

POLETNA ŠOLA
MUZEOLOGIJE

INTERNATIONAL SUMMER
SCHOOL OF MUSEOLOGY



**11. MEDNARODNA
POLETNA ŠOLA MUZEOLOGIJE**
PODOBE: Digitalne zgodbe v muzejih

21. – 26. maj 2017
Piran – Koper / Slovenija

**11TH INTERNATIONAL
SUMMER SCHOOL OF MUSEOLOGY**
IMAGES: Digital Narratives in Museums

21 – 26 May 2017
Piran - Koper / Slovenia

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Ostaja Mednarodna poletna šola muzeologije, prihaja PIRANOVA



dr. Andreja Rihter

Direktorica
Foruma slovanskih kultur

*Director of
Forum of Slavic Cultures*

Pred letom dni smo deseto izvedbo Mednarodne poletne šole muzeologije videli kot mejnik za postavljanje novih izzivov. Takšnih, ki bodo privlačili tako študente kot tudi kustose in druge strokovnjake, ki se ukvarjajo z dediščino.

S ciljem intenzivnejše in še bolj poglobljene izmenjave mnenj, spoznanj in dobrih praks smo izbrali letošnjo osrednjo temo. To so podobe in z njimi digitalno pripovedovanje zgodb v muzejih.

Živimo v svetu, v katerem nas na vsakem koraku obkrožajo podobe. Te s pomočjo različnih medijev in komunikacijskih kanalov poganjajo kroženje reprezentacij ter definirajo individualni in kolektivni spomin. V izobilju podob sta ključna tako podoba sama, kot tudi medij, preko katerega gre njen pomen "v svet".

Muzejske vizualne reprezentacije sledijo trendom v sodobni družbi. Poslušujejo se digitalnih medijev in sledijo njihovim zakonitostim pri pripravi razstav, organizaciji pedagoških aktivnosti, strokovnih konferenc, seminarjev, dogodkov za splošno javnost. Na nove načine beležijo spomine na preteklost in strukturirajo vsakdanje življenje ljudi današnjega časa.

Vse to bodo tematike, ki jih bodo, tudi s konkretnimi primeri dobrih praks, osvetlili predavatelji 11. Mednarodne poletne šole muzeologije, ki prihajajo s Poljske, Češke republike, Ruske federacije, Italije, Bolgarije, Hrvaške, Srbije in Slovenije.

V mednarodni ustanovi Foruma slovanskih kultur pa bomo, osredotočeni na letošnjo temo, predstavili podobo Piranove – mednarodnega centra za raziskovanje dediščine v Piranu. Pod njegovim okriljem se bo v prihodnje razvijala Mednarodna poletna šola muzeologije, hkrati pa bodo potekali raziskovalni projekti, festivali, seminarji, usposabljanja, programi kulturnega turizma in druge aktivnosti s ciljem ozaveščanja o edinstveni in ključni vlogi nematerialne ter materialne kulturne dediščine.

Naslednja aktivnost bo sledila že 9. julija 2017, ko bodo v Piranu, pod zvezdnatim nebom, v sodelovanju z Evropsko muzejsko akademijo in Muzejem industrije in dela (Musil) iz Brescie, prikazani in razglašeni najboljši kratki predstavitveni filmi muzejev iz celega sveta, in sicer v okviru mednarodnega natečaja "Museums in Short".

Vse dobro na 11. Mednarodni poletni šoli muzeologije in dobrodošli v Piranovi!

International Summer School of Museology to Stay, PIRANOVA to Come

A year ago we saw the tenth edition of the International Summer School of Museology as a milestone for setting new challenges. The challenges that will attract students as well as custodians and other professionals in the field of heritage.

In order to bring about even more intensive and in-depth exchange of opinions, findings and good practices we have selected this year's central theme – images together with digital storytelling in museums.

We live in a world surrounded by images. With the assistance of various media and through all kinds of communication channels they present a driving force of representations and define our individual and collective memory. In the abundance of images both are crucial – the image itself as well as a medium that takes it »to the outside world«.

