YUGOSLAVIA

DEČANI MONASTERY

NOMINATION OF THE CULTURAL MONUMENT FOR INCLUSION ON THE WORLD HERITAGE LIST

NOMINATION DOSSIER COMPILED BY THE REPUBLIC INSTITUTE FOR THE PROTECTION OF THE CULTURAL MONUMENTS - BELGRADE

2002
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1. Identification of the Property

a. Country (and State Party if different)

Yugoslavia / Serbia and Montenegro

b. State, Province or Region

Republic of Serbia, Autonomous province of Kosovo and Metohija, Metohija

c. Name of Property

Dečani Monastery

d. Exact location on map and indication of geographical coordinates to the nearest second

Dečani Monastery is located in southern Serbia, in Metohija, near a settlement with the same name (village of Dečane, Dečane municipality)

Geographic latitude: 42° 32' 48" N
Geographic longitude: 20° 16' 18" E
Distance from equator (along the meridian arc): L_e 4730 km
Distance from the Greenwich meridian (along the parallel arc): L_g 1660 km

- Map of Yugoslavia with marked location of Dečani Monastery (Attachment 1)
- Topographic map with marked location of Dečani Monastery. Scale 1:100,000
- Topographic map with marked location of Dečani Monastery. Scale 1:25,000

e. Maps and/or plans showing boundary of area proposed for inscription and of any buffer zone

- Dečani Monastery with buffer zone and protected natural property "High Dečani" (Attachment 2)
- Site plan of the Dečani Monastery (Attachment 3)

f. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any.

The area of the property proposed for inscription is 1,80,11 ha.

The total area of the buffer zone is 111,64,40 ha (The proposed protection area does not include the areas of rivers, streams and roads.)
2. Justification for Inscription

a. Statement of significance

Dečani Monastery holds an exceptional place in the Serb national consciousness as one of the most magnificent monuments of Serb culture and history. Because of the dimensions of the church, which by far surpass the size of all the other medieval Balkan churches, the monastery has been popularly named High Dečani (Visoki Dečani). The Dečani church represents the largest preserved monument of Byzantine painting, the largest entirety of Romanic sculpture on the Balkans, one of the most complex architectural achievements of the 14th century, and one of the most authentically preserved sacral interiors on the territory under Byzantine cultural and artistic influence.

By architectural concept, Dečani is a repetition of a solution attributed to the so-called Ras School, a style formed in Serbia at the end of the 12th century. Its main characteristic is the combination of the plan-form and spacing of an Orthodox church with a Romanic exterior appearance, brought about by specific historical circumstances and the position of the Serbian state between East and West. After the Church of the Virgin in Studenica, which is the prime antecedent of this group, and Banjska monastery, which was the direct model for the Dečani architect, the church at Dečani represents the final and greatest edifice built in this style. Special appeal is lent by the fact that the name of the builder, Fra Vita, has been preserved, together with the construction symbol (carved in stone at the end of the founder inscription) on which Fra Vita based his design procedure. The facade decoration methods and abundance of sculptural adornments were performed in the spirit of the Romanic-Gothic West. On the other hand, the programme and import of the Dečani sculptures are dependant in theme to Orthodox liturgical texts and works of the old Serb literature. The divers figural and floral depictions are mindfully arranged along the facades and interior of the church, yet together they are tightly bound into an inseparable symbolic whole - this makes the stone sculpture at Dečani unique in areas of the Byzantine spiritual sphere.

The greatest value of the nearly completely preserved Dečani wall paintings lies in their encyclopedic character. The abundance of scenes and figures follows Christian history from the moment of Creation to the first centuries of our own era. Beside the usual cycles which tell us of events related to Christ, the Virgin and the most honored saints, there is a certain number of cycles which can rarely be found in Byzantine wall painting, while some are truly unique (the cycles depicting the Genesis, the Acts of the Apostles, Proverbs of Solomon, Book of the Prophet Daniel, etc.). Some scenes have no artistic parallels even in western Christian painting. Here the painter's narrative talent arrived at its culmination, so that even the usual cycles of scenes have been enriched with new themes (which were earlier quite rarely painted, or even never found their place on church walls).
including genre details taken from everyday life, thus providing numerous facts about material culture and customs in 14th century Serbia.

Especially interesting are a series of historical portraits and a sovereign's iconography composition. The church walls were painted at a time when the most important events for the Serb medieval state took place - when it expanded to its greatest territory, when King Dušan became Emperor, when the Serb church was promoted from archbishopric to patriarchate, and when in 1349, just before the wall paintings were completed, the most important legal act ever to emerge among the South Slav nations - Dušan's Legal Code - was enacted. These changes were also reflected on the Dečani frescoes, and even those most deserving for conceiving and performing the painting programme were portrayed on the church walls.

The immense wall areas demanded a large number of painters with irreconcilable stylistic methods of expression, so that Dečani, better than any other monument, offers a cross section of artistic circumstances in Byzantine painting during the middle of the 14th century. On the one hand, Dečani marks the end of the domination of the Palaeologan Renaissance style, i.e. a synthesis of its 50 years of experience, while on the other hand, it opened new problems which were to find their final solutions and numerous representatives during the 14th and the beginning of the 15th century.

As an outstanding treasury of Byzantine iconography, Dečani will, thanks to its abundance of themes, represent for centuries source for painters, both the direct followers and the masters of the 16th and 17th century.

The Dečani church stands out from other 14th century Byzantine monuments with its nearly completely preserved original church furniture. Apart from the iconostasis in the north and south aisle of the naos, which were placed at the beginning of the 19th century, the interior has kept an appearance which has hardly changed at all since the time when the church was erected - the iconostasis with icons on the main altar, the marble throne, sarcophagus, choros, floor paved with differently colored stone with incrustations, etc.

For centuries, Dečani Monastery was in fact the spiritual center of the Serb people and played a key role in the preservation of the spiritual, cultural, and national identity of Serbs from Kosovo and Metohija. The remains of the king-founder and saint Stefan Dečanski, still preserved to this day, represent the most valuable church relic, equally respected by both Serbs and Albanians because of a belief that they have the power of healing barren women and insanity.
b. Possible comparative analysis (including state of conservation of similar properties)

As opposed to Byzantium itself, which suffered a severe political and economic crisis during the middle of the 14th century due to unending wars and loss of large parts of the empire, in countries under its spiritual influence, and especially in Serbia, building and painting crafts flourished.

In respect to architecture, Dečani represents a continuation of the traditional method of shaping the ruler's endowment by combining Byzantine spatial concepts with the decorative procedures of western Christian churches, which Serbia was acquainted with through its close contacts with the Adriatic Coast. Even though parallels might be found for some details, the Dečani monastery church represents a completely original whole. Innovations in regard to earlier monuments of Ras architecture are represented by the narthex as an integral part of the building, the integration of the lateral parekklesions into the naos area in the form of end aisles of a five-aisled church, as well as the external appearance of a basilica similar to three triple-aisled buildings of different size lined next to each other. As opposed to the Church of the Virgin in Studenica (inscribed in the World Heritage List in 1986, under number C 389), the Dečani monastery church has facades completely covered with marble slabs and does not have any architectural additions from later epochs, so the undisturbed original architectural conception represents a unique stylistic whole.

In the eastern Christian world of the mid-14th century there are no preserved significant architectural sculpture entireties, so that Dečani, with its rich and divers repertoire of - before all - external stone decoration, represents a rare example whose models and counterparts can be found in the architecture of southern Dalmatia (the Cathedral in Kotor), Apulia, and even as far as Tuscany (portals of the Church of Santa Maria della Pieve in Arezzo). Nevertheless, both in extent and in programme of architectural sculpture, Dečani is a completely unique monument of 14th century Byzantium, and therefore of entire Serb medieval art as well. Its multi-layer complex symbolic meaning (closely related to the architectural space it is connected to) is based on Orthodox liturgical texts, so that it is Byzantine in spirit, but West European in style.

What certainly makes the Dečani monastery church unique in the artistic creativity of mid-14th century Byzantium is the nearly completely preserved programme of wall paintings with over 1000 individual depictions of saints and compositions arranged in about twenty cycles. Such an abundance of characters and events from Christian history has been neither recorded nor preserved on the walls of any other East Christian church, though Dečani frescoes were greatly influenced by representative monuments of the Palaeologan epoch from around 1300 (in Constantinople, Thessaloniki, Mt. Athos, Mistra, and Serbia) and those whose paintings originated approximately at the same time (Mateić, Holy
Apostles in Thessaloniki, Zarzma in Georgia). The extraordinary spatial solution of the church forced not only an adaptation of traditional themes, but also the introduction of rare and creation of new cycles.

c. Authenticity/Integrity

The Dečani monastery church completely fulfills the criteria of authenticity 24 (b) (i).

This medieval church certainly belongs to the group of monuments with the most completely preserved original appearance in the East Christian domains. The Dečani church has no building additions or interventions from later epochs, while the conservator interventions were all based on regard for prevailing conditions and original materials.

As opposed to the church, the monastery complex has retained only its basic organizational scheme. The most important building in the monastery - the church - was also the one most solidly constructed, because of which the other monastery buildings (refectory, dormitories) collapsed much sooner and were replaced by new ones in certain historic periods. Monastery buildings belonging to different periods also testify to a continuity of uninterrupted monastic life in Dečani during six and a half centuries, and which continues today as well.

The ambience in which Dečani Monastery is located is also authentic to a high degree. Beside the fact that this area was mostly spared of any construction - as a result of ownership relationships and the fact that the tourist complex is hidden by a forest - the landscape characteristics are determined primarily by the large wooded areas, the Bistrica gorge in the backdrop, the vivid river flow, as well as the monastery location, which dominates this part of the valley.

The space surrounding the monastery mostly consists of chestnut forest (Castanea sativa), otherwise very rare in Serbia. A mention of this forest in the Dečani chrysobull of 1330, by which King Stefan Dečanski granted land rights to the monastery, speaks of the authenticity of the ambience, which has not changed for centuries.
d. Criteria under which inscription is proposed (and justification for inscription under these criteria)

The inscription of Dečani Monastery in the World Heritage List is proposed on the basis of the following criteria:

iv - Dečani represents an exceptional example of medieval architecture and sculpture on the territory of the Byzantine spiritual sphere, i.e. an original combination of the traditional Byzantine church with contemporary Romanic-Gothic architecture of the West, the largest preserved Serb and South Slav monument; the monastery of Dečani is unique among Orthodox monasteries in the Balkan peninsula, an East Christian temple built and decorated by the Catholic craftsmen from the Dalmatian coast region.

iii - the Dečani paintings are the largest preserved fresco entirety of the Byzantine world, the largest source of data concerning Byzantine iconography, and an exceptional witness to the diverse style trends in Byzantine art during the middle of the 14th century; remarkable series of mural paintings are of outstanding artistic quality, done by numerous painters of different knowledge and origin (from Greece, Serbia, Adriatic coast), who worked for almost 15 years and covered the area of about 4000 square meters.

ii - during four centuries following their creation, the Dečani wall paintings exerted an exceptionally great influence on painters who decorated the walls of numerous churches in medieval Serbia, especially after the restoration of the Peć Patriarchate in 1557 on the territory of the former state; the role of the Dečani frescoes in the development of the Orthodox art of the Balkan peninsula during the period of Ottoman domination was decisive and it is unavoidable in research of the post-Byzantine monuments.

vi - Dečani Monastery is closely connected to protagonists and events of the greatest importance for medieval history of the Balkan Peninsula, especially of the 14th century and the changes that took part with the organization and the borders of the countries whose territories occupied the Balkans, such as Byzantium, Serbia, Bulgaria etc.
3. Description

a. Description of Property

Dečani Monastery was erected at the exit of the Dečanska Bistrica river gorge, at the foot of the northeastern slopes of the Prokletije mountain range, on the western rim of the Metohija basin. Between the flat grounds of the valley and the mountainous backdrop, appearing from the access road as the central object in the vertical axis of the gorge, the monastery church dominates, monumental not only in the architectural sense, but in the historical and artistic, cultural, spiritual, and traditional as well.

By its spatial-architectural design, the monastery adheres to a concept habitual in Serb medieval architecture ever since the 12th century. According to this concept, the monastery walls form a circle inside which all the buildings necessary for day-to-day monastery life (dormitories, refectory) are placed, with the principal monastery church - the katholikon - in the center, oriented West to East.

The church is dedicated to the Ascension of Christ. Its plan-form consists of three large sections: a tripartite sanctuary, a five-aisled naos combined with a Byzantine cross-in-square plan, and a triple-aisled narthex. The exterior aisles of the naos are separated from the central part by parapet plates, have separate altar apses, and form parekklesions (chapels) dedicated to St. Demetrius and St. Nicholas. The cupola (29 m in height) rises above the central bay, while the remaining bays are covered by cross-vaults. The church walls were built with carefully hewed blocks of red-purple and light-yellow marble. Decorative stone carving was placed on the portals (West, North, South, and interior portal leading from the narthex into the naos), on the windows (biforia and triforia / double and triple windows), on the church interior columns, as well as on the numerous (a total of 365 pieces) consoles of arcade frieze which flows around the church roofs.

The fresco paintings cover all the surfaces of the walls, piers and vaults. The liturgical scenes, portraits of bishops, prophets and archangels, the cycle of Events after the Resurrection and some of the scenes from the Christ’s Public Ministry and Miracles are depicted in the bema. In the prothesis there are also liturgical compositions and portraits of bishops and angels, as well as the cycle of the Life of the Virgin and a few illustrations of the Old Testament. The walls of the diakonikon were never covered with frescoes. In the dome there are depictions of Christ the Pantocrator, Divine Liturgy and the prophets, and in the area under the dome are the cycles of Great Feasts, Passion of Christ, Christ’s Miracles, Parables and Public Ministry and Acaθistos Hymn of the Virgin. Some scenes from two last cycles are also represented in the parekklesion of St. Nicholas, together with the cycle of this famous saint. In the western, southern and northern bays of naos, are several extensive cycles – Acts of the Apostles, Last Judgment (in even 33 separated episodes), Dormition of the Virgin, Proverbs of Solomon, Book of the
Prophet Daniel, the Tree of Jesse and the Sermons of St. John the Baptist. In the parekklesion of St. Demetrius is the Genesis cycle and the compositions from the life of the holy warrior Demetrius. Isolated figures of the martyrs, military saints, holy women and anargyroi, monks and hermits, and historical portraits (of rulers, church dignitaries and patricians) are depicted mostly in the lowest zones of the walls, on columns and arch intrados, in naos as well as in the narthex. The wall paintings of the narthex also includes Ecumenical Councils, the Nemanjić Family Tree, the cycle of St. George and the Menologion – illustrations for each day of the calendar year which, in Byzantium, was beginning with September 1.

The original marble floor is preserved, as well as sarcophagus, and other pieces of church furniture art (throne, font for the blessing the waters, choros). The main iconostasis also originates from the 14th century. Despotic icons of the Virgin with the child, Christ the Pantocrator, St. Nicholas, Archangel Gabriel and St. John the Baptist are dated from about 1340 and considered to be the master pieces of one of the Dečani fresco painters.

Of the other monastery buildings, apart from the church, only the tower over the West entrance into the monastery and the former refectory, where the library and treasury were housed for a while, have partly preserved their original appearance. The Dečani treasury is the richest in Serbia, with about 60 exceptional icons from the 14th-17th century, old manuscripts, objects made of wood, metal, etc.

The monastery is surrounded by a chestnut forest and, to its south, by an old culture of black pine tree (protected by decision of the municipality of Dečani as the Memorial Natural Monument Area "High Dečani"), with the remnants of the Church of St. Nicholas (or Holy Three Priests), from the same period as Dečani. The church is smaller in size, a tetraconch, and has traces of fresco paintings.

A number of settlements around the monastery (villages of Istinić, Papraćane, Loćane, Crnobreg) belonged to the medieval property of the Dečani monastery. The oldest log-cabin in Serbia (from the beginning of the 18th century), connected to the founding of the monastery by legend, was located in the village of Loćane, 2 km to the southwest of the monastery. This house was burned and demolished during the NATO aggression.

Above the left bank of Dečanska Bistrica, high up in the inaccessible rocky landscape, three medieval hermitages - once used mainly by the monks of Dečani Monastery - have been preserved. The architecture of these cave churches implies that the natural rocky had been enhanced by carving and additional masonry. In the hermitage-church of Belaje, dedicated to the Mother of God, there are still some partly preserved 14th century frescoes.
b. History and Development

The Dečani monastery church is the endowment and mausoleum of Serb King Stefan Dečanski. The original founding charter from 1330 has been preserved, and is today kept at the Archive of Serbia. The construction lasted 8 years (1327-1335), and the master builder was Fra Vita, a Franciscan from Kotor, the largest Serb medieval city on the Adriatic coast. Stefan Dečanski died before the construction was completed, and he was buried in the temple. Supervision of the architectural work and painting of the church was continued by his son Dušan.

While the church was being erected, monastery defense walls with a tower over the entrance, a monumental refectory and the monks' dormitories were also built. The construction of these buildings was consigned to proto-master Đorde and his brothers, Dobrosav and Nikola. Decoration of the church with fresco paintings began in 1335 and lasted a decade and a half (until 1347/1348), so that Dečani became not only the royal, but also the imperial endowment, since Dušan was crowned Emperor of the Serb state in the meantime (1345). One of Dušan's noblemen, Đorde Ostouša Pećpal, helped with the fresco decorations, and his grave with a marble sarcophagus is located in the narthex.

