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Dnevi evropske kulturne dediščine v Sloveniji 1990-99

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Ključne besede: popularizacija kulturne dediščine, Dnevi evropske kulturne dediščine, Uprava RS za kulturno dediščino

Predstavi želim pregled dela na področju popularizacije kulturne dediščine v zadnjih desetih letih, to je v obdobju, ko se vključujemo v mednarodno prireditev Dnevi evropske kulturne dediščine.

Najprej nekaj besed o popularizaciji kulturne dediščine v Sloveniji do leta 1991.

V zadnjih petdesetih letih so se nekateri strokovnjaki s področja varovanja kulturne dediščine, predvsem na Upravi Republike Slovenije za kulturno dediščino, zavedali pomena popularizacije. Tako so nastale posamezne razstave, od leta 1948 izhaja strokovna revija Varstvo spomenikov, ki predstavlja temeljno strokovno literaturo na področju varovanja kulturne dediščine. Izjemno veliko naporov, organizacijskih in uredniških sposobnosti, poznavanja problemov kolegov konservatorjev je bilo potrebnih, da je dr. Iva Mikl Curk, dolgoletna urednica revije Varstvo spomenikov, vodila in urejala revijo mimo vseh čeri, in s tem kolegom omogočala, da svoje znanje in dosežke preverjajo znotraj strokovne javnosti. Prav dr. Curkova pa je ves čas opozarjala, da kulturno dediščino najbolje varujejo ljudje sami, zato pa je treba z vedenjem o kulturni dediščini prodreti v širšo javnost. Pomembno delo je bilo opravljeno tudi s kontinuiranim izdajanjem vodnikov Kulturni in naravni spomeniki Slovenije, ki jih je dolga leta urejala Helena Menaše, vendar so ostajali kot biseri v poplavi nezainteresiranosti širše javnosti za kulturno dediščino. V osemdesetih letih je bilo za razvoj popularizacije izrednega pomena vzpostavljanje strokovne komunikacije med konservatorji, ki jo je vodil dr. Marjan Slabe, prek rednih strokovnih srečanj, ki so načenjale in reševala probleme konservatorske stroke. Obenem pa so ta srečanja opozorila, da je nujno začeti širiti informacije tudi zunaj ozkega strokovnega kroga, saj bo le na ta način tudi varovanje kulturne dediščine uspešnejše.

Konservatorsko službo in pomen kulturne dediščine moramo predstaviti javnosti. To je bilo moje vodilo, ko mi je dr. Curkova zaupala uredništvo Varstva spomenikov, ko mi je bilo zaupano uredništvo vodnikov po Kulturnih in naravnih spomenikih Slovenije in ko je dr. Jelka Pirkovič predlagala, da poizkusimo sodelovati v mednarodni akciji Dnevi evropske kulturne dediščine, ki se je ob koncu osemdesetih let oblikovala pod pokroviteljstvom Sveta Evrope.

Kako torej pristopiti k zasnovi Dnevo evropske kulturne dediščine, ko vendar vemo, da je serija priročnih vodnikov po posameznih spomenikih ostajala le v vrstah redkih posameznikov in do širšega odziva niti med strokovnjaki niti v javnosti ni prišlo. Kulturna dediščina je

ostajala v ozkih strokovnih krogih, ni bila vključena v izobraževalne programe ali turistično ponudbo, pa tudi v javnih občilih (na televiziji, radiu) ni dobila svojega mesta.

Zamisel je prišla ob pravem času, vendar so nas pri izvedbi prvih Dnevoev evropske kulturne dediščine ustavili vojni dogodki. Ker še nismo natančno poznali pomena te evropske prireditve in še nismo imeli izkušenj, smo se v prvem letu odločili, da pripravimo Dneve odprtih vrat v protokolarnih objektih, kjer hranijo bogate umetniške zbirke. Septembra leta 1991 smo pripravili brezplačni ogled gradu Brdo pri Kranju in njegove umetniške zbirke pod vodstvom mag. Gojka Zupana. Odziv je bil sicer skromen, vendar kvaliteten; utrdil nas je v spoznanju, da moramo za javnost organizirati prireditve, ki jih bodo pritegnile. Sočasno smo se vključili tudi v projekt Sveta Evrope, Baročne poti. Zavedali smo se, moramo najti tisto oporno točko, s katero bomo prodrli med strokovnjake ter zbudili zanimanje za promoviranje kulturne dediščine ter med občinstvo, kjer bo s spoznavanjem kulturne dediščine raslo tudi zanimanje za varovanje le-te.

Kot osrednji dogodek smo zasnovali knjigo - vodnik. Knjiga je na visoki strokovni ravni, vendar želi javnosti na poljuden način - kot vodnik približati javnosti kulturne spomenike. S takim vodnikom smo poskušali vzpostaviti tudi most med kulturno dediščino in turizmom, ki je pomemben za ohranjanje dediščine. Ta most je izrednega pomena za razvoj slovenskega turizma. Knjiga je dokument in ostaja na voljo ljudem tudi potem, ko se konec septembra prireditve ob Dnevih evropske kulturne dediščine zaključijo, na tak način ohranjamo rdečo nit vseh prireditev in nadaljujemo svojo nalogo.

Odločili smo se tudi za pripravo razstav in organizacijo ogledov spomenikov, vsako leto z določeno temo.

Leta 1992 smo k sodelovanju povabili prof. dr. Naceta Šumija, našega uglednega strokovnjaka na področju baročne umetnosti. Pripravil je uvodno študijo o baročni umetnosti v Sloveniji; spoznali smo baročno umetnost in utrip tistega časa.

Knjigo smo predstavili na prvi otvoritvi Dnevoev evropske kulturne dediščine v Sloveniji, septembra 1992, v Narodni galeriji. Ob tem smo postavili tudi razstavo načrtov baročne arhitekture, avtorice arh. Nataše Štupar Šumi.