Museum visual representations pursue the trends in modern society. They use digital media and follow their rules when organizing exhibitions, pedagogical activities, expert conferences, seminars and events for general public. They collect memories of the past and structure everyday life of present-day people in new ways.

All these subjects will be covered, also with examples of good practices, by the lecturers of the 11th International Summer School of Museology who are coming from Poland, the Czech Republic, the Russian Federation, Italy, Bulgaria, Croatia, Serbia and Slovenia.

In accordance with this year's central topic the International Foundation – Forum of Slavic Cultures will present the image of Piranova – International Centre for Heritage Research in Piran. The International Summer School of Museology will further develop under the auspices of the newly founded Centre which will organize also research projects, festivals, seminars, trainings, cultural tourism programmes and other activities aiming at raising the awareness about the crucial role of tangible and intangible cultural heritage.

The next project is to take place as soon as 9 July 2017 – in the framework of the international competition »Museums in Short«, in co-operation with the European Museum Academy and the Museum of Industry and Labour (Musil) from Brescia, the best short museum presentation films from all over the world will be shown and pronounced under the starry night of Piran.

Best wishes for the 11th International Summer School of Museology and welcome to Piranova!

Piran – zakladnica kulture in umetnosti



Peter Bossman

Župan
Občine Piran

*Mayor of
Piran Municipality*

Občina Piran je hram kulture in zakladnica umetnosti, mesto številnih prireditvev, koncertov in razstav, v katerem se bogata zgodovina staplja s sedanostjo. Pirančanke in Pirančani so se stoletja pred poletjem selili na delo v soline, jeseni pa prihajali nazaj v Piran in z novimi doživetji svoj dom oblikovali v čudovit kraj, kjer nas omamlja zapeljiv vonj po žlahtni zgodovini in kulturi.

Naše zgodovinsko mesto so si za svoj dom ali le mesto občasnega postanka na svoji življenjski poti izbrali številni umetniki in ljubitelji kulture. Nastala so društva, zavodi in organizacije, ki neumorno skrbijo za ohranjanje dediščine in na mlajše rodove prenašajo svoje znanje in izkušnje.

Ponosen sem na to, da smo v naši občini spletli izjemno dejavno mrežo kulturnih, zgodovinskih in umetnostnih institucij, v zadnjih dveh letih pa je stičišče njihovih dejavnosti nastalo v obnovljenem godbenem domu, ki je postal multimedijski muzej Mediadom Pyrhani. Tako je še en zavod podal roko ostalim, že obstoječim, in jih s sodobno interaktivno tehnologijo domiselno povezal v celoto.

Vse zgodbe, ki so varno shranjene v številnih muzejih, se tako predstavljajo na enem mestu, in verjamem, da je naše napredno razmišljanje razlog, da se Mednarodna poletna šola muzeologije že leta odvija tudi v Piranu.

Vsem udeležencem in udeleženkam želim, da bi v teh dneh široko odprli oči in z vsa domišljijo pogledali v prihodnost. Prepričan sem, da boste tako našli še kakšen nov način, kako bi našo skupno dediščino v prihodnje lahko še bolj učinkovito obvarovali pred zobom časa.

Piran – a Treasure Trove of Culture and Art

The municipality of Piran is a cultural hub and a treasure trove of art, a venue of numerous events, concerts and exhibitions where rich history meets the present. For centuries its inhabitants kept moving to work to salt pans before summer and returning in autumn and used their experiences to shape their Piran into a wonderful place that mesmerizes with its seducing aroma of noble history and culture.

Many artists and culture lovers chose our historical town for their home or a temporary place of stay in the course of their lives. Associations and organizations that take relentless care of heritage preservation and transfer their knowledge and experiences to younger generations were created.

It makes me proud that our municipality established an exceptionally active network of cultural, historical and artistic institutions which has recently found a meeting point in the renovated Music House turned into a multi-media museum Mediadom Pvrhani. Thus a new organization joined the existing ones and integrated them into a whole with its innovative interactive technology.

All stories, safely kept in a variety of museums, are thus presented at one place, and I believe that it is thanks to our advanced thinking that the International Summer School of Museology takes place in Piran for years and years.