The whole church interior was being decorated at the same time: the despotic icons for the main iconostasis were painted and church furniture was made, such as the Hegoumenos's wood throne from around 1335, or the magnificently carved wood sarcophagus from around 1340, in which the remains of King Stefan Dečanski originally rested.

The writer Grigorije Camblak, who wrote "The Life of Stefan Dečanski", was the hegoumenos of Dečani Monastery at the beginning of the 15th century. Great artistic enthusiasm was brought to life in the monastery during the second half of the 16th century. This is when the painter monk Longin spent two decades at the monastery. He created some fifteen icons with depictions of the Great Feast and hermits, but his masterpiece is the icon of Stefan Dečanski with scenes from the life of this sainted king, whose literary background is found in Camblak's writing.

At the close of the 17th century, the Turks plundered the monastery, but made no serious damage. During the 19th century, the monastery walls, lodges, and refectory were restored, and new iconostases were placed on the parekklesions of St. Demetrius and St. Nicholas.

c. Form and date of most recent records of property

Due to the war events on the territory of Kosovo and Metohija, Dečani Monastery was out of reach for the authorized cultural property protection service of the Republic of Serbia during the period from 1998 to 2001.
Experts of the Republic Institute for the Protection of Cultural Monuments - Belgrade made the first serious inspection of the state of the Dečani monastery church in 2001. As part of the cooperation with the non-government organization Mnemosyne and the Italian non-government organization Intersos from Rome, painter-conservator Miroslav Stanojlović, MA, visited Dečani at the beginning of July and concluded the existence of damages on the fresco paintings, caused by the protracted influence of destructive processes, primarily moisture. It has been pointed out that, up to now, no systematic conservation work has been performed, but that the protection of the Dečani frescoes was based mainly on emergency conservation works. A preliminary plan of activities was proposed (in the meantime, this Plan has been finalized as a part of the common intervention of the European Center for Byzantine and Post-Byzantine Monuments from Thessaloniki), implying several phases, from urgent preventive work, through a complete inspection of the state of the wall paintings, with chemical and technological tests and documentation, up to systematic activities on the protection of the Dečani paintings (M. Stanojlović, Pećka patrijaršija i Visoki Dečani, Uvid u stanje i predlog zaštite živopisa, Glasnik Društva konzervatora Srbije 26 (Beograd 2002), pp 111-112).

At the request and according to the Plan and Programme for the Management, Research, Protection and Presentation of Dečani Monastery, drawn up at the Republic Institute for the Protection of Cultural Monuments - Belgrade, the Coordination Center of the Federal Republic of Yugoslavia and of the Republic of Serbia for Kosovo and Metohija provided financing for performing protective archaeological excavations in the northeastern part of the monastery's west yard with buildings used for storage and sheds, along the west wall of the refectory. This work was performed in 2002, in order to determine the cultural stratigraphy of the area where the so-called Prizren Dormitory, demolished in 1949, was once situated and whose reconstruction is planned. Research of the mentioned area revealed the remains of a medieval building which was originally part of the refectory, so it is assumed that this is the so-called Small Kitchen, which was recorded on an engraving of Dečani Monastery in 1745/6. The archaeological work performed in 2002 also revealed that the Prizren Dormitory had been erected on the remains of medieval walls, most probably parts of the West wall surrounding the monastery (M. Đorđević, B. Tomašević, Manastir Visoki Dečani, Izveštaj sa arheoloških iskopavanja, Arhiva Republičkog zavoda za zaštitu spomenika kulture - Beograd, 0302 Br. 25/92 od 24.09.2002).

d. Present state of conservation

ARCHAEOLOGY

Systematic archaeological excavations and research have never been performed in Dečani Monastery, so it can be said that this is one of the few monasteries where future archaeological activities might yield very important data for chronology
and stratigraphy, which will contribute to a better knowledge of the construction history and life continuity in the monastery.

During the summer of 2002, some archaeological research was performed in the area west of the refectory, where remains of a medieval kitchen and defensive wall were found.

ARCHITECTURE

The buildings in Dečani Monastery were not damaged during the war and post-war events in Kosovo and Metohija from 1998 to 2001. All the existing damages are a result of other numerous factors.

Church - in good condition, in the architectural sense, but the sculptures are in a very critical state. Long-term damages to the church stone facades, as a result of the influence of atmospherics and microflora - especially of the marble onyx which was used to create all the sculptured decorations - are most alarming on the stand-alone sculptures of the west facade of the narthex, consoles of the arcade frieze, on all the portals, triple and double windows on the west facade, and the drum of the cupola. Beside this, an additional problem appeared on the large sculptures, on which cracks in the direction of the dowel appeared two years after static repairs were performed.

Miloš's Dormitory and Archimandritia – monastery living quarters erected in the 19th century, on medieval foundations. The electrical installation was not performed properly and requires urgent intervention. From the viewpoint of architectural conservation, many of their spaces have been devastated by improper adaptation and inappropriate use. Many architectural elements are in bad condition, and some wood elements have been damaged by moisture and insects. In the functional sense, these two lodges are unsuitable for modern living conditions and the large number of monks.

Leontije's Dormitory - erected in the 19th century, on medieval foundations. In a devastated state, with leaking roof, so it is not used as living quarters.

Prizren Dormitory - erected in the 19th century, on medieval foundations. A larger part was demolished after a fire in 1948, in which it was damaged. A defense wall was erected after the demolition of the dormitory, against the remains of its East wall.

Refectory - well preserved in the sense of building construction, but as it has been used as an exhibition area for the Dečani treasury since its reconstruction (1987), a return to its original function as dining hall is planned (an area for the treasury is planned in the new living quarter, which is to be built in place of the Prizren Dormitory).
**Entrance tower** - erected in the 19th century, on medieval walls, when it was protected from further ruination by a roof.

**Monastery defense walls** - erected at the close of the 18th and beginning of the 19th century on the ruins of medieval walls, around the churchyard and around the yards with buildings used for storage and sheds. In a deteriorating state, with damages or missing tiles which should be protecting the wall top.

**WALL PAINTING**

Old records show that the church roof was replaced 5 or 6 times. When damages to the roof covering were left without repair for protracted periods, damages to the wall paintings were probably caused as well, as a result of water penetrating into parts of the wall and structure of fresco mortar.

During the period from 1935 to 1940, extensive construction work was performed, and a new lead covering was placed on the roof. In 1963-1965, the roof was once again replaced because of damages to some parts. The new covering for the church was completed in 1984-1989, after which water again started to drain at the connection of the narthex roof and eastern part of the main church building.

Large difficulty is caused by the fact that the life span of modern lead roof coverings is no more than 50 years. Hand-made lead plates for roof coverings were thicker, and therefore had a longer life span.

In Dečani, there are many places where characteristic fresco damages, caused by the penetration and protracted influence of moisture, can be noticed, but there are other types of damages as well. They can be divided into:

- large damages (places where all the material has fallen off and parts of the painting are missing);
- places where the structure of the fresco mortar has been damaged to a certain degree;
- places on the wall paintings with white stains (saltpetre and calcite);
- hardened sediments of dust, soot, and other materials from the air;
- unskilled conservator interventions.

Structural displacements, caused by the physical-chemical forces of water and other factors, manifest themselves in larger or smaller networks of cracks through all the layers of the wall paintings. Water penetration, together with protracted structural wetting, also caused the appearance of hardened salts and saltpetre (efflorescence) on the surface of the wall paintings. In essence, these physical-chemical phenomena not only cover the painting content, but their effect also causes a weakening of the color strength, cause parts of the wall paintings to drop off, promote detachment and breaking apart of neighboring layers of mortar.
Depending on the intensity and duration of these factors, the resulting structural disintegration processes can be very protracted, but also very rapid. Obvious effects can sometimes become noticeable after only one or two years. This is why continuous systematic monitoring and observation are necessary in order to forestall or prevent possible destructive processes.

Large structural cracks appear due to the displacement of parts of the basic structural assemblies - walls and roofs. Even these damages exist in the Dečani monastery church. Cracks were first noticed and recorded in the narthex immediately after World War II. Control of their possible change is required. Beside these large and deep cracks, there are also smaller ones on certain parts of the wall paintings, which appeared either as a result of inadequately applied mortar technology, or a greater endangerment of some parts of the wall surfaces - primarily those close to windows, which are exposed to climatic alternation of high and low temperatures, as well as moisture penetration, more than other parts.

Partly very weakened material of the wall paintings is manifested by the appearance of a network of cracks and separation of the layers of mortar. Where complete weakening has occurred, parts of the fresco mortar have already fallen off. In those parts of the wall paintings with such crater-like damages, there is a danger of the new layers of mortar falling off as well. That is why it is necessary to paste back the separated layers of the wall paintings, reinforce the edges of the wall paintings, and fill in the missing material.

**e. Policies and programmes related to the presentation and promotion of the property**

As one of the most significant immobile cultural properties on the territory of the Republic of Serbia, Dečani Monastery enjoys special protection and care from institutions for the protection of cultural properties, the Ministry of Culture and Public Information of the Republic of Serbia, and the Government of the Republic of Serbia. An approach to a more comprehensive protection and presentation of Dečani Monastery is based on the Cultural Properties Law of the Republic of Serbia, the Building Construction Law, the Area and Settlement Organization Law, and the Environment Protection Law, as well as on international conventions, charters, recommendations, and other international documents which regulate the principles of protection and use of monumental heritage, in order to pass it on to future generations and preserve its authenticity and integrity.

The *Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery*, drafted at the Republic Institute for the Protection of Cultural Monuments - Belgrade, represents one of the basic documents which regulate the protection, use, presentation, and promotion of this cultural property. The plan includes future activities concerning the legal protection of Dečani Monastery, the regulation of the legal status of the protected immediate surroundings of the monastery and protection zone III, which includes
the medieval hermitages in the Dečanska Bistrica gorge; the passing of a Special Purpose Area Plan which would also include measures to protect the monastery natural ambience and environment. The plan defines: the need for archaeological research of the monastery complex and for continued monitoring of the state of the monastery complex; the necessary protective measures for individual buildings as well as for the entire monastery, including the conservation of natural values; insisting on the preservation of the authentic traits of a medieval monastic center; the continuity of monastic life, including the modern needs of the monastery brotherhood; provisions for easier visitor access. The activities mentioned here should also contribute to the improvement of the benefits that the local population gains from tourism. The Plan also includes activities connected to publishing, while cooperation with the Tourist Organization of Serbia is planned and carried out as one of the basic activities of the Republic Institute for the Protection of Cultural Monuments - Belgrade.

Experts of the Republic Institute for the Protection of Cultural Monuments - Belgrade participated actively in informing the international public about the artistic values of Dečani by nominating Dečani Monastery for inscription in the World Cultural and Natural Heritage List in 1994 (the nomination dossier was registered at the World Heritage Center under number C 724; ICOMOS started the regular procedure of the valorization in January 1995 by engaging art historian Prof. Elka Bakalova and on the basis of the report made by this Bulgarian expert, ICOMOS proposed the inscription of Dečani Monastery in the World Heritage List in 1995; by a decision of the Bureau of the World Heritage Committee reached in 1997, further consideration of the preliminary list and of all nominations submitted by Yugoslavia was suspended) and the inscription of Dečani in the World Monument Watch List of 100 most endangered monuments for the year 2002 (listed under number 99, with Peć Patriarchate). In addition to this, the Republic Institute for the Protection of Cultural Monuments - Belgrade, as part of its cooperation with the European Center for Byzantine and Post-Byzantine Monuments (E.K.B.M.M.) in Thessaloniki, participates in the project »Byzantine Monuments and World Heritage. Interventions on Byzantine Monuments« with a proposal for »Technological Research and Protection of the Fresco Painting in the Church of the Ascension in Dečani Monastery«.

The Committee for Preservation of Dečani Monastery was formed in 1994, by decision of the Ministry of Culture of the Republic of Serbia, and included representatives of The Serb Orthodox Church as owner of the property, representatives of the local authorities, scientific authorities in the fields of art history and architecture, as well as the Director of the Republic Institute for the Protection of Cultural Monuments - Belgrade and members of the Republic Institute team of experts responsible for Dečani.

The Committee for Kosovo of the Serbian Academy of Arts and Sciences also represents one of the most significant scientific institutions which greatly stimulates scientific research activities on the monumental heritage of Kosovo and
Metohija, especially on Dečani (Research Project of the Fresco Painting of Dečani; results published in the book *Fresco Painting of Dečani Monastery (Zidno slikarstvo manastira Dečana, Grada i studije, Beograd 1995)*).

Presentation and popularization of Dečani Monastery is largely hindered by the existing political situation on the territory of Kosovo and Metohija. This is why many activities have been temporarily suspended, for instance, the legal procedure to declare the Prokletije National Park a region of exceptional natural values of special importance, whose boundaries would include Dečani Monastery as well. The Institute for the Protection of Nature of Serbia drafted a Study for this declaration (February 1999) which defined zones with different degrees of protection and an elaborated concept of protection, organization, promotion, and management of the national park. A completion of the proposal and adoption of the mentioned planning documents of the Republic Institute for the Protection of Cultural Monuments - Belgrade and the Institute for the Protection of Nature would greatly enhance a more complete presentation and popularization of Dečani Monastery and its natural environment.
4. Management

   a. Ownership

   Serb Orthodox Church, Dečani Monastery Administration

   b. Legal status

   The monastery represents private property. The owner of the property is the Serb Orthodox Church, as a civil-legal subject. Purchase or expropriation of this property and parts of its protected surrounding are not planned.

   The property is being used for liturgical purposes, as an Orthodox monastery with all the corresponding functions, and as a cultural and historical monument.

   c. Protective measures and means of implementing them

   This property is protected by:
   - Decision number 426, dated Oct.25, 1947, of the Institute for the Protection and Scientific Research of Cultural Monuments of PR Serbia, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ("FPRY Official Acts" no. 81/46)
   - Decision on determining immobile cultural properties of exceptional significance ("SR Serbia Official Acts" no. 25/90)

   Legal codes oblige the authorized institution to plan, design, and carry out technical protective measures on a monument, to approve such measures, to collect, produce and keep the prescribed documentation about the monument, to monitor the state of its protection and use, and to prevent uncontrolled demolition, reconstruction, construction, exploitation of the underground, raising the building's height, etc., inside a protected surrounding. Sanctions in case of disregard of these codes are regulated by:
   - Cultural Properties Law;
   - Building Construction Law;
   - Criminal Code of the Republic of Serbia;

   d. Agency/agencies with management authority

   Republic Institute for the Protection of Cultural Monuments - Belgrade
   (Republički zavod za zaštitu spomenika kulture – Beograd)
   Božidara Adžije 11, 11 000 Beograd, Yugoslavia
**Ministry of Culture and Public Information of the Republic of Serbia**  
*(Ministarstvo kulture i javnog informisanja Republike Srbije)*  
Nemanjina 11, 11 000 Beograd, Yugoslavia

**e. Level at which management is exercised (e.g., on property, regionally) and name and address of responsible person for contact purposes**

This property is managed by the Serb Orthodox Church, at the level of the Ras-Prizren Eparchy, through the Dečani Monastery Administration.

Since the monastery of Dečani is categorized as the immobile cultural properties of exceptional significance, in accordance with the Cultural Properties Law, the management is exercised at the level of the Republic of Serbia, while the authorized institution is the Republic Institute for the Protection of Cultural Monuments - Belgrade.

Responsible person to contact:
Marko Omčikus, Director of the Republic Institute for the Protection of Cultural Monuments - Belgrade  
Božidara Adžije 11, 11 000 Beograd, Yugoslavia

**f. Agreed plans related to property (e.g., regional, local plan, conservation plan, tourism development plan)**

*Area Plan of the Republic of Serbia, Belgrade 1996 - A strategic development document for the period up to the year 2010, which determines the long-term bases for organizing, utilizing and managing the area of the Republic of Serbia; the direction of urban development and basic criteria for organizing settlements; principles of planning and criteria for implementing natural resources and protecting the environment; conditions for protecting and using regions of outstanding importance; corridors for basic infrastructure systems. The Area Plan determines a planned concept of monumental heritage protection, by which an immobile cultural property is protected as an integral part of the area on which it is located; beside the directly protected surrounding, it also defines wider zones of protection, which are determined as part of the regional or urban development planning. According to the Area Plan, Dečani Monastery is located within the boundaries of the Metohija region, and as a monument of the I category, together with the Peć Patriarchate, forms the basic framework of the Metohija zone of medieval cultural heritage and represents a development potential for this region.*

*Regional Area Plan for Metohija, Special Purpose Districts Area Plan for the Prokletije Tourist District and the Dečani Cultural property District, are provided for by the Area Plan of the Republic of Serbia, but have still not been realized.*

On the basis of previous research and valorization, the Institute for the Protection of Nature in Serbia has made two proposals titled *The Prokletije National Park,*
Scientific and Expert Bases for Protecting the Prokletije Mountain Range on the Territory of the Republic of Serbia as a National Park and The Protected Environment of Dečani Monastery. These planning documents, whose drafts are completely finished, only have to be passed through the defined legal process (temporarily suspended because of the current political situation on the territory of Kosovo and Metohija).