Odziv javnosti je bil slab, še slabše je bilo z mediji.

Na vso moč smo si prizadevali s prodajo knjig, poskušali smo se v predprodaji, za katero smo natisnili posebno promocijsko zloženko. Stroški knjige, ki smo jo prevedli tudi v francoščino, angleščino, nemščino in italijanščino, so bili izjemni, prodaja pa minimalna.

Kako naprej? Vložiti več naporov v prireditve za javnost, obenem pa pridobiti strokovnjake, ki bodo pripravljene sodelovati na prireditvah ter v manj kot enem letu zasnovati novo publikacijo in jo do septembra predstaviti javnosti? Kako vzdržati tempo (letnih prireditev), ob tem, da se šele učimo predstavitev in uredništva ter se srečujemo z zankami in ugankami tovrstnih poklicev? Kako vzdržati brez gmotne podpore? Te so se pojavljale po prireditvi leta 1992. Koncept slovenskih Dnevoev evropske kulturne dediščine smo predstavili tudi na sestanku koordinatorjev na Svetu Evrope in poželi izredno priznanje. To nam je vlilo novega zaupanja, da smo kljub morda skromnim začetkom na pravi poti in je vredno vztrajati. Vendar kako pridobiti strokovnjake za sodelovanje v tako kratkem času? Na pomoč je priskočila dr. Iva Mikl Curk, ki je predlagala, da v letu 1993 pripravimo vodnik in prireditve s temo Po poteh rimskih vojakov v Sloveniji.

Že najmlajše v vrtcih in šolah učimo, da si je kulturno bogastvo dežele mogoče ogledati v muzejih. Manj pa je navzoče spoznanje, da nas kulturna dediščina neprestano obdaja, ko se sprehajamo skozi mesto, vzpenjamo na hrib ali spuščamo v dolino in se vozimo po slovenski deželi. Spremlja nas zgodovina prostora od prazgodovine do danes.

V letu 1993 smo tako pripravili publikacijo, s katero se je mogoče sprehoditi po Sloveniji in spoznavati ostaline časov, ko je ozemlje današnje Slovenije spadalo pod rimske province Venetia et Histria, Pannonia in Noricum. Vodnik so pripravili dr. Iva Mikl Curk, Davorin Vuga in

dr. Slavko Ciglencečki. Pripravili smo zloženko s povabilom na ekskurzijo, ki je obiskovalce popeljala po trasi nekdanje rimske ceste iz Ljubljane prek Logatca in Kalca do Ajdovščine ter iz Ljubljane prek Trojan in Celja do Ptuja. Po spomenikih so vodili avtorji knjige.

Tako mediji kot ljudje so se še vedno slabo odzvali. Vendar smo ugotovili, da kljub kratkem časovnem obdobju za pripravo vodnika in prireditvev in skromnih gmotnih sredstvih med konservatorji obstaja pripravljenost za sodelovanje. Ta se je kazala predvsem v razstavah in prireditvah, ki smo jih organizirali zunaj akcije Dnevi kulturne dediščine, s katero smo želeli uveljaviti skupni nastop slovenske spomeniškovarstvene službe. Hkrati smo zasledili prve prispevke novinarjev, ki so se začeli odzivati na naša povabila.

Zavedali smo se, da je naša najpomembnejša naloga spodbuditi ljudi, da se bodo sami začeli zanimati za svojo kulturno dediščino in sodelovati pri Dnevih evropske kulturne dediščine, ki jih pripravljamo.

Leta 1994 smo se odločili, da k sodelovanju pritegnemo vse regionalne zavode za varstvo naravne in kulturne dediščine. Povabilu so se odzvali etnologi konservatorji, ki so v tem letu pripravili prvi tovrstni vodnik po najzanimivejših obnovljenih etnoloških spomenikih v Sloveniji. V letu 1994 smo za šolsko mladino organizirali ogledе spomenikov, ki so jih vodili etnologi konservatorji, avtorji knjige. Zelo nas je razveselilo spoznanje, da je bil odziv šol za prvo tovrstno akcijo dober, saj je etnološko stavbno dediščino v dveh dneh spoznavalo kar 600 otrok po vsej Sloveniji. Kot izobraževalno-promocijski pripomoček smo tako kot že leta 1992 natisnili plakate z izbranimi spomeniki.

Dosežki prireditve so dokončno oblikovali naše cilje:

- animirati strokovno javnost, da svoje izsledke in dognanja na poljudni način predstavi najširši javnosti;
- opozarjati na aktualne probleme spomeniškovarstvene službe;
- pritegniti šolsko mladino in otroke;
- pritegniti k zanimanju za kulturno dediščino širok krog ljudi, ki bodo ustvarili temelje za oblikovanje nevladnih, zasebnih in podobnih ustanov in združenj na področju varovanja kulturne dediščine;
- vzpostaviti stik med kulturno dediščino in turizmom;
- vzgajati medije in prek njih opozarjati na aktualne probleme pri ohranjanju kulturne dediščine.

Ker želimo, da Dnevi evropske kulturne dediščine tudi v Sloveniji, tako kot drugod v Evropi, postanejo pravi kulturni praznik, smo k sodelovanju povabili šole, učitelje, posameznike in skupine, da se nam v letu 1995 pridružijo. V popularni mladinski reviji *Gea* smo razpisali natečaj s temo *Moj sanjski vrt, Moj sanjski park*, ki se ga je z likovnimi, pisnimi in fotografskimi deli udeležilo veliko število otrok in mladine. Nagrajencem smo ob otvoritvi Dnevov kulturne dediščine v arboretumu Volčji potok pripravili razstavo na prostem.