Dear participants, in the days to come I wish you would keep your eyes wide open and use your imagination to look in the future. I firmly believe that you will find new ways of protecting our common heritage from the ravages of time.

Mednarodna poletna šola muzeologije in Fakulteta za humanistične študije



prof. dr. Irena Lazar

Dekanja UP FHŠ

*Dean of the
University of Primorska
Faculty of Humanities*

Leta 2007 je v Piranu prvič potekala Poletna šola muzeologije, kjer smo združili moči Muzej novejšje zgodovine Celje in Oddelek za dediščino Fakultete za humanistične študije Univerze na Primorskem. Danes je nepogrešljiv motor šole Forum slovanskih kultur, naši partnerji pa so tudi Evropska muzejska akademija, Pokrajinski muzej Koper in Pomorski muzej Sergej Mašera iz Pirana. Z vsebinami nagovarjamo študente domačih in tujih univerz ter zaposlene v javnih zavodih. Šola se navezuje tudi na smernice ICOM in s pomočjo ICOM Slovenija smo na šoli gostili številne ugledne strokovnjake iz tujine.

V okviru Mednarodne poletne šole muzeologije, ki je postala tradicionalna, izvajamo modularno zasnovan program za izobraževanje in usposabljanje različnih ciljnih skupin, ki delujejo na področju kulturne dediščine. V programih združujemo predavanja strokovnjakov iz izobraževalne sfere in strokovnjakov iz prakse, razprave, pogovore, predstavitve dobrih praks, delavnice, predvsem pa omogočamo dovolj aktivnega ustvarjalnega dela s sprotim preverjanjem na terenu in v praksi. Šola namenja svoje vsebine študentom, ki želijo svoja znanja, pridobljena v okviru študijskih programov, poglobiti, nadgraditi ter preveriti v praksi, mladim strokovnjakom, ki že de-

lujejo na področju dediščine in drugim strokovnjakom s tega področja. Znanja jim posredujejo priznani domači in tuji strokovnjaki, predavatelji in profesorji z univerz in inštitutov, muzejev, strokovnjaki s praktičnimi znanji in izkušnjami. Program poletne šole je vsebinsko tesno povezan s predmeti študijskih programov Kulturna dediščina, Arheologija, Zgodovina, Dediščinski turizem na 1. in 2. stopnji univerzitetnega študija Fakultete za humanistične študije Univerze na Primorskem in z vsebinami strokovnih izpitov za kustose in konservatorje, predpisanimi s strani Ministrstva za kulturo RS.

V naši strategiji sledimo razvoju in izvajanju izobraževalnih programov in programov usposabljanj, razvoju oblik vseživljenjskega učenja, vsebinskemu dopolnjevanju s sorodnimi področji, povezovanju z univerzami, umeščenosti v mednarodno mrežo sorodnih institucij in spodbujanju mednarodnih odnosov ter projektnih partnerstev.

International Summer School of Museology and Faculty of Humanities

In 2007 the first Summer School of Museology took place in Piran. It was the fruit of the labour of the Museum of Recent History Celje and the Heritage Department of the University of Primorska Faculty of Humanities. Today the Forum of Slavic Cultures presents an indispensable driving force behind the School whose partners are also The European Museum Academy, the Koper Regional Museum and the Maritime Museum Sergej Mašera from Piran. The programme is designed for university students from Slovenia and abroad as well as for the professionals from public institutions. The School complies with the directions ICOM and thanks to the ICOM Slovenia it has hosted a number of respected foreign experts.

Within the framework of the now already traditional International Summer School of Museology a modular programme for education and training of different target groups from the field of cultural heritage is carried out. The course consists of the lectures by education experts and practising professionals, discussions, presentations of good practices, workshops and enables a sufficient amount of active creative work regularly checked in the field and in practice. The School is intended for the students who wish to deepen, upgrade and check their knowledge in practice, young professionals who are already active in the field of heritage

and all other heritage professionals. The knowledge and expertise are brought to them by Slovenian and foreign experts, lecturers and professors from universities, institutes and museums as well as by the professionals with practical knowledge and experience

The Summer School programme is closely related to the courses of the study programmes Cultural Heritage, Archaeology, History, Heritage Tourism at the undergraduate and postgraduate level of the studies at the University of Primorska Faculty of Humanities and to the contents of the examinations of professional competence for custodians and conservators prescribed by the Slovenian Ministry of Culture.

