following list provides an indication of educational provision in cultural heritage at the level of secondary school and university level:

- Secondary School of Arts and Crafts in Bratislava, Ružomberok, Kremnica, Banská Štiavnica, Košice,
- Faculty of Philosophy, Department of Art History, Comenius University Bratislava, graduating as MA,

- Faculty of Philosophy, Department of Archeology, Comenium University Bratislava, graduating as MA,
- Department of Archeology, University Nitra, graduating as MA,
- Faculty of Philosophy, Department of Art History, University of Cyril and Metod Trnava, graduating as MA,
- Faculty of Architecture, Slovak Technical University Bratislava, graduating as Dipl. Ing.Arch.,
- Department of Restoration, Academy of Fine Arts and Design, Bratislava, graduating as MAA,
- Department of Architecture, Academy of Fine Arts and Design, Bratislava, graduating as MAA,

In addition to the courses listed above, a specialized three-year post-graduate study is available at:

- Faculty of Philosophy, Department of Art History, Comenium University Bratislava, graduating as PhD.,
- Faculty of Architecture, Slovak Technical University Bratislava, graduating as PhD.
- Department of Restoration, Academy of Fine Arts and Design, Bratislava, graduating as PhD.,
- Department of Architecture, Academy of Fine Arts and Design, Bratislava, graduating as PhD.,
- Institute of Art History, Slovak Academy of Sciences, graduating as PhD.

And one year post-graduate study programme at the Academia Istropolitana Nova, Architectural Conservation Studies, focused primarily on cultural heritage and its preservation, graduating with certificate.

Short term educational programmes are organized by different institutions and organizations, usually for the employees.

Although, there are lot of different courses dedicated to cultural heritage available in Slovak Republic, there is still a lack of information about this topic existing in the curricula of the primary schools and secondary schools for general education. Another problem is the lack of teaching on the preservation of cultural heritage at the theological faculties, rooted in the situation during communist era. This has a calamitous effect on the attitude of many priests to the value of the cultural heritage administrated by them.

5. Conclusions

This report was not intended to provide an exhaustive inventory of all aspects of documentation, interpretation and presentation of cultural heritage in Slovakia, but rather to highlight certain practice in order to identify the possible fields for the new ideas and initiatives of benefit to the cultural heritage.

At this moment the preservation of cultural heritage in Slovakia is subject to change. Therefore, it is thought important to conclude by stressing the importance of communication between the theoreticians of conservation, the legislators, the protagonists on the ground (owners, entrepreneurs, architects and officials responsible for the heritage), and general public.