The Republic Institute for the Protection of Cultural Monuments - Belgrade has made the Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery (February 2002), which defines the necessary legal and technical protective measures and specifies activities for presenting and popularizing this monastery complex.

At the proposal of the Ministry of Tourism, the Government of the Republic of Serbia adopted in 1999 the Strategy for the Development of Tourism in the Republic of Serbia - a general document on the importance of tourism to the economic and social development of Serbia, with estimates of future maintainable development of tourism, but without separate reviews for individual regions in the Republic. It is connected to the 1996 Area Plan of the Republic of Serbia, and states the following main objectives: to intensify total development through more complete implementation of existing natural and cultural capacities, a faster and more significant entry of Serbia as a tourist destination on the international market, and others.

**g. Sources and levels of finance**

According to the Law on Activities of General Interest in the Area of Culture and the Cultural Properties Law, financing for the realization of protection is provided from the budget of the Republic of Serbia.

The Serb Orthodox Church, as legal owner of Dečani Monastery, also provides finances for the protection and upkeep of this cultural property.

A third source of financing is represented by sponsorships and donations.

**h. Sources of expertise and training in conservation and management techniques**

In accordance with the organization of the cultural property protection service in the Republic of Serbia, Dečani Monastery is under the direct jurisdiction of the Republic Institute for the Protection of Cultural Monuments, because it is an immobile cultural property categorized as a cultural monument of outstanding importance for the Republic of Serbia.

Experts of the Republic Institute for the Protection of Cultural Monuments - Belgrade (graduate lawyers, art historians, architects, archaeologists, painters-
conservators, technologists) care for the protection of Dečani Monastery, with cooperation from highly educated experts of other fields, who are engaged as needed, depending on the specific conservation problems. New employees of the Republic Institute have to pass a specialist exam after a year of work in the employment of the cultural properties protection service, and they specialize for specific fields of protection through practical experience, on the basis of which they gain their expert titles. Experts of the Republic Institute also specialize by participating in international conferences, courses, and workshops, as well as by regular insight into contemporary foreign specialized literature.

As opposed to the tasks of legal and technical protection, in which a high level of expertise is displayed, management of cultural properties still represents an area in which there are still no experienced or trained employees. In order to overcome this lack of experts in the field of modern management technologies, an expert team consisting of different professions was formed to define the general guidelines for a future integrative approach to the protection of Dečani Monastery on the basis of the Plan and Programme for the Management, Research, Protection, and Presentation.

i. Visitor facilities and statistics

Due to the specific political position of the territory of Kosovo and Metohija, access to Dečani Monastery is extremely difficult at the moment. The monastery is surrounded by Italian units of KFOR and is currently accessible only under escort organized by the UNMIK police, mainly to representatives of the Serb Orthodox Church, monument protection service, while during 2002 a certain number of Italian visitors (experts, students, etc) was registered.

In the period up to 1997, during the summer and the season of school excursions (May - October), the monastery was visited by about 3-4 busses a week, i.e. about 150-200 visitors a week. No precise statistics were kept, but organized group visits were far more frequent than individual ones. This was certainly a result of the peripheral location of Dečani Monastery in the extreme South-West of Serbia, on the slopes of the Prokletije mountain range, near the border of FR Yugoslavia with Albania. Though it belongs to a tourist region of the I category (as a region with exceptional natural and monumental values), the geopolitical position of Dečani greatly influenced its isolation from the main traffic routes - road, railroad, and air. The local road connects the monastery to the village of Dečani, where it connects to the main road to Peć and Priština. (The 1996 Area Plan for the Republic of Serbia planned to restore this highway. The same document planned the construction of a new highway Niš-Priština-Peć-border of Montenegro, which would connect the southeast part of Serbia to the E-80 international route. The realization of these projects has not begun yet.) The single-track railroad which connects the central parts of Serbia with the southwest, ends in Peć, while the nearest airport is in Priština (app. 81 km away).
There are no continuously present expert guides in Dečani Monastery. A number of monks has a very good knowledge of foreign languages and completely satisfies the criteria for expert presentation of the cultural and historical values of the monument, to domestic as well as to foreign visitors. Several popular publications have appeared so far (P. Mijović, Dečani, Belgrade 1977; M. Šakota, High Dečani Monastery, Belgrade 1981) and they could be bought at the monastery. The publishing programme of the Republic Institute for the Protection of Cultural Monuments for 2003 also contains a new scientific-popular monograph about Dečani. Beside the books, visitors have at their disposal postcards with architectural and fresco motives of the Dečani church, as well as souvenirs which are mainly made by the monks themselves (small crosses, icons).

Up to 1992, the exceptionally rich treasury of Dečani Monastery was presented in the monastery refectory, which was temporarily turned into an exhibition area for this function (though it was not quite suitable). Since the Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery plans to return the refectory to its original function, a museum area is planned in the Prizren Dormitory, whose reconstruction project was made at the Republic Institute for the Protection of Cultural Monuments - Belgrade (and these works have already begun during 2002, with the archaeological and architectural research of the area west of the refectory).

The closest hotels which the visitors of Dečani Monastery had at their disposal were located in Peć, while there used to be a tourist complex (motel with restaurant and bungalows) in the direct vicinity south of the monastery - on the area of the »High Dečani« natural property, but it has been out of service since 1990.

A small parking lot is located to the Southwest of the tower, and, bearing in mind the number of visitors, it satisfied all the demands of tourism. Visitors could satisfy their other requirements (refreshment, lavatories) at the nearby motel, or in the monastery itself, whose brotherhood - in keeping with the character of Serb Orthodox monasticism - is traditionally hospitable.

**j. Property management plan and statement of objectives (copy to be annexed)**

The property is managed by the Republic Institute for the Protection of Cultural Monuments - Belgrade on the basis of the Plan and Programme for the Management, Research, Protection and Presentation of Dečani Monastery. The basic goals of managing this property are: to provide the maximum technical protection for the architecture, sculpture, and frescoes of the Dečani church, as the most important building in the monastery, with complete preservation of the monument authenticity; on the basis of already completed planning documents concerning the protection of the wider area around the monastery and the Dečanska Bistrica gorge, as well as the Prokletije National Park, to insist that the
authorized institutions carry out legal procedures which would legalize the mentioned plans, as well as providing expert help in their realization, which will provide complete protection for Dečani Monastery in its natural surrounding; to carry out archaeological research which will enrich existing knowledge of the monastery history and the original appearance of the monastery complex; to popularize the monument through publishing activities, participation in the work of the Tourist Organization of Serbia, and to regularly inform the public, through the media and press conferences, about the activities which the Republic Institute undertakes in every aspect of protecting the monastery.

The Republic Institute for the Protection of Cultural Monuments - Belgrade performs the administrative and specialized tasks of the Committee for the Preservation of Dečani Monastery.

Since 1999, activities connected to informing the international public about the cultural and historical values of Dečani Monastery, now already three years in complete isolation and guarded by the Italian units of KFOR, have become the priority task of not only the monument protection service, but of all authorized government institutions.

**k. Staffing levels (professional, technical, maintenance)**

The expert team of the Republic Institute for the Protection of Cultural Monuments - Belgrade which is responsible for Dečani Monastery consists of five experts with different specialties: art historian, architect, archaeologist, and two painters-conservators (specialists for the protection of frescoes and icons). Decisions made by the expert team are approved by the Managing Committee of the Republic Institute for the Protection of Cultural Monuments, the Expert Council of the Republic Institute for the Protection of Cultural Monuments - Belgrade, and the Ministry of Culture and Public Information of the Republic of Serbia, through its specialized committees.

For legal affairs, specific conservator problems, and production of documentation, specialists of the corresponding fields are engaged (for example: lawyers, statics engineers, technologists, architectural technicians, photographers). The Republic Institute has some of the mentioned specialties on its staff, while cooperation with the others is established through the institutions in which they are employed.

With regard to the fact that Dečani Monastery represents a cultural property which has continuously, for over 650 years, served its original function of an Orthodox monastic community, the brotherhood which lives there also participates in managing this property, primarily in guarding and upkeeping it, and, during the last few years, more and more in popularizing the monastery (www.decani.yunet.com).
5. Factors Affecting the Property

a. Development Pressures (e.g., encroachment, adaptation, agriculture, mining)

The geographic location of Dečani Monastery (at the exit of the Dečanska Bistrica river gorge, at the foot of the north-eastern slopes of the Prokletije mountain range, on the western rim of the Metohija basin) provides it with a high degree of protection from the pressures of settlement development and industrial activities. The largest settlements are mainly concentrated to the East of the monastery, in the Metohija basin, while the immediate vicinity, especially the territory north and west of the monastery - including the Prokletije mountain range and Dečanska Bistrica river gorge - is mainly uninhabited. But, too much woodcutting as well as livestock breeding - the main occupation of the local population - endanger, before all, the chestnut forest which forms the authentic natural ambience of the monastery.

During the 1980s, a swimming pool without any auxiliary facilities was built at about 150 m to the Northwest of the monastery. Completely neglected, the use of this pool was never professionally organized. Since the forming of a sports recreational center in the direct vicinity of a cultural property, which is an active monastic community as well, is completely improper and inappropriate, it is necessary either to remove this facility or to change its purpose (adapt it in order to form a monastery fish pond). The pool is now filled in with barren.

A problem which appeared after 1999 is the unsolved question of ownership of the lands which the monastery brotherhood uses to fulfill its basic needs (agriculture and bee keeping), and which mainly coincide with the borders of its immediate buffer zone. It is expected that the Coordination Center of the FR Yugoslavia and of the Republic of Serbia for Kosovo and Metohija and agencies of the international community will participate in solving the conflict of interest which has arisen between the monastery and the local administration.

b. Environmental Pressures (e.g., pollution, climate change)

Dečani Monastery is located in a mostly livestock-breeding mountainous macro-region, where there is no presence of industry or other economic facilities, so that in that sense it is not even potentially endangered by secondary consequences of industrial pressure, primarily air pollution.

Changes of climate conditions have not been registered. The climate of the western rim of the Metohija basin is determined by the temperature effects of the Adriatic Sea on the one side, and the considerable height of the mountain massive, which cools the warm and humid air currents, on the other. Negative atmospheric effects represent a constantly present danger to the facade sculptures,
as well as to the facades themselves. Conservation activities have taken place several times: during 1956-1964 and 1994-1997 (the second campaign was interrupted by the war events on the territory of Kosovo and Metohija). Facade repairs include their cleaning from dirt and microflora, hydrophobic protection, taking casts of sculptured elements, static repairs of the large individual sculptures on the western facade, etc.

c. Natural disasters and preparedness (earthquakes, floods, fires, etc.)

The monastery is located on seismically active grounds 7° M CS. The still sound state of static preservation of the church leads to the conclusion that earthquakes do not represent a potential danger for the architecture, but do represent a potential danger for the wall paintings.

The fire protection system of Dečani Monastery includes technical-preventive protection of buildings from possible outbreaks of fire (i.e. correctly installed and maintained electrical installations, controlled access to the monastery courtyard, adequate lightning-rod installations, and such) as well as placement of fire extinguishers and, where possible, a network of fire hydrants with the corresponding equipment.

Projects for the reconstruction, conservation and adaptation of individual buildings also include plans for their fire protection systems.

d. Visitor/tourism pressures

Due to the current political situation on the territory of Kosovo and Metohija, there were practically no tourist visits to Dečani Monastery during the last few years. During the preceding period, up to 1998, visitor pressure was never greater than what Dečani Monastery could absorb, both as a cultural property and as a religious community. One of the few potential risks caused by tourism - as in other Orthodox churches - is the burning of candles inside the church, which has damaging effects on wall paintings made in the fresco technique. However, even this risk was never especially remarkable, due to both the limited number of visitors and the large dimensions of the building.

e. Number of inhabitants within property, buffer zone

The nominated property itself - Dečani Monastery - is inhabited by the monastery brotherhood, whose number varies from 35 to 40 monks. It is impossible to state the exact number because the usual organization of monastic life implies the frequent presence of a certain number of novices, who become monks after a certain period of time, while some monks are sometimes transferred to other monasteries.
According to the Area Plan of the Republic of Serbia, the predicted population density of Dečani municipality is 150-199 inhabitants per sq. km, which can be taken only conditionally because the war events during 1999 certainly influenced a change of the situation recorded in 1996, when the mentioned Plan was made. The proposed buffer zone around Dečani Monastery does not include any residential buildings, so there are no permanent inhabitants inside the zone, except for members of the KFOR units which are now guarding the monastery. Up to 1998, there were no village settlements even in the wider area around the monastery (except for a scattered group of a few village households at about half a kilometer to the East of the monastery), nor any economic, industrial, communal, or special purpose facilities.

f. Other

Since the war events of 1999, Dečani Monastery has found itself in a specifically defined legal status, caused by the fact that the territory of Kosovo and Metohija is under a temporary international administration. UN Security Council Resolution 1244 guarantees a continued presence of »Yugoslav and Serb staff members« on locations of Serb cultural heritage, but the enforcement of protective and management measures is impeded by the still unsatisfactory level of general security, difficult communication, and inadequately defined methods of ensuring the application of obligatory measures defined by Cultural Properties Law, under present conditions. At the moment, Italian units of KFOR are guarding the safety of the monastery, so that the Republic Institute for the Protection of Cultural Monuments - Belgrade has started technical protection works, but activities connected to more permanent planning of protection, organization, and management of this cultural property, and its integration into the life of the region as a development potential, as well as integration into the country's tourist offer, are very difficult to achieve and extremely uncertain.
6. Monitoring

a. Key indicators for measuring state of conservation

The Dečani monastery church represents the main structure of the monastery complex. The state of conservation of the two-color marble facade with architectural sculpture and wall paintings - unique artistic solutions which sets the Dečani church apart from other medieval monuments - are the key indicators whose continuous monitoring defines the degree of conservation of this cultural property.

During a campaign which related to the protection of the facade and sculptures in 1994-1997 (which was interrupted by the war events on the territory of Kosovo and Metohija, but whose continuation is being planned), one third of the total facade surface was conserved, while the stone sculptures were partly cleaned, and statically repaired on the west facade, but without completing the consolidation and hydrophobization. Although a couple of work seasons would be enough to complete these activities, many years of damaging due to atmospheric effects and microflora, including the additional problem of earlier inadequate conservation interventions, require regular monitoring of the repaired parts of the facade as well as those where the appearance of stone degradation has been registered or is expected. Modern knowledge about the conservation of stone, as well as further systematic production of castings, would certainly advance works on protecting the facades and facade sculptures of the Dečani church.

The strategy conceived by the Programme of Conservation Interventions on the Dečani wall paintings implies an inspection of all the wall paintings, identification of the damage degree and character, and their regular monitoring, together with the production of photo and video documentation. Due to the high degree of preservation of the wall surfaces under frescoes, in proportion to the church dimensions, a few of the most endangered sections were selected for periodic recording (southern parekklesion of St. Nicholas, northeastern corner of the naos, painted surfaces around the window openings) in order to determine the type and character of the degradation process.

b. Administrative arrangements for monitoring property

The Republic Institute for the Protection of Cultural Monuments - Belgrade, as the institution authorized for categorized immobile cultural properties of exceptional value, is obliged to make regular visits in order to monitor the state of conservation of Dečani Monastery. During the period up to 1998, an inspection of the codition of Dečani was made once annually, and more often in the case of systematic conservationist work. Since, after a pause of several years, the experts of the Republic Institute have continued with their regular conservation activities in Dečani Monastery in 2002, it is assumed that future monitoring of the state of
this property will proceed at the established rate, with periodic recording of those elements which most clearly testify to possible changes.

The Plan and Programme of Management, Research, Conservation and Presentation of Dečani Monastery calls for permanent systematic supervision and observation, in order to forestall and prevent any possible destructive processes.

c. Results of previous reporting exercises.

Work on organizing and protecting the Dečani monastery complex began as far back as the beginning of the 20th century, but was intensified after World War II, immediately after Dečani was placed under state protection. Documentation about work that was performed is kept at the Republic Institute for the Protection of Cultural Monuments - Belgrade, while a certain number of reports have been printed in periodic publications.

The greatest number of reports concerns the work performed on the protection of the facades, while only a smaller number concerns interventions on frescoes or conservation of objects in the treasury, which is quite understandable, since work on the facades was by far the most frequent in the protection of Dečani.