Our strategy follows the development and implementation of education and training programmes, development of different forms of life-long learning, complementarity with related fields, coherence with universities, placement into international network of related institutions and encouragement of international relations and project partnerships.



Evropska muzejska akademija

V letnem programu Evropske muzejske akademije je Mednarodna poletna šola muzeologije v Piranu, ki jo prireja Forum slovanskih kultur, sčasoma postala referenčna točka iz dveh glavnih razlogov: prvič, kontinuirano pokriva geo-kulturni del Evrope (slovanske države), ki je bistvenega pomena za celosten pogled na evropsko panoramo muzejskega razvoja; in drugič, se dobro ujema z drugimi izobraževalnimi dejavnosti Akademije, še posebej z magistrskim programom evropske muzeologije, ki ga izvaja Univerza IULM iz Milana pod okriljem Evropske muzejske akademije, ta prispeva tudi strokovnjake in študijsko gradivo. Študentje milanskega programa se udeležujejo piranske šole in prispevajo k dialogu o muzeoloških vprašanjih med vzhodom in zahodom naše celine. Toda, kot se v plodnih partnerstvih rado dogaja, je to sodelovanje letos privedlo tudi do drugih rezultatov. V Piranu tako načrtujemo nekaj posebnih dogodkov v povezavi z mednarodno nagrado »Museums in Short«, ki jo podeljujejo ustanova MUSIL in Muzeji Brescia, spet pod pokroviteljstvom Evropske muzejske akademije, in je namenjena najbolj zanimivim kratkim videom o muzejih z vsega sveta. Drug pomemben rezultat pa je sodelovanje pri raziskavah in publikacijah v okviru Mednarodnega centra za raziskovanje dediščine v Piranu, ki ga je pred kratkim ustanovil FSK. Ena prvih publikacij tega centra bo izdaja spominske antologije citatov Kennetha Hudsona (1916 – 1999), ki mu tako EMA kot FSK zaradi dolgoletnih profesionalnih in osebnih stikov veliko dolgujeta.

European Museum Academy

In the articulated annual programme of The European Museum Academy, the International Summer School of Museology in Piran organized by the Forum of Slavic Cultures has over the years become a point of reference for two main reasons: first, it covers with continuity a geo-cultural part of Europe (the Slav countries) essential for a comprehensive view of the European panorama of museums' development, secondly, it fits very well with the other professional training activities of the Academy, especially with the Master Course of European Museology carried out by the IULM University of Milan under the auspices of the EMA which also contributes the experts and study materials: students from the Milan course attend the Piran School establishing a dialogue on museological issues between the East and the West of our continent. But, as it often happens when a partnership is fruitful, from this cooperation other results have gemmed for 2017. Special events are planned in Piran on the international Museum in Short award scheme, which is organized by the MUSIL Foundation and Brescia Musei, again under the patronage of the EMA, and selects the most interesting short videos about museums from all over the world. Another important result is the cooperation in terms of publication and research in the context of the International Heritage Studies Centre in Piran newly established by the Forum of Slavic Cultures. One of the first projects of this Centre is the publication of a commemorative anthology of quota-

tions by Kenneth Hudson (1916-1999) to whom both EMA and the FSC owe a lot thanks to many years of professional and personal familiarity.