Večjo pozornost smo namenili tudi objavam v časopisih in revijah, tako da so v tem letu začeli izhajati prispevki s temo *Dnevi evropske kulturne dediščine* in posamezne predstavitev zgodovinskih parkov (to je bila tudi nosilna tema v letu 1995). Izbrali smo jo v želji da opozorimo na probleme ločevanja pristojnosti varovanja naravne in kulturne dediščine med dve ministrstvi ter izpostavimo problem varovanja in obnove zgodovinskih parkov in vrtov v Sloveniji, ki pri nas še niso dobili prave strokovne in javne podpore.

Pripravili smo knjigo *Zgodovinski parki in vrtovi v Sloveniji*. Poseben pomen je knjiga pridobila z uvodno študijo prof. Dušana Ogrina, ki je s konservatorji na zavodih za varstvo naravne in kulturne dediščine in avtorji besedil za posamezne parke sooblikoval prvo tovrstno publikacijo pri nas. Zaradi aktualnosti teme je bil organiziran mednarodni simpozij z naslovom *Obnova zgodovinskih parkov*, kjer so z referati sodelovali domači in tuji strokovnjaki iz Madžarske, Italije, Avstrije in Hrvaške. Predavanja smo natisnili v posebni publikaciji. Tema in prireditve sta vzbudili tako zanimanje, da je Televizija Slovenija posnela osem oddaj; osnova zanje je bila naša publikacija.

Ob tem moram dodati, da popularizacija kulturne dediščine, in s tem Dnevi evropske kulturne dediščine, ni bila posebej gmotno podprta; vse aktivnosti smo morali pogosto temu tudi prilagajati oziroma smo jih financirali iz rednih sredstev Uprave Republike Slovenije za kulturno dediščino, to pa nas je pogosto omejevalo tudi pri pripravi programa. Pokroviteljev nismo našli zaradi razlag, da smo pač državna ustanova.

Leta 1996 smo se z Dnevi evropske kulturne dediščine v Sloveniji priključili še enemu projektu, ki poteka pod okriljem Sveta Evrope - Kulturni dediščini meniških redov.

Ob razstavi v Kostanjevici na Krki, videokaseti in organiziranem ogledu spomenikov je izšla tudi publikacija, ki predstavlja bisere naše samostanske arhitekturne dediščine. Organizirani ogledi po samostanih so imeli dober odziv, še posebej, ker so se kot vodniki izkazali strokovnjaki, ki se ukvarjajo z njihovo obnovo. Za mladino smo na razstavi pripravili posebni vprašalnik s temo srednjeveška samostanska arhitektura, nagrada za pravilne odgovore pa je bila majica, ki smo jo ob drugem promocijskem gradivu natisnili ob tej priložnosti.

Otvoritev Dnevov kulturne dediščine je bila v samostanski cerkvi v Kostanjevici na Krki, ob petju koralov pleterskih menihov in srednjeveški samostanski hrani. Konec tridnevnih prireditev je zaznamoval simpozij v organizaciji ICOMOS-a Slovenije s temo kartuzija Žiže (1160-1782): možnosti spomeniške predstavitve in prezentacije.

Prireditvena dejavnost ter odziv javnosti in medijev sta pospešeno naraščala, zato smo razmišljali, kako organizirati mrežo prireditev oziroma pripraviti prireditve tako, da bo vključeno čimvečje število ljudi, kajti ugotovili smo, da le na tak način lahko bolje animiramo javnost. Odločili smo se, da bomo v pripravo prireditev vključili še druge kulturne ustanove. Dogovorili smo se s slovenskimi muzeji, da iz svojih depojev pripravijo animacijske predstavitve in razstave s temo Kulturna dediščina na prelomu stoletja. Osrednja tema naših prireditev je bila namreč secesijska arhitektura, za kar smo pripravili tudi knjigo avtoric dr. Brede Mihelič in dr. Jelke Pirkovič; to je že sedma knjiga v zbirki temeljnih tem slovenske kulturne dediščine. Muzeji so se odzvali zelo množično in pripravili številne prireditve, nekatere so trajale do konca leta 1997. Naslovi so bili:

Razstave: Okrasna stekla Hotela Union v Ljubljani, Obnova stekel portala Slovenske filharmonije, Secesija po slovensko - izdelki domačih delavnic, Ljubljanski tramvaj, Laterna magica, panorama, kinematograf - okno v svet na prelomu stoletja, Šolstvo na Slovenskem na prelomu stoletja, Izbrana Plečnikova dela iz preloma stoletja, Župan Ivan Hribar in uveljavitev secesije, Secesija v Pokrajinskem muzeju v Mariboru, Arhitekt Aladar Baranyai, Stekljeni fotografski atelje Josip Pelikan - Ateljejska portretna fotografija, Secesijska arhitektura v Ljubljani in njen odmev na Gorenjskem.

Delavnica: Demonstarcija starejših tehnik dela v kmetijstvu, lesarstvu, predilstvu, tkalstvu, pošti, telekomunikacijski in transportni dejavnosti.

Delavnica: V Slovenski etnografski muzej po secesijsko pričesko?

Predstavitve: Pregled filmov in videofilmov s temo secesijska arhitektura v Sloveniji, Retrospektiva evropskih filmov na prelomu stoletja.

Naštevaje je morda nekoliko dolgočasno, toda rada bi ponazorila, kako pestra je bila ponudba prireditev, saj smo prav s tem želeli opozoriti na širino kulturne dediščine. Pomembno za te prireditve je bilo tudi spoznanje sodelujočih kulturnih ustanov, da je mogoče s kakovostnim povezovanjem in z minimalnimi denarnimi sredstvi izzvati izredno velik odmev med občinstvom. V letu 1997 so imeli Dnevi evropske kulturne dediščine zelo velik odmev; Ministrstvo za kulturo je gmotno podprlo prireditve, s tem pa je bil narejen bistven korak v uveljavitvi popularizacije kulturne dediščine kot pomembnega nosilca varovanja in ohranjanja naše kulturne in zgodovinske preteklosti.