Bibliography on conservation activities:

5. R. Petrović, O stanju očuvanosti skulpture u manastiru Dečani, Glasnik DKS 14 (Beograd 1990) 43-44.
7. Documentation

a. Photographs, slides and, where available, film/video

Drawings:

Drawing 1. Dečani Monastery, Ground plan of the church with the original floor
Drawing 2. Dečani Monastery, Longitudinal section of the church

Drawing 3. Dečani Monastery, Cross section of the church (through the dome)
Drawing 4. Dečani Monastery, North façade of the church

Drawing 5. Dečani Monastery, West portal of the church
Drawing 6. Dečani Monastery, West triforia of the church

Drawing 7. Dečani Monastery, Isometric view of the church
Photographs:

Figure 1. Dečani Monastery, Aerial northeast view of the monastery /photo by Miloš Knežević/

Figure 2. Dečani Monastery, Aerial west view of the monastery /photo by Miloš Knežević/
Figure 3. Dečani Monastery, Southeast view of the monastery /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Figure 4. Dečani Monastery, South view of the monastery /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 5. Dečani Monastery, Southeast view of the church /photo by Branislav Strugar/

Figure 6. Dečani Monastery, Refectory /photo by Branislav Strugar/
Figure 7. Dečani Monastery, Southwest view of the church /photo by Branislav Strugar/

Figure 8. Dečani Monastery, Northwest view of the church /photo by Branislav Strugar/
Figure 9. Dečani Monastery, Southeast view of the dome /photo by Branislav Strugar/

Figure 10. Dečani Monastery, West façade of the church /photo by Branislav Strugar/
Figure 11. Dečani Monastery, Lunette over the west portal /photo by Branislav Strugar/

Figure 12. Dečani Monastery, Altar triforia /photo by Branislav Strugar/
Figure 13. Dečani Monastery, Lunette over the south portal with the founder’s inscription
/photo by Branislav Strugar/

Figure 14. Dečani Monastery, Lunette of the biforia on the west façade of the church /photo by Branislav Strugar/
Figure 15. Dečani Monastery, Console on the north façade of the church /photo by Branislav Strugar/

Figure 16. Dečani Monastery, Inner portal between the narthex and the naos, detail /photo by Branislav Strugar/
Figure 17. Dečani Monastery, Area under the dome, view of the original marble floor /photo by Branislav Strugar/

Figure 18. Dečani Monastery, Main iconostasis from the 14th century /photo by Branislav Strugar/
Figure 19. Dečani Monastery, Stone throne from the 14th century /photo by Branislav Strugar/

Figure 20. Dečani Monastery, Interior of the naos, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 21. Dečani Monastery, Naos, King Stefan Dečanski with the founder’s model of the church /photo by Branislav Strugar/

Figure 22. Dečani Monastery, Altar, Liturgical scenes /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 23. Dečani Monastery, Altar, scenes from the Cycle of Christ’s Public Ministry /photo by Branislav Strugar/

Figure 24. Dečani Monastery, Drum of the cupola, Isaiah the Prophet /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 25. Dečani Monastery, Drum of the cupola, Eliah the Prophet, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/ 

Figure 26. Dečani Monastery, Naos, Holy Warriors St. Nestor and St. Demetrius /photo by Branislav Strugar/
Figure 27. Dečani Monastery, Naos, St. Nicholas /photo by Branislav Strugar/

Figure 28. Dečani Monastery, Naos, Cycle of the Great Feasts, Anastasis, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 29. Dečani Monastery, Naos, Cycle of the Great Feasts, Crucifixion, detail: representation of the Moon /photo by Branislav Strugar/

Figure 30. Dečani Monastery, Naos, Dormition of the Virgin /photo by Branislav Strugar/
Figure 31. Dečani Monastery, Naos, Cycle of Christ’s Miracles and Parables, Marriage Feast at Cana /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Figure 32. Dečani Monastery, Naos, Cycle of the Last Judgement, Christ Pantocrator Carrying the Sword (Mt. 10, 34) /photo by Branislav Strugar/
Figure 33. Dečani Monastery, Naos, Cycle of the Last Judgement, Adam and Eve, Cherubim and Wheels (Mt. 25,31), Lifegiving and Honorable Cross (Mt. 24, 30) /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Figure 34. Dečani Monastery, Naos, Cycle of the Acts of the Apostles, Apostle Philip Teaching the Minister of the Etiopian Queen (Mt. 10, 34) /photo by Branislav Strugar/
Figure 35. Dečani Monastery, Naos, Cycle of the Proverbs of Solomon, Proverb on Wisdom: Wisdom Sending Her Attendants Forth (9, 3-4) /photo by Branislav Strugar/

Figure 36. Dečani Monastery, Naos, Tree of Jesse, detail: Presentation of Christ /photo by Branislav Strugar/
Figure 37. Dečani Monastery, Parekklesion of St. Nicholas, cycle of the Akathistos of the Virgin, The seventeenth strophe (IX oikos) /photo by Branislav Strugar/

Figure 38. Dečani Monastery, Parekklesion of St. Nicholas, King Dušan, Queen Jelena and their son Uroš /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 39. Dečani Monastery, Parekklesion of St. Nicholas, Cycle of St. Nicholas, Generals thanking St. Nicholas for Saving Their Lives /photo by Branislav Strugar/

Figure 40. Dečani Monastery, Parekklesion of St. Demetrius, Genesis cycle, Creation of Eve, Lord Respecting Abel’s Offering and Rejecting Cain’s Offering /photo by Branislav Strugar/
Figure 41. Dečani Monastery, Parekklesion of St. Demetrius, Genesis cycle, Noah Planting the Vineyard /photo by Branislav Strugar/

Figure 42. Dečani Monastery, Parekklesion of St. Demetrius, Cycle of St. Demetrius, St. Demetrius Killing Bulgarian Tsar Kaloian /photo by Branislav Strugar/
Figure 43. Dečani Monastery, Interior of the narthex, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Figure 44. Dečani Monastery, Interior of the narthex, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 45. Dečani Monastery, Narthex, The Nemanjić Family Tree /photo by Branislav Strugar/

Figure 46. Dečani Monastery, Narthex, Menologion, illustration for November 27: Martyrdom of St. James the Persian /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 47. Dečani Monastery, Narthex, Menologion, illustration for November 2: Martyrdom of Sts. Acindynus, Pegasius, Aptonius, Anempodistus, Elpidephorus and others /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Figure 48. Dečani Monastery, Narthex, Cycle of St. George, Sentencing and Beheading of St. George /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Figure 49. Dečani Monastery, Narthex, First and Second Ecumenical Councils /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Figure 50. Dečani Monastery, Icon of King Stefan Dečanski with scenes from his life, by the painter Longin (16th century) /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
Slides:

1. Dečani Monastery, Southeast view of the monastery /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
2. Dečani Monastery, Southwest view of the church /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
3. Dečani Monastery, West façade of the church /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
4. Dečani Monastery, West triforia of the church /photo by Branislav Strugar/
5. Dečani Monastery, West portal of the church /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
6. Dečani Monastery, East apse of the church, detail /photo by Branislav Strugar/
7. Dečani Monastery, East triforia of the church, detail /photo by Branislav Strugar/
8. Dečani Monastery, Inner portal between the narthex and the naos, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
9. Dečani Monastery, Interior of the naos with the main iconostasis /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
10. Dečani Monastery, Naos, King Stefan Dečanski with the founder’s model of the church /photo by Branislav Strugar/
12. Dečani Monastery, Drum of the cupola, Eliah the Prophet, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
15. Dečani Monastery, Naos, Cycle of the Last Judgement, Deesis /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
16. Dečani Monastery, Naos, Cycle of the Passion, Christ Refuses to Drink Vinegar Mingled with Gall /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
17. Dečani Monastery, Parekklesion of St. Demetrius, Genesis cycle, Creation of Grass and the Herb Yielding Seed /photo by Branislav Strugar/
20. Dečani Monastery, Narthex, Cycle of St. George, St. George Destroying Idols and St. George Rescues the Princess /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Film:

_Dečani Monastery, Part 1 and Part 2_, two documentaries on architecture and mural painting (DivX 5.02, AVI format / files can be opened with Windows Media Player; if any difficulties occurred, there is also installation for Windows Media Player Classic as well as CODEC)

b. Copies of property management plans and extracts of other plans relevant to the property

Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery, with translation (Attachment 5)

c. Bibliography

Selected bibliography:

8. N. Ševčenko, _The Life of Saint Nicholas in Byzantine Art_, Torino 1983, cat. no. 34.
d. Address where inventory, records and archives are held.

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8. **Signature on behalf of the State Party**
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Belgrade  November 29, 2002

Place  date  Director of the Republic Institute for the Protection of Cultural Monuments - Belgrade
Attachments 1. Map of Yugoslavia with marked location of Dečani Monastery
Attachments 2. Dečani Monastery with buffer zone and protected natural property "High Dečani"
Attachments 3. - Site plan of the Dečani Monastery
Attachments 4. Law on Cultural Property

Official Gazette of the Republic of Serbia
Belgrade, 22 December 1994
No. 71

LAW ON CULTURAL PROPERTY

Chapter 1

GENERAL PROVISIONS

Article 1

This Law stipulates the system of protection and use of cultural property and sets down the conditions for execution of activities related to the protection of cultural property.

Article 2

Cultural property is defined as objects and creations of material and spiritual culture of general interest which enjoy special protection as stipulated herein. Cultural property, depending on their physical, artistic, cultural and historic characteristics, are: cultural monuments, cultural-historical areas, archeological sites and historical sites - immobile cultural property; artistic and historical works, archives, recorded material and old and rare books – mobile cultural property. Cultural property, depending on its significance, may be divided into categories: cultural property, cultural property of great significance and cultural property of exceptional significance.

Article 3

Cultural property is defined in accordance with the provisions set out herein. A cultural property may be a collection or a fund of mobile cultural property representing a whole. Protected surroundings of an immobile cultural property shall enjoy the same protection as the cultural property itself.

Article 4

Objects or creations deemed to have characteristics of special interest for culture, art and history shall enjoy protection in accordance with the provisions set out in this Law (hereinafter: objects enjoying prior protection).
Article 5

Cultural property of great significance is a cultural property that bears one of the following characteristics:
Special interest for the social, historical and cultural development of peoples in a national history and for the development of its natural environment;
Witnesses on crucial historical events and personalities and their actions in the national history;
Represents unique (rare) examples of creativity of its era or unique examples of the history of nature;
Bears great influence on development of a society, culture, technology and science;
Bears extraordinary artistic or aesthetic value.

Cultural property of exceptional significance is the cultural property which bears one of the following characteristics:
Significant for a certain area or era;
Witnesses on social or natural events, and conditions of socio-economic and cultural and historical development in certain eras;
Witnesses on significant events and prominent personalities from the natural history.

Article 6

Cultural property shall be entered into the Register of Cultural Property pursuant to their respective type.
The Registers of Cultural Property shall be public.

Article 7

Cultural property and property enjoying prior protection shall not be damaged, destroyed not shall its appearance, characteristics or use altered without approvals issued pursuant to this Law.

Article 8

Protection and use of cultural property shall be exercised by performing activities of protection of cultural property, administrative and legal acts and other measures provided for herein.
Protection of immobile cultural property and they protected environment and property enjoying prior protection shall be exercised also on the basis of regulations on planning and arrangement of space, construction of buildings and environmental protection.
Article 9
Funds to be used on protection and use of cultural property shall be earmarked in the budget pursuant to the Law.

Article 10
Protection and use of cultural property shall be executed by the specially established institutions (hereinafter: institutions for protection) pursuant to the provisions of this Law.

Article 11
Pursuant to the Law, the institutions for protection shall use the land, buildings, cultural property and other instruments used by the institutions for protection established by the Republic, autonomous province, city and municipality.

Article 12
Property enjoying prior protection and located on land or in water or excavated from land or water shall be considered state property.

Article 13
A state-owned cultural property may be given to another legal person for safekeeping and use. Immobile cultural property may be nationalized or the title to it limited only with the aim of its more comprehensive or more efficient protection in general interest and pursuant to the Law.

Article 14
State-owned cultural property may be sold only under the conditions provided for by the Law. Ownership of a state-owned cultural property cannot be acquired by positive prescription.

Article 15
If not otherwise provided herein, cultural property and property enjoying prior protection shall not be exported nor taken abroad.
Article 16

All applications, decisions, appeals and other legal acts related to the protection of cultural property shall be exempted of administrative and judicial tax imposed by republican regulations.

Article 17

Pursuant to this Law, archeological excavations and investigations shall be performed by institutions for protection.

Article 18

The provisions set out herein related to the rights and obligations of owners of cultural property shall be applicable to other persons in possession of cultural property on any other legal basis.

Chapter 2

TYPES OF CULTURAL PROPERTY AND PROPERTY ENJOYING PRIOR PROTECTION

Immobile cultural property

Cultural monument

Article 19

A cultural monument is an architectural structure of particular cultural or historical significance as are his structural entity, examples of vernacular building, other immobile structures, parts of structures or entities with characteristics related to the particular environment, works of monumental and decorative painting, sculpture, applied arts and technical culture as well as all mobile things in them of special cultural and historical significance.

Cultural-historical areas

Article 20

A cultural-historical areas is an urban or rural settlement or parts thereof or spaces with numerous items representing immobile cultural property of special cultural and historical significance.
Archeological site

Article 21

An archeological site is part of land or an area submerged containing the remains of structures and other immobile buildings, sepulchral and other findings as well as mobile objects from earlier historical epochs of special cultural and historical significance.

Historical site

Article 22

A historical site is an area related to an event of special importance for history, area with notable elements of natural or man made values as unique entity as well as monumental graves or graveyards and other structures with characteristics of monuments that were erected to preserve the memory of important events, personalities and places of national history (memorials) of special cultural and historical significance.

Property enjoying prior protection

Article 27

Pursuant to this Law, prior protection shall be awarded to:
Necropolis and sites with archeological, historical, ethnological or natural history contents; old city and settlement cores; structures, entities and parts of structures with historical and archeological values; monuments and monumental landmarks dedicated to important events and personalities; houses where prominent persons were born or worked in along with the pertaining belongings; buildings and places in nature related to important historical events;
Pieces of writing, computer, film or video recordings; motion pictures, texts and recordings of television programs, photographs and soundtracks or recordings and documents compiled in some other way; books and registries of such pieces of writing, recordings and documents; texts and recordings of radio programs as well as microfilms thereon, received or taken in the work of governmental bodies and agencies, bodies of territorial autonomy and local self-government, institutions, other organisations and religious communities while relevant to their current operation or while archive materials have not been selected therefrom pursuant to the provisions of this Law (hereinafter: registry materials);
Objects pertaining to visual and applied arts, archeological objects, ethnographic and natural sciences objects, coins, post stamps, decorations, unique, rare or historically relevant objects of technical culture, music instruments and other similar objects over 50 years old; objects, books, documents, letters, manuscripts and other written and reproduced, or filmed or magnetic recordings; motion pictures, photgraphs and phonographic material related to historical events as well as to the work of prominent personalities in all the fields of social life regardless of the time and venue of their creation.

The Government of the Republic of Serbia may proclaim other immobile and mobile objects as enjoying prior protection.

Article 28

The person who, outside of the organised exploration of excavations of land i.e. water, takes out an object enjoying prior protection shall immediately and within 24 hours at the latest, inform the competent institution for protection of cultural property and ministry of interior.

The person who finds objects set out in paragraph 1 hereof shall have the right to financial award if the funds from the budget were not used during the excavation.

The amount of award as mentioned in paragraph 2 hereof shall be established by the institution for protection where the object shall be placed for safekeeping.

Article 29

The institution for protection shall record all the property enjoying prior protection.

The institution for protection shall inform the owner of legal person using and managing the object as well as the municipality within 30 days from the date of registration of real estate enjoying prior protection.

Measures of protection as established herein shall be applied on the real estate registered as enjoying prior protection.

The institution for protection shall within two years establish whether the registered real estate bears the characteristics of a monument and propose proclamation of that real estate for cultural property within the same period of time. Should the registered real estate not be proclaimed for cultural property within three years from the date of its registration, it shall not be subject to measures of protection provided for herein.
Chapter 3

RIGHTS, OBLIGATIONS AND RESPONSIBILITIES OF OWNERS AND LEGAL PERSONS USING AND MANAGING CULTURAL PROPERTY AND PROPERTY ENJOYING PRIOR PROTECTION

1. Rights of owners

Article 30

An owner or legal person who uses and manages cultural property (hereinafter: owner) shall have the right to:
Use the cultural property in accordance with the provisions of this Law and with the measures established on the basis thereof;
Rightful compensation of damages incurred in case of ban or limitation on use of the cultural property and
Compensation of damages incurred due to giving the public access to the cultural property.
The amount of the damages mentioned in paragraph 1 item 3 hereof shall be subject to agreement pursuant to the provisions of property law. In case of dispute the amount of the damages shall be established by a competent court in extra-judicial proceedings.

The owner shall have the right to compensation of damages incurred during the period of execution of technical protection of cultural property.

Liabilities and responsibilities of the owner

Article 31

The owner shall:
Preserve and maintain cultural property and execute the established measures of protection;
Inform without delay the institution for protection of all legal and physical changes to or in relation to the cultural property;
Allow scientific and expert investigation, technical and other recordings as well as execution of measures of technical protection of cultural property pursuant to the provisions of this Law and
Allow access of cultural property to members of the public.

The owner shall bear the costs of execution of obligations set out in paragraph 1, item 1 hereof up to the amount of income generated from the cultural property.
Article 32

The owner shall not:
Use cultural property in a way contrary to its nature, use and significance or in a way that may lead to damaging the cultural property;
Dig, demolish, alter, reconstruct, rephrase or execute any other activities which may disrupt the characteristics of a cultural property without the established conditions and prior approvals of the competent agencies and
Fragment assortments, collections and funds of cultural property without the established conditions and prior approvals of the competent institution for protection.

Article 33

When the owner does not execute measures of protection or does not execute them with care of a good host or when the owner temporarily or permanently abandons cultural property which results in potential danger from it being damaged or destroyed, the ministry in charge of culture may order the cultural property be given to a natural or legal person as trustee for execution of measures of protection of cultural property, with his consent.
The rights and responsibilities of the trustee are set down in paragraph 1 hereof.
At his request the trustee shall have the right to compensation for his work and costs of execution of the established measures of protection of the cultural property.