PROGRAM PROGRAMME

Ponedeljek / Monday, 22 Maj / May 2017

Lokacija: **PIRAN - Inštitut za arheologijo in dediščino UP FHŠ, Bolniška 20**
Venue: *PIRAN - Institute for archaeology and heritage UP FHŠ, Bolniška 20*

- 09.00 – 09.30** **Registracija / Registration**
09.30 – 10.00 **Uvodni nagovori / Inaugural Addresses**
- dr. Irena Lazar, dekanja / Dean, UP FHS
- dr. Andreja Rihter, direktorica / Director, FSK
- Massimo Negri, direktor / Director, EMA
- 10.00 – 11.30** **Key speaker**
- dr. Anna Czarniecka, namestnica direktorja / Deputy Director, NIMOZ – Nacionalni inštitut za muzeje in javne zbirke (Poljska): Sybilla in Opažen muzej – natečaja za poljske muzeje / NIMOZ - National Institute for Museums and Public Collections (Poland): Sybilla and Visible Museum – Competitions for Polish museumsic
- 11.30 – 12.00** **Odmor za kavo / Coffee Break**
12.00 – 14.00 **Uvodno predavanje / Introductory lecture**
- Massimo Negri (Italija / Italy): Digitalna interpretacija muzejskih zbirk in digitalne zgodbe v muzejih / Digital Interpretations of Museum Collections and Digital Narratives in Museums
- Razprava / Discussion
- 14.00 – 15.30** **Odmor za kosilo / Break for Lunch**
15.30 – 17.00 Piran in njegova dediščina – voden ogled /
Piran and its heritage – Guided tour (Andrej Preložnik)
Sprejem pri županu Občine Piran Petru Bossmanu /
18.00 **Reception given by the Mayor of Piran Peter Bossman**

Torek / Tuesday, 23 Maj / May 2017

Lokacija: **PIRAN - Inštitut za arheologijo in dediščino UP FHŠ, Bolniška 20,**
Venue: *PIRAN - Institute for archaeology and heritage UP FHŠ, Bolniška 20,*

- 09.00 – 10.30** **Pripovedovanje zgodb skozi virtualno dediščino / Telling Stories Trough Virtual Heritage**
- Igor Močnik (Slovenija / Slovenia): Mediadom Pyrhani
- 10.30 – 11.00** **Odmor za kavo / Coffee Break**
11.00 – 13.00 **Pripovedovanje zgodb skozi dediščino: Ogled Mediadom Pyrhani/
Telling Stories through Virtual Heritage: Visit to the Mediadom Pyrhani**
- 13.00 – 14.30** **Odmor za kosilo / Break for Lunch**
14.30 – 18.00 **Študije primerov / Case studies:
Digitalno pripovedovanje zgodb / Digital Storytelling**
- dr. Nikolai Nenov (Bolgarija / Bulgaria): Uporaba novih tehnologij v muzejskem delu /
The Usage of New Technologies in the Museum Work
- mag. Ekaterina Safronova (Ruska federacija / Russian Federation): Digitalne tehnologije za povezovanje in širjenje priložnosti za učenje / *Digital Technologies to Establish Links and Expand Learning Opportunities*
- dr. Lidija Nikočević (Hrvaška / Croatia): Povezovanje nematerialnega in materialnega: Ohranjanje nematerialne kulturne dediščine in duha kraja / *Connecting Immaterial and Material: Safeguarding of Intangible Cultural Heritage and the Spirit of a place*
- Delo v skupinah in razprava / *Group work and discussion moderated by Lidija Milašinović* (Srbija / Serbia)
- 17.15 – 18.00** **Prosti večer / Free evening**

Sreda / Wednesday, 24 Maj / May 2017

Lokacija: **KOPER – Fakulteta za humanistične študije, Titov trg 5**

Venue: *KOPER - Faculty of Humanities, Titov trg*

- 09.00 – 10.30** **dr. Hana Havlůjová (Češka / Czech Republic):** Uživajmo v češki dediščini – dvig kakovosti upravljanja z dediščino z izobraževanjem / *Enjoying Czech Heritage - Improving Quality of Heritage Management by Education*
- 10.30 – 11.00** **Odmor za kavo / Coffee Break**
- 11.00 – 13.00** **Delo v skupinah, predstavitve in razprava / Group work, presentations and discussion**
- 13.00 – 14.30** **Odmor za kosilo / Break for Lunch**
- 14.30 – 16.30** **dr. Aleksandra Brezovec, dr. Gorazd Sedmak (Slovenija / Slovenia):** Preference obiskovalcev pri interpretaciji dediščine – študija jadranskih muzejev / *Visitors' Preferences for Heritage Interpretation: The Study of the Adriatic's Museums*
- 17.00 – 19.00** **Pokrajinski muzej Koper – voden ogled / Regional Museum Koper – Guided tour**
- 19.00** **Družabni večer – Sprejem v muzejskem lapidariju / Social evening - Reception at the museum lapidarium**