Na Upravi za kulturno dediščino pa je bil oblikovan sektor za promocijo kulturne dediščine; s tem je bila dana tudi možnost, da zaradi širitve programov popularizacije zaposlimo še eno osebo. V letu 1998 smo si zadali dve nalogi: razširiti krog strokovnih sodelavcev in razširiti krog orga-

nizatorjev prireditvev. Poiskati smo morali temo, s katero bi lahko pridobili sodelavce, hkrati pa je morala biti aktualna tudi za spomeniškovarstveno dejavnost. Taka tema je gotovo obnova srednjeveških mestnih jeder, saj je ta v začetku devetdesetih let začela popolnoma zamirati. S posameznimi konservatorji in TV Slovenijo smo pripravili televizijsko oddajo in vodnik po slovenskih srednjeveških mestih. Skupaj z zgodovinarjem dr. Dušanom Kosom in slovenskimi arhivi pa smo na Ljubljanskem gradu pripravili obsežno razstavo s katalogom s temo življenje v srednjeveških mestih. K sodelovanju smo povabili posamezne zveze kulturnih organizacij, ki so v zadnjem tednu v septembru v posameznih mestih pripravile različne kulturne prireditve. Za mladino smo organizirali fotografski natečaj, in se s tem vključili v enega najboljšejših podprojektov Dnevo evropske kulturne dediščine, Fotografsko izkušnjo.

Mediji so prireditve izjemno podprli, saj so se prispevki pojavljali v vseh pomembnejših časopisih, na državnih in lokalnih radijski postajah ter na televiziji. Lahko rečemo, da je bila na kulturno dediščino opozorjena najširša javnost, samo obiskovalcev na prireditvah v zadnjem tednu v septembru pa smo našli več kot 10.000.

Glede na odzive javnosti smo spoznali, da je osnovno poslanstvo – varovanje kulturne dediščine – prestopilo prag anonimnosti.

Prireditvev je v javnosti odmevala, pridružilo se je več ustanov, organizacij, posameznikov po vsej Sloveniji, zato smo se v letu 1999 odločili, da namenimo večji poudarek konservatorski stroki. S tem želimo opozoriti na delo spomeniškovarstvene službe in delo konservatorjev, ki omogoča pretanjeno poznavanje spomenikov, saj se za obnovljenimi fasadami in freskami skrivajo živa dogajanja preteklih obdobij. Konservator ni le borec za ohranitev posameznega spomenika in njegov odvetnik, je tudi raziskovalec dediščine, ki ji sledi po arhivih, literaturi in jo prepozna na terenu. S konservatorji smo se dogovorili, da bomo v prihodnjih nekaj letih pripravili nekoliko drugačne vodnike: to so vodniki po izbranih obnovljenih kulturnih spomenikih, ki smo jih poimenovali Kulturne poti.

Ob tem želimo opozoriti še na pomemben del, ki je ves čas spremljal razvoj prireditvev ter tudi rasel in se razvijal z njimi. To je promocijsko gradivo, ki ga vsako leto pripravimo glede na določeno temo in vrsto prireditvev. Vsako leto natisnemo plakat, ki nima samo vizualnega sporočila ampak tudi izobraževalno; tiskamo programe prireditvev, majice, vstopnice s popusti za nakup knjig, razglednice, vprašalnike za nagradne igre ipd. Zavedamo se, da ima promocijsko gradivo izreden vpliv na občinstvo, zato se trudimo, da obdržimo čimvišjo raven grafične in vizualne podobe prireditvev. To v današnjem času ni lahko, saj so ob poplavi grafičnih oblikovalcev, ki se ukvarjajo z dopadljivim oblikovanjem brez vsebinske osnove, le redki tisti, ki vzdržujejo kulturo grafičnega oblikovanja – le tako lahko obdržimo tudi raven kulturnih prireditvev, ki jih tako grafično oblikovanje predstavlja.

Prireditvev je dobila pomembno razsežnost in učinkovito prodira v javnost, zato smo že v letu 1998 začeli oblikovati spletne strani s podatki o prireditvah. Začeli smo se povezovati z ministrstvom za šolstvo, tako da v prihodnjih letih pričakujemo boljše vključevanje mladih, manj uspešni pa smo pri povezovanju s turizmom. Večjo pozornost bomo še naprej namenjali obnovi kulturnih spomenikov, in s tovrstno promocijo začeli tudi intenzivnejše ozaveščanje o zakonitostih varovanja in obnove kulturnih spomenikov.

Naši Dnevi evropske kulturne dediščine so se razvijali skupaj z evropskimi, ki predstavljajo danes najuspešnejšo akcijo na področju kulture pri Svetu Evrope. Izmed dvanajstih držav, s katerimi smo pred desetimi leti začeli sodelovati, so zdaj v program vključene vse evropske države.

Z razvojem projekta je bil v Sloveniji s pomočjo številnih ustanov in posameznikov narejen velik kakovostni preskok v uveljavljanju pomena varovanja kulturne dediščine, zato želim, da prireditvev tudi v prihodnje omogočajo in podpirajo razvoj varovanja kulturne dediščine.