Article 34

In case of sale of private cultural property the maintenance, repair and technical protection of which had been paid from the budget, the owner shall compensate the value reached as a result of investments made into that cultural property.
Until the execution of act mentioned in paragraph 1 hereof the cultural property shall be mortgaged.

Chapter 4

ESTABLISMENT OF CULTURAL PROPERTY

Establishment of immobile cultural property

Article 47

If not otherwise provided by this Law, the Government of the Republic of Serbia shall establish immobile cultural property.
The decision on establishment of a cultural property shall contain: title and description of a cultural property, boundaries of protected zone, measures related to guarding,
maintaining and use of cultural property and its protected zone (data from the cadastre and land registries).
A list of mobile property of special cultural and historical importance located within the immobile cultural property shall be an integral part of the document mentioned in paragraph 2 hereof.
The document described in paragraph 2 hereof shall be published in the “Official Gazette of the Republic of Serbia”.

Article 48

In the process of establishment of cultural property the Republic Institute for Protection of Cultural Monuments shall explain the reasons indicating that the characteristics of a particular real estate are of special cultural and historical importance and submit the opinion of the owner of real estate i.e. the proof that public invitation to expressions of opinion had been issued and that 30 days had expired therefrom, as well as the opinion of the interested bodies and institutions.
In the process of establishment of cultural property the Republic Institute for Protection of Cultural Monuments shall submit: title, description of a cultural property, boundaries of protected zone (data from the cadastre and land registries), measures of guarding, maintenance and use of that cultural property and its surroundings.
Should the real estate proposed to be established as cultural property be located outside the inhabited areas, the Republic Institute for Protection of Cultural Monuments shall submit the opinion of the institution in charge of environmental protection on specific measures of protection and boundaries of protected zone pursuant to the regulations on environmental protection.

Definition of the measures of protection

Article 54

Measures of protection set out in the decision on establishment of a cultural property shall encompass:
Detailed conditions of guarding, maintenance and use of a cultural property;
Technical and protective measures aimed at keeping a cultural property free from damage, destruction or theft;
Methods of ensuring public use and accessibility of a cultural property;
Limitations and bans in respect of use of a cultural property and its use pursuant to the Law;
Limitations and bans of execution of certain building works, alteration of the shape of terrain and use of land within the protected zone of a cultural property as well as alteration of the use of certain cultural properties, and
Removal of a construction or another structure whose existence imperils the protection or use of a cultural property.
The measures of protection shall be defined for the protected zone of an immobile cultural property.

Article 55

Removal of a building structure or another structure whose existence imperils the protection or use of a cultural property shall be performed in accordance with the law on expropriation.

Establishment of cultural property of great and enormous significance

Article 56

The assembly of the Republic of Serbia shall establish cultural property of exceptional importance.
The Government of the Republic of Serbia shall establish cultural property of great significance.
Mobile cultural property of great significance shall be established by the National Museum in Belgrade, Archives of Serbia, national Library of Serbia and Yugoslav Film Archives.

Article 57

The institutions for protection shall forward their proposals for establishment of cultural property to the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, National Library of Serbia and Yugoslav Film Archives.
The proposal mentioned in paragraph 1 hereof shall be accompanied by the opinion of the owner as well as the interested bodies and institutions.
Thus compiled proposals for establishment of cultural property of exceptional significance shall be forwarded by the institution for protection mentioned in paragraph 1 hereof to the ministry in charge of culture which will then submit it to the Government of the Republic of Serbia.
The institution shall forward its proposals for establishment of the cultural property of great significance to the Republic Institute for Protection of Cultural Monuments. The Republic Institute for Protection of Cultural Monuments shall submit the compiled proposals for establishment of immobile cultural property of great significance to the ministry in charge of culture which will then submit it to the Government of the Republic of Serbia.
Alternatively from the opinion of the owner, a proof that public invitation to expressions of opinion had been issued and that 30 days had expired therefrom may be submitted.
Article 58

The decision on establishment of the cultural property of exceptional significance i.e. the decision on establishment of the cultural property of great significance shall be published in the “Official Gazette of the Republic of Serbia”.

Chapter 5

ENTRY INTO THE REGISTER OF CULTURAL PROPERTY

Article 59

The cultural property shall be entered into the register of cultural property on the basis of a decision on establishment of cultural property. The decision by virtue of which the cultural property had been entered into the register and the related documents shall be kept on files.

Article 60

If not otherwise provided for by this Law, the register of cultural property shall be kept by the institutions for protection according to the type of cultural property. Cultural property entered into the records of cultural property shall be marked as being under special protection. The minister of culture shall define the appearance, content and the method of placing marks mentioned in paragraph 2 hereof on cultural property depending on their type.

Article 61

A central register shall be kept for each type of cultural property. The central register of cultural property shall be kept by: the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, National Library of Serbia and Yugoslav Film Archives. The institutions for protection shall present the data on cultural property entered into the registers kept to the institutions for protection keeping central registers of cultural property within 30 days from the date of entry of a cultural property into the register.

Article 62

The minister of culture shall specify data on cultural property to be entered into the register, the methodology of keeping registers of cultural property and central registers of cultural property, documents on cultural property to be provided and kept in the register as well as the method of entering the cultural property into the records.
The minister of culture shall stipulate the method of keeping records of cultural property enjoying prior protection, as per their type.

Article 63

Cultural property destroyed or missing or which has lost characteristics of special cultural and historical importance or has been permanently taken out or exported abroad shall be removed from the register of cultural property. The decision on removal of a cultural property from the register shall be executed in the same way and in the same procedure as the decision on the establishment thereof.

Article 64

The public book on records of real estate and rights thereon shall contain the entry i.e. removal of the characteristics of a cultural property on the basis of data from the register of cultural property submitted by the institution for protection which made the entry into the register of cultural property and their protected zone.

Chapter 6

PROTECTION OF CULTURAL PROPERTY AND ACTIVITIES OF THE INSTITUTION FOR PROTECTION

Protection of cultural property

Article 65

Protection of cultural property is:
Investigation and registration of property enjoying prior protection;
Proposing and establishment of cultural property;
Keeping registers and documents on cultural property;
Rendering expert assistance in guarding and maintaining cultural property to owners and users thereof;
Ensuring the use of cultural property pursuant to the provisions of this Law;
Proposing and monitoring the execution of measures of protection of cultural property;
Collection, compilation, keeping, maintaining and use of mobile cultural property;
Execution of measures of technical and physical protection of cultural property;
Issuance of publications on cultural property and results achieved in the protection thereof;
Exhibiting cultural property, organising lectures and other appropriate educational events and
Other activities within the sphere of protection of cultural property established by virtue of this Law.
Article 66

The activities related to the protection of cultural property may be conducted by persons with adequate educational degree who have passed expert examination. The activities set out in Article 54, paras 1 to 7 and 9 and 10 hereof may be performed by persons with a university degree and activities mentioned in paras 8 to 11 hereof the persons with a minimum high school diploma.

Article 67

The expert qualifications of an employee shall be established through expert examination. The curricula of expert examinations per specific fields and the method of examinations shall be stipulated by the minister of culture.

Article 68

Depending on the type of jobs they perform, the trainees shall take the expert examination at the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, and Yugoslav Film Archives. The trainees working on conservation of old and rare books shall take their expert examination at the National Library of Serbia. The costs of the first taking of the expert examination shall be borne by the institution employing the trainee.

Article 69

The employee who has passed the expert examination while working at the institution for protection and has acquired a higher educational degree, may perform duties of protection of cultural property adequate to that educational level if he passes the part of the examination for that educational level.

The employee who has passed the expert examination for performing other jobs and activities may be employed at the institution for protection and perform measures of protection of cultural property for 12 months at the latest from the date of such employment provided he passes in the meantime the part of the expert examination for the adequate degree i.e. type of education.

Founding and operation of institutions for protection

Article 70

The institutions for protection are: the institute for protection of cultural monuments, archives and the film archives.
The library that takes care of old and rare books is an institution for protection appointed as such pursuant to this Law.
The activities aimed at protection of cultural property as set out in Article 65 paras. 5, 7 9 and 10 hereof may be executed by other legal entities fulfilling the conditions set out in the provisions hereof.

Article 71

The institution for protection may be founded and perform activities if all the special conditions related to premises, technical equipment and human resources have been fulfilled.
The minister of culture shall stipulate detailed conditions mentioned in paragraph 1 hereof.
The ministry in charge of culture shall establish compliance with the conditions for beginning of operations and performance of activities of the institutions for protection founded by virtue of this Law.

Article 72

The institutions for protection shall have the right of active legitimacy in respect to executing measures of protection and use of cultural property and instigation of criminal and penal proceedings.

Article 73

The title, name and image of a cultural property may be used for commercial purposes only upon approval of the institution for protection mandated with the protection of that cultural property.
Ministry in charge of culture shall issue and approval mentioned in paragraph 1 hereof for the cultural property of exceptional significance.

The institutions for protection as per types of cultural property

Article 74

The institute for protection of cultural monuments shall execute activities related to the protection of cultural monuments, spatial cultural and historic entities, archeological and historical sites.
The museum shall execute activities related to the protection of cultural and historical works.
The National Archive shall execute activities related to the protection of archives and related materials.
The Film Archives shall execute activities related to the protection of filmed materials.
The institution for environmental protection shall execute activities related to the protection of historical sites and environment in protected zones of immobile cultural property. Protection of old and rare books shall be performed by libraries storing old and rare books and adequately educated employees trained for execution of activities related to the protection of cultural property.

Article 75

Further to the activities described in Article 65 hereof, the Institute for Protection of Cultural Monuments shall also:

- Research immobile cultural property and compile studies, reports and projects with documents aimed at the most effective protection and use of the particular immobile cultural property;
- Participate in preparation of spatial and urban designs through submission of available data and conditions for protection of immobile cultural property; participate in reviewing drafts of spatial and urban designs;
- Publish materials on works undertaken on immobile cultural property;
- Devise projects for execution of works on immobile cultural property and execute the said works in accordance with the law;
- Gain insight into the execution of the measures of protection and use of immobile cultural property and
- Perform other activities stipulated herein.

Article 78

Further to the activities described in Article 65 hereof, the Film Archives shall also:

- Collect, organise and safeguard filmed materials and
- Ensure use of filmed materials for cultural purposes through public viewing in its premises and in some other way.

Article 79

The central institutions for protection of cultural property are: the Republic Institute for Protection of Cultural Monuments, the National Archives of Serbia, the National Museum in Belgrade, the National Library of Serbia and the Yugoslav Film Archives. The central institutions for protection of cultural property shall:

- Gain insight into the status of cultural property and undertake measures aimed at their protection and use;
- Offer expertise and promote the work on protection of cultural property, especially in view of the contemporary methods of expert work;
- Take care about expert training of employees working on protection of cultural property;
- Keep central registers of cultural property per type as well as documents thereon;
- Form and keep an electronic database of cultural property per type.
Article 80

Further to the activities described in Articles 75 and 79 hereof, the Republic Institute for Protection of Cultural Monuments shall also:
Take care about the protection of immobile cultural property;
Take care about the consistent application of criteria related to proposals for establishment of items as cultural property and establishment of immobile cultural property of great and exceptional significance;
Keep records and documents on real estate of special significance for history and culture of the Republic which are located in the country and abroad and ensure their preservation;
Ensure consistent application of international conventions and other international documents on the territory of the Republic.

At the request of the interested institutions and citizens the Republic Institute for Protection of Cultural Monuments shall decide whether certain objects, except publications, enjoying prior protection i.e. that are supposed to have such characteristics, may be exported temporarily or permanently.

Article 85

The minister of culture shall appoint the institutions for protection of cultural monuments, archives, museums and libraries and define territories within which they shall execute the activities related to protection of immobile and mobile cultural property as well as the mandate of museums per type of art and historical works.

Chapter 7

MEASURES OF PROTECTION AND WORKS ON CULTURAL PROPERTY

1. Measures of technical protection on immobile cultural property

Article 99

Pursuant to this Law, the measures of technical protection shall be works on conservation, restoration, reconstruction, revitalisation and presentation of cultural property.
The measures of technical protection and other works that may result in alterations of the shape and appearance of the immobile cultural property or damage to its characteristics, shall be undertaken if:
The conditions are defined for undertaking measures of technical protection and other works;
Approval is given on a project and documentation for execution of these works, pursuant to this Law;
Necessary conditions and approvals are issued on the basis of regulations related to planning, arrangement of space and construction.

The provision set out in para 2 hereof shall be applicable in case of undertaking the measure of technical protection and other works in the protected zone of immobile cultural property i.e. on the property enjoying prior protection.

Article 100

Pursuant to the Articles 42, paras 2 and 3 and 54 hereof, the conditions for undertaking measures of technical protection and other works on immobile cultural property and cultural property of great significance shall be stipulated by the competent institute for protection of cultural monuments, and the Republic Institute for Protection of Cultural Monuments for the cultural property of exceptional significance. The competent institute shall inform the Republic Institute for Protection of Cultural Monuments about the conditions set out in para 1 hereof within seven days. When the projects and documentation are elaborated by the competent institute for protection of cultural monuments the conditions for undertaking measures of technical protection shall be defined by the Republic Institute for Protection of Cultural Monuments. When the projects and documentation are elaborated by the Republic Institute for Protection of Cultural Monuments the conditions for undertaking measures of technical protection shall be defined by the ministry in charge of culture.

Article 101

The approval of designs and documentation for execution of works on immobile cultural property and cultural property of great significance shall be issued by the competent institute for protection of cultural property and the Republic Institute for Protection of Cultural Monuments for the cultural property of exceptional significance. The competent institute shall inform the Republic Institute for Protection of Cultural Monuments about the issuance of approval set out in para 1 hereof within seven days. When the designs and documentation are elaborated by the competent institute for protection of cultural monuments the approval shall be issued by the Republic Institute for Protection of Cultural Monuments. When the designs and documentation are elaborated by the Republic Institute for Protection of Cultural Monuments the approval shall be issued by the ministry in charge of culture. The designs and documents for execution of works shall be supplemented by the approvals provided for by the Law.

Article 102

The works on immobile cultural property provided by the design and documents approved shall be executed by institutions for protection and other institutions and
agencies, other legal entities and enterpreneurs who employ experts and have equipment provided for by this Law.

Article 103

The competent institute for protection of cultural monument, the Republican Institute for Protection of Cultural Monument for the cultural property of exceptional significance shall temporarily suspend the works and set a deadline for fulfillment of the works on the immobile cultural property which are conducted contrary to the design and documentation approved. Should the employer fail to suspend the works the competent institute shall submit a request for demolition i.e. reverting of the property into the original state at the expense of the employer.

Article 104

The decisions stipulating conditions for undertaking measures of technical protection and other works, approvals of designs and documentation relevant to works on immobile cultural property, decisions on suspension of works and demolition, i.e. reverting of property into the original state shall be issued immediately pursuant to the provisions of the Law on Administrative Procedures. An appeal on the decision mentioned in para 1 hereof passed by the competent institute for protection of cultural monuments shall be filed to the Republic Institute for Protection of Cultural Monuments. An appeal on the decision mentioned in para 1 hereof passed by the Republic Institute for Protection of Cultural Monuments shall be filed to the ministry in charge of culture. An appeal on the decision mentioned in para 2 hereof does not prejudice execution.

Article 105

The employer shall notify the competent institute that issued an approval on the design and documentation of the completion of the works on immobile cultural property within 15 days from the date of such completion. The competent institute shall inspect and verify the works and certify that the works have been completed in compliance with the project and documentation within five days from the date of receipt of such notification. Should the competent institute find that the works were not executed in compliance with the design and documentation they shall instruct the employer to make adjustments thereof within the deadline set out. Should the employer fail to comply with the instruction the competent institute mentioned in para 1 shall submit a request to the agency in charge of demolition to proceed i.e. revert the property into the original state. The costs thereof shall be borne by the employer.
Article 106

The employer shall keep records on measures of technical protection and other works executed pursuant to the specific regulations. Upon completion of the works the employer shall hand one copy of the mentioned records to the competent institute for protection of cultural monuments and to the Republic Institute for Protection of Cultural Monuments for property of exceptional significance.

Article 107

The conditions of protection, maintenance and use of cultural property as well as the property enjoying prior protection and the defined measures of protection shall be included into the physical and urban plans.

The competent institution for protection shall submit the conditions and measures mentioned in para 1 hereof to the agency in charge of preparing physical and urban plans within 30 days from the date of submission of such request.

The agency in charge of preparing physical and urban plans shall compensate the competent institution for protection for costs incurred for submission of conditions and measured mentioned in para 1 hereof.

The competent institute and the Republic Institute for Protection of Cultural Monuments shall state their opinion on drafts of physical and urban plans that shall be presented at the time of their review and endorsement.

Should the physical and urban plans not contain conditions and measures mentioned in para 1 hereof the agency in charge of protection shall inform thereof the ministry in charge of culture.

The Government of the Republic of Serbia may, at a proposal of the ministry in charge of culture, suspend the execution of physical and urban plans that do not provide for sufficient protection and use of cultural property as well as property enjoying prior protection.

Article 108

In exceptional cases, if justified reasons exist, the cultural property may be relocated. Permission for activities mentioned in para 1 in respect of cultural property shall be issued by a Republican Institute for Protection of Cultural Monuments. Permission for activities mentioned in para 1 in respect of cultural property of great and exceptional significance shall be issued by the ministry in charge of culture.