Vodniki, razstave in promocijsko gradivo, ki so izšli ob Dnevih evropske kulturne dediščine:

1992

- Nace Šumi, *Po poti baročnih spomenikov Slovenije*, Ljubljana, 1992 /slov., angl., nem., fran., ital./.
- plakat Po poti baročnih spomenikov Slovenije
- zloženka za naročilo knjige
- razstava načrtov baročne arhitekture, Nataša Štupar Šumi, Narodna galerija, Ljubljana, september–oktober 1992

1993

- Iva Curk, Slavko Ciglenečki, Davorin Vuga, *Po poti rimske vojske v Sloveniji*, Ljubljana, 1993 /slov.-angl./
- zloženka z vabilom za vodeno strokovno ekskurzijo Po poti rimske vojske v Sloveniji

1994

- Več avtorjev, *Po poti ljudskega stavbarstva v Sloveniji*, Ljubljana, 1994 /slov.-angl./
- plakat Po poti ljudskega stavbarstva v Sloveniji

1995

- Več avtorjev, *Zgodovinski parki in vrtovi v Sloveniji*, Ljubljana, 1995 /slov.-angl./
- plakat Zgodovinski parki in vrtovi v Sloveniji
- zloženka razstave otroškega in mladinskega natečaja Moj sanjski vrt, Moj sanjski park
- razstava otroškega in mladinskega natečaja Moj sanjski vrt, Moj sanjski park v Arboretumu Volčji potok, september–oktober 1995.
- Referati iz simpozija Zgodovinski parki in vrtovi, *Vestnik XVII*, Ljubljana, 1998 /slov.-angl./.
- komplet šestih razglednic: Etnološki spomeniki

1996

- Več avtorjev, *Kulturna dediščina meniških redov*, Ljubljana, 1996 /slov.-angl./.
- Razstava Kulturna dediščina meniških redov, Kostanjevica na Krki, september–november 1996.
- nagradni vprašalnik Kulturna dediščina meniških redov
- plakat Kulturna dediščina meniških redov
- majica – Ustanovna listina kartuzije Žiče
- mapa, priponka, dopisni papir za simpozij v Stični: Kulturna dediščina meniških redov
- videokaseta Milan Vinčec, *Kulturna dediščina meniških redov*, /slov., angl./

1997

- Jelka Pirkovič, Breda Mihelič, *Secesijska arhitektura v Sloveniji*, Ljubljana, 1997 /slov., angl./.
- 12 zloženek za prireditve in razstave Kulturna dediščina na prelomu stoletja
- razstava Secesijska stekla Hotela Union, Narodni muzej Slovenije, september–november 1997.
- razstava Secesijska arhitektura v Ljubljani in njen odmev na Gorenjskem, v sodelovanju z Muzejem radovljiške občine, Šivčeva hiša, Radovljica, september–november 1997.
- plakat Secesijska arhitektura v Sloveniji
- serija osmih majic – Secesija

1998

- Več avtorjev, *Srednjeveška mesta*, Ljubljana, 1998 /slov., angl./.
- razstava Kdor z mestom ne trpi, naj se z mestom ne krepi, Ljubljanski grad, september–oktober 1998
- Dušan Kos, *Kdor z mestom ne trpi, naj se z mestom ne krepi*, katalog, Ljubljana, 1998 /slov., angl./.
- plakat Srednjeveška mesta
- jedilni list Srednjeveška kuhinja

- katalog Fotografška izkušnja
- kompleti šestih razglednic: Baročni spomeniki, Srednjeveška mesta, Secesijska arhitektura
- Jerneja Batič, Petra Černe Oven, *Calendae*, Ljubljana, 1998 /slov., angl./.

1999

- Več avtorjev, *Kulturne poti 1999*, Ljubljana, 1999 /slov., angl./.
- plakat Kulturne poti 1999
- program Kulturne poti 1999
- razstava Fotografška izkušnja, Podsreda, septembe –november 1999
- katalog Fotografška izkušnja
- vabilo – razglednica, grad Podsreda

Navedeni so promocijski materiali, knjige, katalogi in razstave, ki so bile izpeljane v produkciji Uprave RS za kulturno dediščino. Poleg zgoraj navedenega je izšla še vrsta drugih materialov, ki so jih pripravili soorganizatorji Dnevov evropske kulturne dediščine v Sloveniji.

Jerneja Batič

European Heritage Days in Slovenia, 1990-99

Key words: Slovenia, popularisation of cultural heritage, European Heritage Days, Cultural Heritage Office of the Republic of Slovenia

The purpose of this paper is to present the work accomplished in the field of popularisation of cultural heritage during the last decade, i.e. the period when Slovenia took part in the European Heritage Days.

Let me begin with a few words about the popularisation of cultural heritage in Slovenia up to 1991.

Over the last fifty years, some experts in the field of protection of cultural heritage, primarily in the Cultural Heritage Office of the Republic of Slovenia, have been aware of the importance of popularisation. A number of exhibitions have been mounted and a professional magazine *Journal for the Protection of Monuments* (*Varstvo spomenikov*) has been published since 1948, presenting literature in the field of cultural heritage protection. Great organisational and editorial efforts, as well as knowledge of the problems of fellow conservators, were required of Dr. Iva Mikl Curk, long-standing editor of the *Journal for the Protection of Monuments*, to steer the magazine through times of difficulty, and thus enable her colleagues to verify their knowledge and achievements among professional circles. It was Dr. Curk who kept warning that cultural heritage was best protected by the people themselves and so knowledge of it had to be spread among the general public. Important work was achieved by continued publication of the series of guidebooks *Cultural and Natural Monuments of Slovenia*, edited by Helena Menaše for a number of years, yet the books failed to have the desired effect on an indifferent public. The establishment of communication among conservators led by Dr. Marjan Slabe in the form of professional gatherings addressing conservation issues was of exceptional importance for the development of popularisation in the 1980s. Simultaneously, the meetings pointed out the need to spread information outside the narrow circle of experts in order to assure more successful protection of cultural heritage.

It was necessary to make the public aware of the conservation service and the importance of cultural heritage. That was my motto when Dr. Curk entrusted me with the editorship of the *Journal for the Protection of Monuments*, when I was also became responsible for the editing of the *Cultural and Natural Monuments of Slovenia* guidebooks, and when Dr. Jelka Pirkovič suggested that we take part in the international action European Heritage Days, which was created under the patronage of the Council of Europe in the late 1980s.

How to approach the European Heritage Days while we knew that the series of handy guidebooks for individual monuments had remained limited to rare individuals, without any broader response to them, not even among experts? Cultural heritage was the domain of experts:

it was not included in school programmes or tourist services, and it was not properly represented in the public media (television, radio).

The timing of the idea was appropriate, yet the organisation of the first European Heritage Days in Slovenia was interrupted by war. Due to insufficient knowledge of the importance of this European festival and lack of experience, the decision taken in the first year was to organise The European Heritage Days in buildings intended for protocol uses, where rich art collections were kept. In September 1991, a free tour of the castle of Brdo pri Kranju and the collection in it was organised by Gojko Zupan. The response of the public was modest, yet good; it confirmed the belief that more attractive events should be organised. Simultaneously, we took part in Council of Europe project, Baroque Routes. We were aware of the need to establish a starting-point to entice experts and raise their interest in the promotion of cultural heritage and attract the general public, since a knowledge of cultural heritage would also foster an interest in its protection. The production of a guidebook was established as a focal point. The book was expertly written, but presented cultural monuments to the public in a popular way. Additionally, the book attempted to create a bridge between cultural heritage and tourism, which was important both for the preservation of heritage and the development of tourism in Slovenia. The book remained available to people after the closing of the European Heritage Days events in September, thus establishing the continuity of events and our work.

The further decision was taken to organise exhibitions and tours of monuments on the basis of selected annual themes.

In 1992, a renowned expert in the field of Baroque art, Professor Nace Šumi, was invited to take part in the events. He prepared an introductory study of Baroque art in Slovenia, which presented the Baroque art and way of life to the public.

The book was launched on the occasion of the opening of The European Heritage Days in Slovenia at the National Gallery in September 1992. An exhibition of plans of Baroque architecture was prepared by architect Nataša Štupar Šumi. But the public response was disappointing, and that of the media even more so.

Great efforts were made to sell the book of the exhibition, including pre-publicity by means of leaflets. The cost of producing the book, which was translated into French, English, German and Italian was high, yet sales were minimal.

The question then was how to continue. Should we concentrate on public events and simultaneously entice experts willing to participate in the events, and additionally prepare a new publication in less than a year so as to present it to the public in the following September? How could we maintain the pace of annual events in view of the fact that the presentation and editing skills required for publications were yet to be learned? How could we continue without financial support? These were the problems that surfaced after the festival in 1992. The concept of the European Heritage Days in Slovenia was presented at a meeting of co-ordinators from the Council of Europe and met with a very positive response, which made us more confident about continuing, despite the modest beginnings. However, the pressing issue was how to persuade experts to co-operate in such a short period of time. Dr. Iva Mikl Curk offered her assistance and proposed the theme for the 1993 guidebook: In the Footsteps of Roman Soldiers in Slovenia.

Children in kindergartens and schools are taught that the treasures of national culture are exhibited in museums. Less recognition is given to the fact that cultural heritage is constantly around us: it surrounds us when we walk through a town, climb a hill, descend to a valley or drive through the landscapes of Slovenia. We are accompanied by the history of the area, from prehistoric times to the present day.

The 1993 publication was designed to accompany walks through Slovenia and introduce the remnants of the times when the territory was part of the Roman provinces of Venetia et Histria, Pannonia and Noricum. The guidebook was prepared by Dr. Iva Mikl Curk, Davorin Vuga

and Dr. Slavko Ciglenečki. A leaflet was issued with an invitation to an excursion along the trails of the former Roman roads from Ljubljana past Logatec and Kalce to Ajdovščina and from Ljubljana past Trojane to Celje and Ptuj. The book's authors provided a guide to the monuments en route.

The response of the media and the public was still rather poor. However, those involved were willing to continue with the work, in spite of the limited time available for the preparation of the book and the events, and in spite of modest funding. Conservators helped organise various exhibitions and events outside the European Heritage Days festival, with the common purpose of introducing the monument protection service of Slovenia. At the same time, the first media contributions started to appear as reporters responded to our invitations.

We knew that our top priority was encouraging people's interest in cultural heritage and participation in the European Heritage Days organised in Slovenia.

In 1994 the decision was taken to involve all the regional Institutes for the Protection of Natural and Cultural Heritage in Slovenia. Ethnologist-conservators responded to our invitation and prepared the first guidebook relating to their field, introducing the most interesting renovated ethnological monuments in Slovenia. Tours of monuments guided by the authors of the book were organised. The response of schools was relatively good: the presentations of architectural ethnological heritage involved over 600 children all over Slovenia. Posters with selected monuments had first been issued as promotional-educational tools in 1992.

What we achieved helped define our objectives:

- encourage experts to introduce their achievements and findings in a popular way to the general public;
- highlight the pressing issues facing the monument protection service;
- attract school children;
- raise public interest in cultural heritage so as to establish the foundations for non-governmental, private and similar institutions and associations in the field of protection of cultural heritage;
- forge links between cultural heritage and tourism;
- educate the media and through them point out the pressing issues of protection of cultural heritage.

In order to establish the European Heritage Days as a veritable cultural festival, similar to that in other European countries, we invited schools and teachers, as individuals or groups, to join us in 1995. The popular magazine for young people, *Gea*, organised a competition on the theme "The Garden of My Dreams, The Park of My Dreams". Many children entered their drawings, compositions and photographs. The prize winners were displayed at an open-air exhibition at Volčji Potok celebrating the opening of the European Heritage Days.