Article 109

If in the course of the execution of construction and other works the contractor discovers an archeological site or archeological objects he shall immediately suspend the works and inform the competent institution for protection of cultural monuments and undertake measures to prevent destruction and damage of the find and to preserve them on location and position they were discovered in.
If an imminent danger from damage to the archeological site or objects exists, the competent institute for protection of cultural monuments shall suspend the works temporarily until establishment of whether the real estate of the subject represents cultural property or not pursuant to this Law.
If the competent institute for protection of cultural monuments does not suspend the works, the works shall be suspended by the Republican Institute for Protection of Cultural Monuments.

Article 110

The employer shall ensure funds for research, protection, maintenance, publication and presentation of property enjoying prior protection discovered during the construction of the structure – until the hand over of the property to the authorised institute for protection for safekeeping.

Research of archeological sites

Article 112

Excavation and research of archeological site shall be performed by a scientific institution or the institute for protection, pursuant to this Law.
The ministry in charge of culture shall approve archeological excavation and research of archeological site.
The approval may be issued to the scientific institution or the institute for protection provided it has elaborated a research project, adequate human resources, equipment and the funds for research and protection of the site and archeological finds.

Article 113

The approval for excavation and research shall define the territory where works are to be executed, the type and scope of the works, timing of the works and the responsibilities of the contractor in respect to measures of protection of site and finds.
The institution performing archeological excavation and research shall be responsible for undertaking measures of protection and securing the archeological site and finds.

Article 114

If archeological excavations and research are not performed in accordance with the approval, the ministry in charge of culture shall order a temporary suspension of works and stipulate a deadline for fulfillment of conditions to continue the works, or issue a ban on execution of works if the conditions for continuation of works are not fulfilled within the stipulated deadline.
Article 115

The institution performing archeological excavations and research shall keep a log and other documents about the works. The minister of culture shall define the forms, content and way of keeping documents mentioned in para 1 hereof that are kept on archeological excavations and research.

Article 116

The institution performing archeological excavations and research shall submit a report on the excavations or research completed within three months from the completion of the works. The report on archeological excavations and research shall contain basic data on the works and notably the plan of the site with the necessary technical documents and photographs, inventory of the excavated objects, time when the works were completed, a list of experts engaged on the works, funds spent and technical measures undertaken to protect the site and the finds.

Article 117

The institution performing archeological excavations and research may, for the purposes of scientific processing, keep the mobile archeological finds for a maximum of one year if not otherwise agreed with the institution which received those finds for safekeeping. Upon completion of archeological excavations or research the institution that performed the works shall submit to the ministry in charge of culture the documents in the form of stipulated forms within one year. The ministry in charge of culture shall submit the received documents as mentioned in para 2 hereof to the competent institute for protection of cultural monuments within 30 days from the date of receipt. The documents mentioned in para 2 shall be kept permanently.

Chapter 10

MONITORING OF LAW IMPLEMENTATION

Article 126

The ministry in charge of culture shall monitor the implementation of the Law.

Article 127

The ministry in charge of culture shall be authorised to:
Control cultural property and works being executed thereon or on in the protected zone;
Verify compliance with regulations pertaining to preservation, maintenance and use of cultural property and execution of works thereon;
Suspend the works undertaken without defined conditions and approvals on project and documentation; suspend the measures of technical protection and other works which are not executed in compliance with the designs or document approved;
Order provisional measures in case of the threat of destruction, damage or export of the cultural property;
Inform the competent institutions for protection and agencies of the perceived irregularities in protection and use of cultural property and seek their intervention;
Undertake other measures and activities for which it is authorised by special provisions.

Article 128

If the authorised person establishes during monitoring that the regulation was not properly applied or not applied at all he shall pass a decision ordering removal of the established irregularities and set a deadline.

Article 129

The ministry of culture shall temporarily ban the institution of culture to execute activities on protection of cultural property due to the irregularities established and not removed within the set deadline until the time such irregularities are removed.

Chapter 11

PENAL PROVISIONS

Article 130

A fine of YD 1000 to 10,000 shall be imposed on an institution, company, organisation or other physical person:

For contributing to damage or destruction of a cultural property (Article 7 hereof) through inadequate protection or inadequate organisation of works;
For damages or destruction of property enjoying prior protection (Article 7 hereof);
For failure to inform the owner and the municipality on completed registration of real estate enjoying prior protection (Article 29 hereof);
For failure to take care and maintain cultural property and execute the stipulated measures of protection (Article 31, para 1, item 1 hereof);
For failure to inform immediately the institute for protection on all legal and physical changes arising in relation to cultural property (Article 31, para 1, item 2 hereof);
For failure to approve scientific and expert research, technical and other recordings, as well as execution of technical measures of protection on cultural property pursuant to the provisions of this Law (Article 31, para 1, item 3 hereof);
For failure to allow public access to cultural property (Article 31, para 1, item 4 hereof);
For acting contrary to Article 32 hereof;
For failure to allow exhibition on occasional, significant events and exhibitions organised on the basis of agreements on international cooperation (Article 35, para 1 hereof);
For failure to return the lent cultural property within six months from the date of taking it over for purposes of exhibiting (Article 35, para 2 hereof);
For failure to register cultural property enjoying prior protection to the competent institution for protection or failure to forward data requested (Article 36, item 1 hereof);
For failure to allow the institution for protection to inspect the property or take necessary information for compiling documentation thereon (Article 36, item 3 hereof);
For failure to inform itself of the conditions for undertaking measures of technical protection and failure to request approval of the competent institution (Article 36, item 4 hereof);
For failure to submit a defined number of copies of each publication published (Article 42, para 1 hereof);
For failure to keep publications pursuant to Article 42, para 6 hereof;
For failure to submit a report on all the matter printed in the course of the month to the National Library of Serbia on the last day of the month (Article 44 hereof);
For failure to hand over one unused copy of each produced movie with pertaining documentation and the best copy of each imported movie for public viewing (Article 46, paras. 1, 2 and 3 hereof);
For executing works in the protected zone of an immobile cultural property without permission (Article 54, para 1, item 5 hereof);
For failure to submit data about cultural property within 30 days from the date of entry thereof into the Register of Cultural Property (Article 61, para 3 hereof);
For taking out or exporting property enjoying prior protection without the approval of the competent institution (Article 80, para 2 and Article 83, para 3 hereof);
For failure to provide permanent protection of mobile cultural property by the trained guards in the premises it is kept and exhibited or temporarily exhibited as well as if it fails to protect mobile cultural property from fire or chemical, physical and biological damage and unauthorised disposal (Article 87, paras 1 and 2 hereof);
For exhibiting mobile cultural property without prior classification, expert processing and entry into the Register of Cultural Property (Article 88 hereof);
For exhibiting cultural property that may not be exhibited outside the institute for protection (Article 89 hereof);
For acting contrary to the provisions of Article 92 hereof;
For undertaking measures of technical protection or executing other works on immobile cultural property contrary to the regulations set down in Articles 99 and 102 hereof;
For failure to inform the Republic Institute for Protection of Cultural Monuments about the conditions for undertaking measures of technical protection and other works on immobile cultural property and cultural property of great significance within seven days (Article 100, para 2 hereof);
For failure to inform the Republic Institute for Protection of Cultural Monuments about the approval issued on designs and documentation for execution of works on immobile cultural property and cultural property of great significance (Article 101, paras 1 and 2 hereof);
For failure to suspend permanently or temporarily execution of the works following the decision on ban on execution of works (Article 105, para 1 hereof);
For failure to inform the competent institution about the completion of the works within 15 days from the date of completion of thereof (Article 105, para 1 hereof);
For failure to keep documents on the measures of technical protection undertaken and other works on cultural property (Article 106 hereof);
For failure to suspend the execution of construction and other works and inform the competent institute for protection of cultural monuments on archeological site or archeological findings and for failure to protect the findings from damage or destruction and preserve on location and in position of discovery (Article 109, para 1 hereof);
For failure of the employer to secure funds for research, protection, keeping and exhibiting of property enjoying prior protection discovered in the course of the works on the investment project until its handing over to the competent institute of protection for safekeeping (Article 110 hereof);
For executing measures of technical protection contrary to the defined conditions and methods (Article 111 hereof).

A prison sentence of 60 days or the fine amounting from YD 100 to 1000 shall be imposed on the owner of cultural property, the person in charge of the competent institution or other physical entity for the violation mentioned in para 1 hereof.

Article 131

A fine amounting from YD 900 to 9000 shall be imposed on the institution, company or other physical person for a violation related to the archives:
For failure to keep basic records, to mark or date the archives (Article 37, para 1, item 1 hereof);
For failure to keep orderly archives in safe condition (Article 37, para 1, item 2 hereof);
For failure to classify and archive the materials (Article 37, para 1, item 3 hereof);
For failure to select archive materials and dispose of worthless documentation within the prescribed time frame (Article 37, para 1, item 4 hereof);
For destroying worthless documentation without prior written approval of the competent archives (Article 37, para hereof);
For failure to establish the method of recording, maintaining, classifying archives; for failure to compile lists of categories with time frames of keeping and for failure to establish the method of protection and use of data and documents resulting from automatic data processing (Article 38 hereof).

A fine amounting from YD 900 to 9000 shall be imposed on the person in charge of the institution or other physical entity for violation of provisions set out in para 1.

Article 132

A fine amounting from YD 800 to 8000 shall be imposed on an institution:
For failure to execute measures of protection and secure an archeological site or archeological findings (Article 113, pra 2 hereof);
For failure to keep a log of the works and other documents thereon (Article 115, para 1 hereof);
For failure to submit the report pursuant to Article 116, para 1 hereof;
For retaining mobile archeological findings excavated during the works for a period exceeding one year (Article 117, para 1 hereof);
For failure to hand over a copy of the documents to the agency issuing approval for archeological excavation within one year (Article 117, para 2 hereof).

A fine amounting from YD 800 to 8000 for a violation of para 1 shall be imposed on an expert performing archeological excavation and the person in charge of the institution performing archeological excavation.

Article 133

A fine amounting from YD 700 to 7000 shall be imposed on an institution or a company for unauthorised use the name, title and image of the cultural property for commercial purposes (Article 73 hereof).
A fine amounting from YD 700 to 7000 shall be imposed for violation of para 1 hereof on the person in charge of an institution or company.

Article 134

A prison sentence of 30 days or a fine amounting from YD 100 to 1000 shall be imposed on a person who, outside of the organised research, excavates or takes out of the earth the property enjoying prior protection if he fails to inform the institution for protection or the department of interior thereof within 24 hours (Article 28, para 1 hereof).

Chapter 12

TRANSITIONAL AND FINAL PROVISIONS

Article 135

Cultural property protected pursuant to the regulations effective until the date of entry into force of this Law shall remain protected by virtue of this Law.

The institutions for protection shall propose amendments to the decision on establishment of immobile cultural property delineating borders of the protected zone and the measures of protection of cultural property within three years from the date of entry into force of this law.

The registered real estate enjoying prior protection which, at the date of entry into force of this Law, have not been established as monuments shall be registered as such within three years from coming into effect of this Law. Within the same period they shall propose establishment of these real estate as cultural property.
Article 136

The institutions for protection shall change their structure and reconcile their decisions with the provisions of this Law within six months from the date of its entry into force.

Article 137

The bodies, agencies and institutions mentioned in Article 38 hereof shall compile a list of categories of archives and the timeframe for their keeping within one year from the date of entry into force of this Law.

Article 138

The employees working in the institutions for protection who passed the expert examination pursuant to the then effective regulations until the date of entry into force of this Law, shall be allowed to continue their work on protection and use of cultural property.

Article 139

An employee working in the institutions for protection who failed to pass the expert examination until the date of entry into force of this Law, shall be allowed to continue their work on protection of cultural property for a period not exceeding one year from the date of entry into force of the regulations on the curricula for taking the expert examination pursuant to this Law.

The institute for protection may, at the request of the employee, extend the time frame for taking the expert examination for justified reasons (illness, military service, etc) for a period not exceeding one year from the date of cessation of reasons for such an extension.

Article 140

The employee who works on protection of cultural property for a period exceeding 10 years and has acquired postgraduate degree in protection of cultural property or doctor of science degree or the employee who has worked for a period exceeding 20 years without having passed the expert examination until the date of entry into force of this Law may continue to perform his duties.

Article 141

Museums who have been keeping central registers for particular types of art and historic works shall submit the data to the Central Register of the National Museum in Belgrade within one year from the date of entry into force of this Law.
Attachments 5. Management Plan

REPUBLIC INSTITUTE FOR PROTECTION OF CULTURAL MONUMENTS  
– BELGRADE

Belgrade, February 2002

THE MONASTERY OF DEČANI  
Plan and Programme for the Management, Research, Protection, and Presentation of  
Dečani Monastery

Sanja Kesić-Ristić, art historian  
Bosiljka Tomasević, architect  
Maja Djordjević, archeologist  
Miroslav Stanojlović, painter conservationist  
Radiša Žikić, painter conservationist
GEOGRAPHICAL POSITION

The monastery of Dečani is situated in the vicinity of the village Dečani, municipality of Dečani, Republic of Serbia, FR Yugoslavia at 42° 32’ 48’’ N of geographical latitude and 20° 16’ 18’’ E of geographical longitude; distance from the Equator (per arch of meridian) L_e 7,462.5 km; distance from the Greenwich meridian (per arch of parallel) L_g 4,816km.

HISTORY

The king Stefan Dečanski founded Dečani monastery as his endowment and mausoleum. Upon his death, his son Dušan proceeded with the works. A catholicon dedicated to Christ Pantocrator was built by father Vita from Kotor between 1327 and 1335. The father Vita shrouded the plan and the structure of an orthodox temple with a Romanic finishing of façades with a multitude of sculptures. More than 1000 frescoes of individual figures and scenes classified into over 20 cycles are almost entirely preserved. They represent the largest preserved source of data about Byzantine iconography. A sequence of historical portraits and compositions of the rulers are especially interesting. The iconostasis with despotic icons is original, as is the largest part of the church mobile property. The treasure of Dečani is the richest in Serbia with some 60 icons dating from 14th to 17th century, old manuscripts and other liturgical objects. As opposed to the church almost all other structures of the monastery have lost their original appearance.

LEGAL DOCUMENTATION

Legal status

The monastery of Dečani with its immediate surroundings has been put under the state protection by virtue of the decision no. 426 of 25 October 1947 of the Institute for Protection and Scientific Research of Cultural Monuments of the then Peoples Republic of Serbia. The monastery of Dečani was proclaimed for a cultural monument of exceptional significance by virtue of the Decision on Proclamation of Immobile Cultural Property of Exceptional Value published in the Official Gazette of the Socialist Republic of Serbia no. 25, of 4 June 1990, page 1010.

The monastery of Dečani was inscribed in the Central Register of Cultural Monuments kept at the Republic Institute for Protection of Cultural Monuments - Belgrade, entry no. 1368.

A Committee for Preservation of the Dečani Monastery was established by virtue of the decision no. 630-3876/94-02 of 2 November 1994 passed by the Ministry of Culture of the Republic of Serbia.
The monastery of Dečani was registered in the World Monuments Watch list of 100 most endangered monuments for 2002, entry no. 99 (with the Peć patriarchy).

Planned activities related to legalisation

The Institute for Protection of Nature of Serbia made a study entitled “The Protected Zone of the Dečani Monastery” in 1993 which served as a basis for the Republic Institute for Protection of Cultural Monuments – Belgrade to draft a Decision on Proclamation of the Protected Zone of the Monastery of Dečani. The Assembly of the municipality of Dečani is expected to legally endorse this Decision.

In 1994 the monastery of Dečani was nominated for registration into the List of World Cultural and Natural Heritage on the basis of criteria (ii), (iii), (iv) and (vi). The nomination dossier was registered at the World Heritage Centre as entry no. C 724. ICOMOS in charge of evaluating cultural property entered into the List of World Heritage, began a regular procedure in January 1995 by engaging the art historian professor Elka Bakalova. In April 1995 on the basis of the reports made by the Bulgarian expert ICOMOS proposed registration of the monastery of Dečani into the World Heritage List pursuant to the criteria (ii) and (iv). The Committee for World Heritage passed a decision in 1997 to suspend the review of the preliminary list and the nomination submitted by Yugoslavia. FR Yugoslavia became a member of UNESCO in December 2000 whereupon the Yugoslav Commission for UNESCO informed in February 2002 the Republic Institute for Protection of Cultural Monuments – Belgrade that the procedure of the nomination of Dečani monastery must be undertaken in full again.