In 1995, we placed more emphasis on getting reports published in newspapers and magazines, so that topical articles on the European Heritage Days and individual reports on historical parks (the main theme in that year) began to appear. The year's theme was selected in order to highlight the problem of the current division of responsibility for the protection of natural and cultural heritage between two ministries, and, further, to point out the problem of the protection and renovation of historical parks and gardens in Slovenia, which had not yet gained appropriate public and expert recognition.

The book *Historical Parks and Gardens in Slovenia* was published. The introduction by Professor Dušan Ogrin was of particular importance; in co-operation with conservators from the Institutes for the Protection of Natural and Cultural Heritage, he was the co-author of the first publication on this theme in Slovenia. Because of the topicality of the theme, an international symposium was organised under the title "Restoration of Historical Parks". Experts from Hungary, Italy, Austria, Croatia and Slovenia presented papers. These appeared in a separate

publication. The theme attracted so much attention that the national television company, Televizija Slovenije, prepared a series of eight programmes on the basis of our publication. It is important to note that the popularisation of cultural heritage including the European Heritage Days had no financial support: all activities had to be adapted accordingly, or were funded from the regular resources of the Cultural Heritage Office and this often limited the kind of programme that could be prepared. Possible sponsors declined to take part on the grounds that the Office was a state institution.

In 1996, the European Heritage Days in Slovenia were combined with another project under the patronage of the Council of Europe: The Heritage of Monastic Orders. An exhibition was organised in Kostanjevica na Krki, including guided tours of monuments, and a videocassette and a guidebook were published showing the most representative parts of the monastic architectural heritage in Slovenia. The response to the tours was very good, especially as the guides were experts in the renovation of monasteries. A quiz for young people on the selected theme was handed out and those who answered correctly received one of the printed T-shirts that we had prepared along with other promotional material.

The opening of the European Heritage Days was held in the church of the monastery in Kostanjevica na Krki, and included singing by monks from the Pleterje monastery and mediaeval monastic food. The conclusion of the three-day festival was accompanied by a symposium organised by ICOMOS from Slovenia with the theme "The Carthusian Monastery of Žiče (1160—1782): Monument Presentation".

The level of activity and the public and media response was increasing, so the idea was discussed of organising a network of events in such a way as to include greater numbers of people, as that had proved to be the only way to boost public interest. The decision was taken to include other cultural institutions in the organisation of events. An agreement was reached with the museums of Slovenia for the preparation of promotional events and exhibitions with the artefacts from their depositories on the selected theme, Cultural Heritage at the Turn of the Century. The main theme of our events was Art Nouveau Architecture in Slovenia, which was also presented in a guidebook by Dr. Breda Mihelič and Dr. Jelka Pirkovič. The guidebook was the seventh in the series of basic themes of the cultural heritage of Slovenia. The response of the museums was so favourable that numerous events were organised, some of them lasting until the end of 1997. They included numerous exhibitions: Decorative Glass in the Union Hotel in Ljubljana, Renovation of the Glass of the Entrance to the Slovene Philharmonic Society Building, Art Nouveau the Slovenian Way: Local Craft Products, The Ljubljana Tramway, Laterna Magica, Panorama, Cinema: A Window on the World at the Turn of the Century, Schooling in Slovenia at the Turn of the Century, Selected Works by Jože Plečnik from the Turn of the Century, Mayor Ivan Hribar and the Introduction of Art Nouveau, Art Nouveau in the Regional Museum in Maribor, Architect Aladar Baranyai, Josip Pelikan's Glass Photographic Studio: Studio Portrait Photography, Art Nouveau Architecture in Ljubljana and the Response in the Gorenjska region. Workshop: Demonstration of old methods of work in agriculture, timber crafts, spinning, weaving, post, telecommunications and transport.

Workshop: Come to the Ethnographic Museum of Slovenia for an Art Nouveau hairstyle.

Presentation: Review of films and videos on the theme Art Nouveau Architecture in Slovenia, Respect of European films at the turn of the century.

By enumerating the titles, I wish to emphasize the manifold character of the events, the purpose of which was to highlight a broad range of cultural heritage. It was important that the participating institutions recognized that through close co-operation, even with minimal funding, they were able to create a strong response among the public. In 1997 the European Heritage Days met with a wide response; the Ministry of Culture supported the events financially, which represented an important step towards the popularisation of cultural heritage as the basis for the protection and preservation of our cultural and historical past.

A section for the promotion of cultural heritage was established in the Cultural Heritage Office of the Republic of Slovenia and a new post was created there to deal with the expansion of popularisation programmes.

Two aims were established in 1998: to expand the range of experts taking part and to increase the range of event organisers. The theme was to be defined in such a way as to attract new participants, yet to be topical enough for the monument protection service. The renovation of mediaeval town centres was undoubtedly such a theme since it had become utterly neglected during the previous decade. A television programme and a guidebook to the mediaeval towns of Slovenia were prepared in co-operation with individual conservators and national television. An extensive exhibition, accompanied by a catalogue, on the theme of life in mediaeval towns was prepared at Ljubljana Castle with the participation of historian Dr. Dušan Kos and the archives of Slovenia. Individual cultural organisations were invited to participate, and they organised various cultural events in different towns during the final week of September. A photographic competition for young people was organised, as part of one of the largest sub-projects of the European Heritage Days, the Photographic Experience. The events received exceptional media coverage, with reports in all the major newspapers and broadcasts on national and local radio stations and television. It could be said that the broadest possible public was informed of cultural heritage; visitors to events during the last week of September alone amounted to over 10,000.

The public response confirmed the assumption that the basic mission – i.e. the protection of cultural heritage – had at last gained recognition.

The festival met with a great response and, as a consequence, several institutions, organisations and individuals joined the events. As a result, the decision was taken in 1999 to lay greater stress on conservation issues in order to highlight the efforts of the monument protection and conservation service, which facilitated a deeper knowledge of monuments, as the restored facades and frescoes concealed vivid experiences from the past. The conservator was not only a fighter for the preservation of individual monuments and their legal representative, but also an investigator of heritage, tracing it through archives and literature, and identifying it through field-work. An agreement was reached with conservators to prepare somewhat different guidebooks during the following years: guidebooks to selected renovated cultural monuments, under the title Cultural Routes.

Another important part of the festival has to be mentioned, one that accompanies events and grows with them. That is the promotional material prepared each year in accordance with the selected theme and type of events. A poster is printed every year containing both visual and educational messages, as well as programme guides, T-shirts, tickets with discount vouchers for the purchase of guidebooks, postcards and prize quizzes. We are aware that the audience is greatly influenced by promotional material, therefore we endeavour to maintain the highest possible standards of graphic and visual presentation of the events. Such an approach is difficult to maintain in the present climate, with its abundance of graphic designers who deal in popular design without a thematic base – with the rare exception of those who maintain high standards of design and who thus help us preserve the level of the events represented by such design.

The importance of the events was increasing and meeting with a stronger public response. For this reason, in 1998 we began to set up a web site providing information on events. Co-operation with the Ministry of Education was established in order to invite greater participation of the young in future. However, efforts in the field of tourism met with less success. In the future, the focus of the events will still be on the renovation of cultural monuments, and the purpose of such promotion will be to increase awareness of the protection and renovation of cultural monuments.

The European Heritage Days in Slovenia have developed together with those in Europe, which represent the most successful action by the European Council in the field of culture. Ten years ago, we co-operated with twelve countries; now, however, all the countries of Europe take part in the festival.

The development of the project in Slovenia, involving numerous institutions and individuals, presented a break-through in the popularisation of the protection of cultural heritage, therefore we hope that future events will facilitate and support the development of the protection of cultural heritage in Slovenia.

Guidebooks, exhibitions and promotional material developed during The European Heritage Days in Slovenia:

1992

- Nace Šumi, *Baroque Monuments of Slovenia*, Ljubljana, 1992 (in Slovene, English, German, French, Italian)
- poster “Baroque Monuments of Slovenia”
- promotional leaflet on the book
- exhibition of Baroque architectural blueprints, Nada Šumi, National Gallery, Ljubljana, September–October 1992

1993

- Iva Curk, Slavko Ciglencečki, Davorin Vuga, *In the Footsteps of Roman Soldiers in Slovenia*, Ljubljana, 1993 (Slovene, English)
- leaflet publicizing the guided tour “In the Footsteps of Roman Soldiers in Slovenia”

1994

- Various authors, *Vernacular Architecture in Slovenia*, 1994 (Slovene, English)
- poster “Vernacular Architecture in Slovenia”

1995

- Various authors, *Historical Parks and Gardens in Slovenia*, Ljubljana, 1995 (Slovene, English)
- poster “Historical Parks and Gardens in Slovenia”
 - promotional leaflet for the children’s competition “My Dream Garden, My Dream Park”
 - exhibition of the competition “My Dream Garden, My Dream Park” in Volčji Potok Arboretum, September–October 1995
 - Proceedings from the symposium “Historical Parks and Gardens”, *Vestnik XVII*, Ljubljana, 1998 (Slovene, English)
 - series of six postcards of Ethnological Monuments

1996

- Various authors, *The Heritage of Monastic Orders*, Ljubljana, 1996 (Slovene, English)
- exhibition “The Heritage of Monastic Orders”, *Kostanjevica na Krki*, September–October 1996
 - questionnaire for the competition “The Heritage of Monastic Orders”
 - poster “The Heritage of Monastic Orders”
 - T-shirt: the deed of establishment of the Carthusian monastery in Žiče
 - folder, badge, stationery for the symposium in Stična, “The Heritage of Monastic Orders”
 - videocassette by Milan Vinčec, *The Heritage of Monastic Orders* (Slovene, English)

1997

- Jelka Pirkovič, Breda Mihelič, *Art Nouveau Architecture in Slovenia*, Ljubljana, 1997 (Slovene, English)
- 12 leaflets for the events and the exhibition “Heritage at the Turn of the Century”
- exhibition “Art Nouveau Glass in the Union Hotel, Ljubljana”, National Museum of Slovenia, September–October 1997
- exhibition “Art Nouveau Architecture and the Response in the Gorenjska Region”, in co-operation with the Museum of Radovljica, Šivčeva Hiša, Radovljica, September–October 1997

- poster “Art Nouveau Architecture in Slovenia”
- series of 8 T-shirts “Art Nouveau”

1998

Various authors, Mediaeval Towns, Ljubljana, 1998 (Slovene, English)

- exhibition “Who doth not suffer with the town shall not reap the benefits thereof”, Ljubljana Castle, September—October 1998
- Dušan Kos, Who Doth Not Suffer with the Town Shall Not Reap the Benefits Thereof, catalogue, Ljubljana, 1998 (Slovene, English)
- poster “Mediaeval Towns”
- menu Mediaeval Cuisine
- catalogue The Photographic Experience
- 6 postcards: Baroque Monuments, Mediaeval Towns, Art Nouveau Architecture
- Jerneja Batič, Petra Černe Oven, Calendae, Ljubljana, 1998 (Slovene, English)

1999

Various authors, Cultural Routes 1999, Ljubljana, 1999 (Slovene, English)

- poster “Cultural Routes 1999”
- programme “Cultural Routes 1999”
- exhibition “The Photographic Experience”, Podsreda, September—November 1999
- catalogue The Photographic Experience
- invitation/postcard Podsreda Castle

The above-mentioned promotional material (books, catalogues and exhibitions) were produced by the Cultural Heritage Office of the Republic of Slovenia. Numerous other items were also prepared by co-organisers of the European Heritage Days in Slovenia.