PLANNING AND ARRANGEMENT OF AREA

The existing documentation

Area plan of the Republic of Serbia, Belgrade 1996
Made by: the Institute for Architecture and Urban Planning of Serbia, Belgrade the monastery of Dečani belongs to the region of Metohija and as a monument of the I category along with the Peć Patriarchy represents a foundation of the Metohija zone of the cultural heritage of middle ages;

1 Pursuant to the Terms of Reference for application of the Convention on World Heritage of January 1984 a cultural property: (ii) exerted great influence in a certain errra or within a particular region in the world on the development of architecture, monumental art or on urban planning; (iii) uniquely or ,at least, exceptionally speaks of a vanished civilisation; (iv) represents an excellent example or type of structure or architectural entity illustrating a significant historical phase; (vi) is directly or evidently linked to the events or ideas or beliefs of exceptional universal relevance (The Committee believes that this criteria should be used as justification for registration in the List only in exceptional circumstances or jointly with other criteria).
National Park Prokletije, Scientific and Expert bases for protection of the Mountain Range Prokletija on the territory of the Republic of Serbia as a National Park, Belgrade 1999
Made by: the Institute for Protection of Nature of Serbia, Belgrade
the monastery of Dečani is within the boundaries of the National Park and represents one of its greatest cultural values;

Protected zone of the monastery of Dečani, Belgrade 1993
Made by: the Institute for Protection of Nature of Serbia, Belgrade
- cadastre lots located in the immediate surroundings of the monastery and the natural estate “Visoki Dečani” were encompassed;
- the measures of protection and proposals for infrastructure regulation were stipulated.

Program of elaboration of documents

One of the methods of protection of the immediate surroundings of the monument and the wider natural and cultural environment they are located in is elaboration of plans to be used as a regulator of development of a particular town or region. The efficiency of this type of protection of building heritage directly depends on the degree and method of participation of the department in charge of protection of cultural monuments in the elaboration of plans. Our department’s most frequent request is that aims, strategy and methods of protection of immobile cultural property must be defined in the plans as well as delineation of protected zones and categorization of protective measures within the delineated boundaries. With the nomination of the monastery of Dečani for the List of World Cultural and Natural Heritage the requests of our department seem ever more important as they entail not only fulfillment of legal obligations but also respect of the Convention on the World Cultural and Natural Heritage which in its Operational Guidelines for the Implementation of the World Heritage Convention requires an exceptionally high degree of protection of the whole zone the boundaries of which were defined by cadastre municipalities.

The department for protection expects that in the process of elaboration of physical and urban plans the following be respected:
Recognition of the results of scientific and research results acquired to date from all the domains relevant to protection of immobile cultural property: archeology, historiography, architectural and urban planning studies of space, etc;
That the location where the cultural property is situated is not expressed only from the physical and economic aspect but to keep in mind that it is above all a spiritual space;
That the characteristic features of the immobile cultural property be preserved through environment protection – by an unified evaluation of the building through its relationship, impact and significance to the surrounding area;
That the boundaries on the plans not be delineated only administratively but taking into account technical criteria of use, infrastructure, natural elements, etc.
The physical plan of the Republic of Serbia provides for elaboration of a Regional Area Plan for Metohija where the cultural heritage would represent the development potential of the entire region (in view of the high concentration of monuments of exceptional cultural and historical value). The Regional Plan has not been made as yet.

The physical plan of the special purposes region must incorporate basic requirements of the department:
The boundary of the Plan must fully encompass the territory nominated for the List of World Cultural and Natural Heritage, buffer zone and the 3rd zone of protection. All immobile cultural properties along with those registered during the reconnaissance of the region must be clearly indicated on the Plan. The Plan must contain data on defined boundaries of certain zones of protection of immediate surroundings of the monument and measures for protection applied therein. The Plan must contain general measures of protection for the entire territory which is subject to analysis, with special emphasis on limitations or directions of construction of urban areas. The Plan must have a separate chapter dedicated to terms of reference for shaping of the area: cultural property – new architecture – environment (man built or natural). The physical plan of the special purposes region must define parts of the territory where the General Plan of Area is needed. We propose that it be made for the surroundings of the most significant monuments:
1. General Plan of Dečani
2. General Plan of Dečani hermitages

General plans of areas shall represent a legal and expert basis for issuance of urban planning and technical conditions and the building permit as the Ministry of Construction is in charge of issuance thereof for the construction of new structures in the immediate surroundings of the above mentioned monuments. The general plan of area must encompass traffic and communal infrastructure around the monument, direction, limitation or transformation of certain purposes, regulatory protection of visual corridors, landscapes, etc.
Measures of protection

In the course of program implementation but before (or during) the elaboration of plans a decision on proclamation of the protected immediate surroundings must be passed and the zones of protection categorized. We propose the following zones:

Zone 1 Dečani – the zone of monasterial complex (strict protection regime)

Zone 2 The immediate protected surroundings of the monastery i.e. the space encompassing natural environment around the immobile cultural property and the remains of the church of St. Nicholas to the south of the monastery and within the natural property “Visoki Dečani” (strict protection regime)

Zone 3 The ravine of Dečanska Bistrica river from the village Belaje to the settlement Dečane (medium regime of protection); with the establishment of the 3rd zone of protection of the monastery it has been planned to encompass those parts of the ravine of the Dečanska Bistrica river where Dečani hermitages from Middle Ages and the medieval quarry are located.

Reconnaissance and probing archeological excavations

The surroundings of the monastery of Dečani are considered completely unexplored from the archeological point of view. Therefore a multidisciplinary Program must be created to provide for systematic and sounding archeological excavations as well as reconnaissance of the entire area and especially the ravine of Dečanska Bistrica.

Arrangement of the area

This project means that in accordance with the conservationist evaluation certain purposes will be introduced into this space. Purposes to be implemented must be such as not to have an adverse effect on the structures themselves nor on the surroundings. Their aim would be to enable access and fulfill the requirements of tourists and other visitors to the monastery. Therefore this program would provide for the elaboration of the tourist and catering services, shops and sanitary block in the first place.

The project would also offer regulation of traffic (active and still), roads, pedestrian ways, including designing and execution of works on the access road to the monastery and hermitages.

The part of the project related to the communal infrastructure should also provide for public lighting and decorative lighting of the locality itself.
In the course of elaboration of the Program for the project of arrangement illegally build structures and other inadequate construction should be demolished. First of all it would be necessary to change the purpose of the illegally build pool to the northwest of the monastery, which is now filled in with barren.

The project should include regulation and arrangement of the banks of the river Dečanska Bistrica.

The project would also plan for the conservation of the remains of the church St Nicholas (south of the monastery) and the presentation of this locality.

ARCHITECTURE

Conservation works executed to date

Church of the Ascension of Christ

In the period 1935 – 1941 works on repair of the church were executed: foundations were strengthened, it was strutted with reinforced concrete trusses at the level of the lowest roof cornices in order to prevent spreading of numerous cracks on ceilings and arches. Also the stone lining of the northern façade of narthex was rebuilt. The portal was also worked on during that period – the terrain was leveled and a gutter made to drain atmospheric agents. The fountain in front of the church between refectory and the Archimandritia was relocated (Momir Korunovic, architect).

In 1952 concrete filling was applied to cracks on walls and arches of narthex (Dragomir Tadić, architect). That year the tower at the monastery entry was cleaned of mortar and pointed (Vera Tomašević, architect).

From 1956 to 1964 the church façade was repaired – façades were cleaned of dirt and microflora with soldering lamps and brushes and hydrophobic protection with adequate silicones was done. Also the gravely damaged blocks and elements of the south portal were replaced and the casting of sculptural elements – consoles of the arcade frieze and capital of the biforia of drum of the dome were taken. Cement mortar was used for protection of capital friezes and some of the sculptures (Dobrosav Pavlović, architect).

In 1984 the church was lined with new lead slabs and new dripping edges were added to the rim roof cornices so as to prevent cracking of the socle of church. Façades were cleansed again from dirt and microflora and subsequently hydrophobed.

The monastery treasure was exhibited in the reconstructed refectory in 1987 (Milka Čanak, architect and Mirjana Šakota, art historian).

In 1994 façades of naos and altar zone were cleansed again. This time microflora and dirt were removed with brushes and the pentolate was used followed by locally manufactured
silicone for hydrophobic protection (Ivan Putić, technician and Jovica Vasić, physical chemist).

Also in 1994 external sewage with septic tank to collect all waste water from the Miloš’s dormitory and Archimandritia was built. One sanitary block was built and the other reconstructed completely in the Miloš’s dormitory. A new connection to the municipal water supply was made (B. Tomašević, architect).

From 1995 to 1997 all the church façades underwent conservation again – cement mortar fillings from the sculptures were removed as were the dirt and microflora by washing with high pressure water jet. All the façades were treated with pentolate and oxygen peroxide. A systematic dismantling of cement mortar joints and new pointing with a mixture of marble filler (40% flour and 40% groats), 30% laminated slag, 2g/kg of Thyllose dry mix and 5% Polybet calculated on the quantity of slag. All façade walls were injected to the level of the arch rims with a mixture of 66% opal breccia and 22% of slack lime, 11% of marble filler with added polybet and water to reach the required consistency. All cracks on blocks of narthex façade and middle aisles of naos and the altar area were repaired by with Polycem filling (ratio of liquid and powder component 1:1.8) with addition of mineral non-organic components to acquire colouristic harmony. Larger cracks on blocks were filled with a mixture of marble filler (35% flour and 35% groats), 30% white Portland cement 10% Polybet, 10% of cement weight and water and mineral colours to reach the required consistency. After all the repair work, hydrophobic protection was applied to all façade walls (with the exception of those treated in 1994 – the side aisles of naos, altar and apses). Hydrophobisation did not encompass portals and windows, big individual sculptures and consoles of the blind arcade frieze beneath roof cornices. These elements were treated separately. First of all the sculptures were washed so that all the damage could be identified, treated with oxygen peroxide and then lining of undamaged parts of the surface and filling of cracks was undertaken, but only in the function of static repair. Static repair of big individual sculptures on the west façade and the console of lamb on the narthex west façade was done by the so called “extension” with chromium steel rods and polycem and fixing it to the wall mass. Portals, triforia and biforías of the narthex were cleansed and cracks on them filled in the same way as on the façade blocks. All the small sculptures of the arcade frieze were cleaned with ammonia carbonate and the cracks on them filled.

Further to these works, the work on making casting of consoles of arcade frieze proceeded – 39 pieces, the casting of capital of the north biforia of the narthex and two sculptures from the west portal – the lion and the grifhone was done. Thereupon study reconstruction of capital and the most threatened consolas of the arcade freeze on the west façade were executed.

All the joints of lead slabs on the roof cover and the church walls were treated by flexible silicone.

In 1997 a mine of marble onyx was opened in Peć spa to dig blocks for the reconstruction of the most damaged sculptoral and architectural elements. Regrettfully, it turned out that
the stone from the part of the mine accessible for excavation was not of adequate quality so only a small quantity thereof could be used for carving out of the sculptoral elements.

Entrance tower

Decomposed rafters and lath were replaced as well as the roof cover with a new hollow tiles and new galvanized gutters were mounted. A new brass cross was placed on the ridge of the tower.

Refectory

The medieval refectory was destroyed through extensions by one story and various modifications made over the centuries. In the fire of 1949 it was almost completely destroyed, and reconstructed in 1977 (S. Nenadović, architect, Milka Čanak, architect and M. Lukić). A very damaged roof cover made of hollow tiles was replaced by a new one in 1977.

Archimandritia

The second floor of the west tower was adapted into laundry, the east part of the roof was reconstructed (instead of the complex saddle roof and a wooden east gable a three slope roof was built). The damaged elements were replaced, wooden slab and hydroinsulation - condor were placed. Instead of the severely damaged plain roof tiles new hollow tiles were laid. The chimneys were rebuilt and whitewashed, new galvanized gutters installed (B. Tomašević, architect).

Present status of architectural structures

The monastery of Dečani suffered no damage in the course of the conflict in Kosovo and Metohija and immediately thereupon (1998-2001). All the existing damages on it are a consequence of a multitude of other factors.

The Church

From the aspect of architecture, it is in good condition, but the state of sculptures is critical. The damages of the stone façade of the church and especially the marble onyx used for all sculptural decorations were affected over the years by atmospheric agents and microflora. Most alarming of all are the damages on the individual sculptures, consoles of the arcade frieze on the narthex west façade, on all portals, triforia and biforias on the west façade and drum of the dome. Furthermore, a problem appeared on the big sculptures where two years after the static recovery cracks appeared spreading in the direction of dowel.
Dormitories

The dormitory of Miloš and Archimandritia are not endangered from the aspect of statics and do not leak. Electricity installations are in an alarming state – the cables in the attic have been laid directly on the stone elements of the attic structure. From the aspect of architecture and conservation, many areas have been ruined by inappropriate adaptations and use. Numerous architectural elements are in a bad shape and some wooden elements were damaged by dampness and insects. From the aspect of functionality these two dormitories neither fulfil the contemporary requirements of housing and nor do they satisfy the needs of most of the monks.

The dormitory of Leontije is in a very bad condition and it cannot be used for living. It mars the appearance of the entire monastery complex.

A large part of the dormitory of Prizren was pulled down after the 1948 fire in which it had been damaged. Following the demolition of the old dormitory a bordering wall was erected along the remains of the east wall.

Refectory

From the construction point of view, the building has been preserved but as it was used as treasury since reconstruction, it should be reverted to its original purpose (according to the plan the treasury is to be housed in the new dormitory to be erected instead of the dormitory of Prizren).

Entrance tower

The entrance tower was not reconstructed, but kept its original 19th century appearance when Danilo Kaženegra put a roof over it to protect it from further deterioration.

Buildings used for storage and sheds

In the eastern yard the buildings are ruined. Their roofs are inadequate and leak. They are operational but not fully exploited due to the poor state they are in.

The defensive walls surrounding church yard and the yard surrounding buildings used for storage and sheds are dilapidated with hollow tiles that are supposed to be protecting the crown of the wall damaged or missing.

Protective measures needed

Monastery complex
A design of arrangement of the entire complex with boundaries of protection should be drawn and implemented.

The Church

Conservation works on sculpture, especially those on narthex (consolidation and hydrophobisation) are the most urgent. It is also necessary to clean the sculptural decoration of biforias of the naos, altar as well as altar triforia. Filling of cracks on them, consolidation and hydrophobic protection should follow. As seven years have elapsed since the last application of silicone to side aisles of naos, altar and apses, tests of washing the façades and filling cracks in those parts of the church should be made. If the results are positive the entire surface of the church should be treated. Casting of sculptures should be pursued.

Dormitories

The dormitory of Leontije should be reconstructed and adapted as soon as possible, because of the threat of some walls in the cellar caving in and decomposition of the roof and attic structure. Also the needs of the fraternity for more space are a motive itself to make the dormitory functional soon (design is in the final phase).

The dormitory of Miloš and Archimandria also call for a thorough reconstruction and adaptation, but in view of the large number of monks this is impossible for the time being (design of reconstruction exists at the Republic Institute).

The dormitory of Prizren – the remains and the bordering wall should be pulled down. The space which is full of debris resulting from the demolition of the dormitory in 1940s should be cleaned in the presence of archeologists. Thereafter, systematic archeological investigations should be conducted in the zone of the planned new dormitory. The final design of a new dormitory that the fraternity of Dečani needs should be drawn. The project should be implemented in three phases: the first one would encompass building of a kitchen; the second – building of a residential part with a chapel and the third – construction of study with living room.

Refectory

Within the design of the dormitories of Prizren a kitchen has been planned that would be connected to this building. To that effect this building should be adapted: two door openings should be made in the west wall and central heating installations laid (design in progress).

Entrance tower

The wood should be protected with adequate antifungal agent and insecticide as it was not done during the roof reconstruction.
Buildings used for storage and sheds

The existing status of the south part should be ascertained and the design of reconstruction and adaptation drawn and implemented.

The monastery defense walls – archeological excavations to be conducted simultaneously. Also reconstruction to involve repair of wall crown, replacement of cover, cleaning of points and lesions should be executed.

ARCHEOLOGY

Overview of archeological works executed to date

The monastery of Dečani saw practically no systematic archeological excavations and research. One could say that this is one of the few monasteries were one could expect a future archeological excavation to render significant results for chronology and stratigraphy, which would contribute to a much better insight into the history of construction and continuity of life at the monastery.

S. Nenadović partially sounded the monastery refectory in 1959. Archeological and conservation works were executed on behalf of the Institute for Protection of Cultural Monuments from Priština and documents handed over to this Institute. In view of the fact that the documents from the regional institute in Priština have been relocated into the Republic Institute for Protection of Cultural Monuments, it has been ascertained that the register no. 163 contains a report and copies of drawings of archeological probes with a proposal of a future reconstruction (S. Nenadović, Refectory of the main architect Djordje in Dečani, Heritage of Kosovo and Metohija 1 (1961) 293-310).

Six sounding holes of different dimensions were opened. Sounding holes nos. 1 and 2 were opened in the centre of the refectory in order to establish whether there once existed pillars or not. Nothing was established. Sounding hole no. 3 was placed between the kitchen wall and the west wall of the refectory and two faces of construction of the foundations were ascertained. Sounding hole no. 4 was located along the north part of the refectory but only to a small extent. External wall and foundations were sounded. Sounding hole no 5 was located along the south wall of the dining room. Remains of old pilasters and socle which used to be uncovered and visible were found. A general conclusion was drawn that the remains of the original 14th century refectory are minimally preserved and that the refectory got its present appearance only through subsequent works.

In 1987 preliminary archeological sounding in the region of Dečani was undertaken (S. Mojsilović-Popović, architect and S. Vučinić, archeologist). All the respective documentation is kept at the Republic Institute for Protection of Cultural Monuments in Belgrade. However, it was never officially sent to the designs library of the Institute, but

North of the refectory a sounding hole dim 12 x 3 m was opened. In view of the mobile findings and stratigraphy it is certain that this area had been used before 16th century that the plateau was filled time and again only to slide again since it is located at the river bank.

A sounding hole dim 4.5 x 3 m was opened next to the wall of the entry into tower. Layers of filling were ascertained into which water supply was laid. However, the period of filling was not established.

In 1994 the archeologists monitored installation of water supply and sewage for the monastery. The water supply network is located in the west yard on the north side of the walls. The channels are 0.60 m wide and 0.90 deep – the works were monitored by S. Hadzic, archeologist. The sewage is located along the external side of the north bulwark. The width of the channel is 0.80 and the length 70 m – the works were monitored by M. Djordjević, archeologist. The entire documentation is kept at the Republic Institute for Protection of Cultural Monuments in Belgrade, but has not been officially transferred to the Institute designs library.

No traces of 14th century structures, layers nor archeological materials were found at the time when the monastery was encircled with a defensive walls and reinforced with towers. If ever those layers existed they have disappeared due to the land-slides and decomposition towards the Bistrica river. A recent layer has formed over the past two centuries, which is a result of various construction and restoration interventions on the dormitory and church when the debris and superfluous materials were disposed of outside the northern wall. A large number of monks over the past 20 years has also contributed to the appearance of new layers as they formed a new debris and kitchen waste dump along the northern wall in the part were the kitchen is located.

Program of future archeological activities

We do not know what the дефенсиве monastery walls looked like nor which structures were erected in the Middle Ages. None of the medieval structures in the monastery (refectory, entrance tower and *Archimandritia*) have been entirely preserved in their original form. Systematic archeological excavations were never performed in Dečani. Preliminary sounding and monitoring of water supply and sewage routes have only indicated the necessity of a comprehensive investigation.

The first phase of archeological works will be synchronised with the conservation and protection works on Leontije’s dormitory, the construction of a new kitchen and dormitory in the west yard and the conservation and protection of the Miloš’s dormitory and *Archimandritia*. 
In the second phase systematic archeological investigation of monastery yard and other areas will be conducted.

Leontije’s dormitory

Sounding archeological investigation on the outer side of dormitory in south yard aimed at establishing layers and remains of tower. Sounding archeological investigation in the area of portico of the Leontije’s dormitory aimed at establishing stone wall and the expected footings of portico pillars as well as stairs. Sounding archeological investigation in the interior of Leontije’s dormitory aimed at establishing the floors level and foundation depth. Archeological works shall be executed prior to conservation and protection of Leontije’s dormitory.

West yard

Systematic archeological investigation in the area planned for construction of a new dormitory, kitchen and study. 
*First phase:* The design provides for the kitchen to be located along the west façade of the refectory, 27 m long and 12 m wide. Archeological excavations would encompass the entire area planned.  
*Second phase:* The design provides for the Prizren dormitory to be located in the continuation of the kitchen along the east wall of the yard, 28 m long and 17 m wide. Archeological excavations would encompass the entire area planned.  
*Third phase:* The design provides for the studies would be located along the north wall of the yard, 31 m long and 10 m wide. Archeological excavations would encompass the entire area planned.

Archeological works would be executed prior to construction of new buildings.

Miloš’s dormitory and Archimandritia

*First phase:* Sounding archeological investigation in the area in front of Archimandritia with the aim of establishing the level of the floor. Also, on the external side of the north bulwark in the direction of the wall. Sounding archeological investigation in the area of former kings palace and Archimandritia.  
*Second phase:* Sounding archeological investigation of the floor level and foundations of medieval structures that are covered by Miloš’s dormitory in part or on the whole.  

Archeological works would be executed prior to conservation and protection of Miloš’s dormitory and Archimandritia.

Monastery yard and other areas

The results acquired through the above described systematic and sounding archeological works shall define the chronology and stratigraphy of the monastery of Dečani. These
results shall add to our knowledge of the past and the continuity of life in the monastery of Dečani and render the future conservation works adequate and in line with the history of the monastery construction. Consequently, we insist that investigation of other areas and the area of the monastery yard is necessary in order to obtain complete information defining the history and life of the monastery of Dečani from the scientific, conservation and protection aspects.

MURAL PAINTINGS

Conservation works executed to date

According to the old inscription extensive works were executed above the north portal of the narthex in 1883. Certain protective measures like patches and steel joints on capiTLS are the evidence thereof. This statement is also supported by traces of mortar containing lime, crushed bricks, oakum in cracks but also mortar surrounding the mentioned inscription in the narthex which is of the same composition.

In the period from 1935 to 1940 architectural conservation works were done due repair vertical cracks in window jambs and door frames where wall stone facing detached from the rest of the wall as a result of multi-layered masonry and relaxation of joints. It was then that some wall panels of the external facing were rebuild and cement milk injected. Judging by the description of damages and repairs, it is also assumed that the big damages on frescoes appeared before that time.

In 1948 the terrain was reconnoitered and the condition of frescoes in the church of the monastery of Dečani established. The team consisted of Svetislav Strala, university professor, Giovanni Rigobelo, conservationist in Vatican and Milan Ladjević, painter and conservationist.

Small scale conservation works were performed in 1952 (D. Tadić, conservationist).

All structural cracks along the walls and arches in Dečani were filled in with fresco mortar and toned by a local tone in harmony to the surroundings colours in 1953 during the preventive fixing of frescoes prone to falling in the narthex following their cleaning. Images and figures were not painted. Only small attempts at restoration of ornamental decorations were made (Svetislav Mandić, Miloš Jovanović and Milan Ladjević, painters and conservationists).

According to the report of Milan Ladjević, painter and conservationist 75% of frescoes in the narthex of Dečani temple were swollen, 25 % of them were endangered by efflorescence, 30 % were ruined and from some 20% removal of new mortar was needed and filling in of the wall surface. The surfaces where no mortar was laid were to be filled in as well.
Systematic painting and conservation was also done in the church dome, in the part of naos, parekklesion of St. Nicholas and the narthex. The works were managed by Milan Ladjević, painter and conservationist. According to the description of the schematically depicted works in the archives, complex painting and conservation works were performed on large areas of mural paintings that had different forms of damage: consolidation of fresco surface by injecting, fixing, lining of the rims of frescoes, filling in and retouching of parts. Parts of frescoes were cleaned of sediment and sludge. The documents describing the works undertaken identified certain parts of the whole church and some as iconographic entities (calotte, Divine liturgy, drum, cubic dome base, pendentives, east naos wall, west side of parekklesion of St. Nicholas, north side of parekklesion of St. Nicholas, south side of parekklesion of St. Nicholas, south side of the nave, east segment of ceiling in front of apse of parekklesion of St. Nicholas, west pillar in the naos, Annunciation, Baptism, north side of the north side aisle, east side of the north side aisle, west side of the north side aisle, apse of parekklesion of St. Nicholas, ribbed ceilings of south aisle of narthex, south side of the south aisle of narthex, north side of the south aisle of narthex).

According to the report of K. Češljar, painter and conservationist the following entities were worked on in 1962: lower part of narthex – south wall, east side of the south part of narthex, west wall of the south aisle of narthex with western pilaster, east side of the middle nave of narthex with ornaments on the sides of doors, west wall of the middle nave of narthex, south side of the middle nave of narthex, north side of the middle nave of narthex, eastern and western segments of the middle nave of narthex. 481 m² of frescoes was cleaned and 6.34 m² filled in.

In the period 1963-1965 the replacement of the lead cover began. Re-covering of all surfaces was completed between 1984 and 1989. At the time water began pouring down the junction of the narthex and the naos of the church (vertical wall) thus soaking the frescoes.

In the period 1988-1991 Radoman Gašić, painter and conservationist performed painting and conservation works on the frescoes. Works were done on the northeastern wall of narthex, west wall of naos and parekklesion of St. Demetrius, the area under the dome and the southwestern bay of naos. The works consisted of lining the rims of the damaged parts of frescoes, fixing of detached fresco layers, consolidation, removal of sediment deposited by water and petrified salts on the painted fabric of frescoes.

In 1994 small scale painting and conservation works were done in the parekklesion of St. Demetrius beneath the window on the north wall in three bays.

The condition of mural paintings

Painting in fresco technique was completed in the period 1347-1348. According to the old documents one may draw a conclusion that the roof of the church was replaced five to six times. Following the 18th century writings the ceiling of narthex fell in. Damages to the texture and the interior of the church probably occurred when no repairs were made to
the roof cover for a long time. The damages are most frequently the result of a constant water penetration. In the period from 1935 – 1940 M. Korunović, architect, managed the extensive construction repairs of the damaged parts of the church when the new lead cover was placed. The roof was replaced again from 1963 to 1965 due to the damages of some of its parts. Re-covering of the church and all the repairs were completed in the period from 1984 to 1989. At the junction of the roof of narthex and the vertical wall of the main part of the church the water began dripping again soaking the frescoes. This was the consequence of the absence of roof cover for it is made to last some 50 years. A manually made lead for covering used to be thicker and consequently its life span had been longer.

Following the degree of spoiling, the damages can be categorised as:
- extensive damages – spots where the texture fell off and there are no frescoes
- spots where the texture has been damaged to a certain degree
- spots on frescoes where white stains appear (saltpeter and calcinates)
- sedimented dust, soot and other materials from the air
- unskilled conservation attempts

On the south and north wall, damages appear on painted layers that are drawings constituting joints which have fallen off partly or completely as a result of the obvious penetration of water through the joints of the stone formwork and the wall.

Big damages resulting from movement of structural parts – ceilings and walls take the form of giant structural cracks. Movement of structures resulting from actions of water and other agents physical and chemical powers end in smaller or larger crack nets on all the mural painting textures.

Water penetration long soakings of textures led to appearance of a layer of petrified salts and saltpeter on the surface of frescoes. The water penetrates into the wall and decomposes a part of in-built substances from mortar, stone and brick, transferring them to the surface of mural paintings where they pile in the form of petrified structures or white stains. Basically, these are physical and chemical processes which not only cover the painted content but also through their actions lead to discoloration, falling off of the parts of painted surface, support multi-layering and falling off of junctions of mortar layers. Depending on the intensity and time of the effect of these agents the process of decomposition may be permanent but also very rapid. Sometimes the adverse effect becomes evident in one to two years. Therefore, continuous monitoring and control are necessary in order to prevent and stop any adverse process. Many damages may be averted through a systematic and permanent supervision.

However, there are deep damages on the textures that may be registered only from near and in direct contact. Only then may the possible degradation or decay of multi-layered texture (as is the texture of a mural painting) be ascertained and observed. The pauses that lasted for decades are therefore, inadmissible. Regretfully, interventions take place only when visible damages appear, and by that time the damages are irreversible.
Big structural cracks appear due to the movement of parts of basic structural entities – walls and ceilings. That type of cracks is present at the monastery of Dečani. They have been registered in the narthex immediately following the World War II. They must be monitored to prevent any changes. Beside these big and deep cracks there are smaller ones on certain parts of frescoes. These are the consequence of either inadequate technology of mortar application or due to spots with extensive construction risks. These are spots near the windows, exposed to climatic changes, high and low temperatures, humidity penetration much more than the other parts.

A extremely dilapidated texture in parts of mural paintings is manifested in appearance of nets of cracks and detachment of the multi-layered structure of mortar. Parts have fallen off in places were total debilitation occurred. Parts of frescoes remain with crater-like damages and the threat of new parts falling off.

Therefore, fixing of detached parts of layers, lining of the rims of frescoes and the filling in of the missing appears necessary.

The necessary measures of protection

A detailed inspection of all frescoes in the church should be undertaken before the thorough painting and conservation of them. Only thus could the high quality documentation be made and comprehensive insight gained. These would serve as a basis for elaboration of studies related to future activities. The works would be executed in phases depending on the degree of vulnerability of particular parts of frescoes.

The plan of urgent exploratory and investigative works on the mural paintings on the parekklesion of St. Nicholas.

During the inspection of the frescoes in June 2001 taking advantage of the mounted scaffolding it was found that parts of frescoes are detached and there is a tendency for them to separate completely and fall off. Although only a smaller part of frescoes was scrutinised in that part of the church, it only logical that due to exactly same conditions in which other parts of frescoes are – south wall – other mural paintings should undergo the same scrutiny. A detailed inspection of all parts would ensure registration of the degree and type of damages in other parts (current status – as encountered status), gainful insights which would serve as a basis for elaboration of a study of future activities. Exact data would be collected and estimations made both for methodological approach to painting and conservation treating of structures and the funds needed for execution of works.
MOBILE CULTURAL PROPERTY

Conservation works executed to date

Iconostasis of catholicon of the Ascension of Christ, parrekklesion of St. Nicholas and parekklesion of St. Demetrius

The painting and conservation works on the part of a central iconostasis, on the cross with Crucifixion were done in the 1990s. The cross with Crucifixion and the entire Great Deesis were dismounted and transferred to the National Museum in Belgrade where the painting and conservation works were done. The works were managed by Milorad Medić, a painter and conservationist at the National Museum.

No data are available about the painting and conservation works.

- Church mobile cultural property

The oldest pieces of the church mobile property were conserved at the time of conservation of the cross with Crucifixion in the workshop of the National Museum in Belgrade.

- Treasury

Parts of the rich treasury of the Dečani monastery was partially treated by different institutions for protection over the years.

Since 1987 the treasury was cataloged and exhibited in the formerly reconstructed monastery refectory (Milka Ćanak, architect and Mirjana Šakota, art historian).

The dissolution of former Yugoslavia and conflict in the immediate surroundings of the republic of Serbia as well as the volatile situation in the province of Kosovo and Metohija in the 90s required relocation of the greater part of the Dečani treasury for safety reasons. The relocated part of the treasury is under special protection and under the auspices of the Serbian Orthodox Church and the Museum of the Serbian Patriarchy. The protection was entrusted to the experts of the Republic Institute for Protection of Cultural Monuments of Serbia.

The expert team of the Republic Institute for Protection of Cultural Monuments undertook a preventive protection of the relocated treasury pieces in 2000.

Status of treasury pieces

Iconostasis of catholicon of the Ascension of Christ, parrekklesion of St. Nicholas and parekklesion of St. Demetrius
On the basis of the insight into the condition of the elements of all iconostasis to date it was established that the greatest problem is the presence of xylophagous insects living in the depth of wood mass of all three iconostasis. Their activity becomes evident occasionally. Iconostasis were not inspected from the aspect of conservation.

Church mobile cultural property

On the basis of the insight into the condition of all the elements of mobile cultural property the greatest problem is the presence of xylophagous insects living in the depth of wood mass of the mobile cultural property. Their activity becomes evident occasionally. Iconostasis were not inspected from the aspect of conservation.

Treasury

The relocated part of treasury is in good shape and under constant supervision and protection of the experts of the Republic Institute for Protection of Cultural Monuments of Serbia.

The necessary measures of protection

Iconostasis of catholicon of the Ascension of Christ, parrekklesion of St. Nicholas and parrekklesion of St. Demetrius

First phase
The painting and conservation inspection and physical and chemical analysis of the iconostasis need to be performed in order to draw up diagnostic cards and the study of a comprehensive painting and conservation protection. Also the first degree of repressive chemical protection of wooden elements on iconostasis to prevent further destructive action of xylophagous insects needs to be applied.

Second phase
Painting and conservation works and restoration as per adopted study and the elaboration of the pertaining conservation and photo documentation. The second (final) degree of repressive protection (by combined chemical methods) of wooden parts of all iconostasis from the destructive effect of xylophagous insects shall be applied following the painting and conservation works.

Church mobile property

The first degree of repressive chemical protection of wooden parts of the mobile cultural property from the destructive effect of xylophagous insects shall be applied at the same time when it is applied on all three iconostasis and all the wooden elements of the interior.
Treasury

All the necessary measures of protection have been described separately.

PHOTO DOCUMENTATION

The photo library of the Republic Institute for the Protection of Cultural Monuments owns app. 570 color slides (almost 350 are in Leica format, about 140 are in 6x6 format, and the rest of slides are in 6x7 format) and over 3800 black-and-white photographs (as many as 360 are from photo negatives on glass-plates 13 x 18 cm format, almost 1500 are from Leica negatives, app. 1800 from negatives 6 x 6 format, and about 200 from negatives 6 x 7 format).

The slides/photographs were taken during the following years:
archeological excavations in the church yard (1957, 1994)
church, iconostasis (1965)
grave plates in the narthex (1962)
refectory
fragments of sculpture

The year of the photographing a certain number of slides/photographs is unknown.

Beside the fragments of sculpture and some parts of the mural paintings which were systematically photographed, it may be generally observed that the photo documentation on the Dečani monastery is quite unsatisfying both in number as well as in quality.

Systematic photographing (of the frescoes, first of all) in phases depending on other conservation works performed on the monastery complex, needs to be planned.
11. SELECTED BIBLIOGRAPHY

11.1 General publications

G. Jurišić, Dečanski prvenac, Novi Sad 1852.


11.2 Bibliography on conservation activities:
11.3 Planned activities related to publishing

Publications related to the monastery of Dečani should satisfy the needs for scientific and propaganda material. To that effect publishing of a scientific and popular monography in Serbian and English has been planned (authors B. Tomašević and S. Kesić-Ristić) for 2003.

If original documentation exists a reprint of the monography from 1941 (authors Dj. Bošković and V. R. Petković) should be planned. A CD ROM edition could be marketed.