Četrtek / Thursday, 25 Maj / May 2017

Lokacija: **IZOLA – Arheološki park Simonov zaliv**

Venue: *IZOLA - Archaeological park Simonov zaliv*

- 09.00 – 11.00** **Študija primera / Case Study: Simonov zaliv**
- dr. Irena Lazar, dr. Zrinka Mileusnić (Slovenija / Slovenia): Predstavitev projekta AS - Arheologija za vse: Oživljanje arheološkega parka Simonov zaliv in njegovih ciljev / *Archaeology for All: The Revival of the Archaeological Park Simonov Zaliv and its Objectives*
- 11.00 – 11.30** **Odmor za kavo / Coffee Break**
- 11.30 – 13.00** **Obisk Arheološkega parka Simonov zaliv / Visit of the Archaeological park Simonov zaliv**
- Voden ogled / *Guided tour* (Andrej Preložnik)
- Potapljanje na območju rimskega pristanišča / *Diving in the area of Roman port* (IPPA, Mateja Ravnik)
- Središče za obiskovalce in Delavnice / *Visitors centre & Workshops* (Andrej Preložnik, Mateja Ravnik)
- Razprava / *Discussion*
- 17.00** **Povratek v Piran in Koper / Return to Piran and Koper**

Petek / Friday, 26 Maj / May 2017

Lokacija: **KOPER – Fakulteta za humanistične študije, Titov trg 5**

Venue: *KOPER - Faculty of Humanities, Titov trg*

- 09.00 – 10.30** mag. Neža Čebren Lipovec, dr. Maša Sakara Sučević (Slovenija / Slovenia): Arheološko pripovedovanje zgodb / *Archaeological Storytelling*
- 10.00 – 13.00** **Študija primera / Case study: Hiša Carpaccio / Carpaccio House**
- Luka Juri, Hiša Carpaccio / *Carpaccio House*
- Ogled razstave / *Visit of the exhibition*
- Razprava / *Discussion*
- 13.00 – 14.30** **Odmor za kosilo / Break for Lunch**
- 15.00 – 17.00** **Evalvacija in zaključek / Evaluation and Conclusion**



dr. Anna Czarniecka

namestnica direktorja /
Deputy Director NIMOZ

(Poljska / *Poland*)



NIMOZ: Nacionalni inštitut za muzeje in javne zbirke

NIMOZ je državna agencija, ki jo je leta 2011 ustanovil poljski minister za kulturo in dediščino. Naše naloge obsegajo oblikovanje in uresničevanje nacionalne politike za poljske muzeje in pomoč pri njihovem razvoju. Preučujemo in predlagamo zakonodajne rešitve in podpiramo muzeje na vseh področjih njihovega delovanja (tj. izobraževanje, upravljanje, digitalizacija, varovanje in zaščita muzejskih zbirk, shema podpor, raziskovanje, promocija) in pri širjenju znanja (publikacije, periodika, izobraževanja). Želimo si postati forum za izmenjavo idej in izkušenj med muzealci in vsemi, ki podpirajo izboljšave na področju moderne muzeologije na Poljskem.

NIMOZ: National Institute for Museums and Public Collections

NIMOZ is a state agency, established in 2011 by the Minister of Culture and National Heritage of Poland. We are responsible for creating and implementing national policy for museums in Poland and assisting them in their development. We examine and propose legislative solutions, support museums in all spheres of their activity (i.e. education, management, digitization, protection and security of museum collections, grant schemes, research, promotion) and disseminate knowledge (publications, periodicals, training courses). We wish to become a forum for exchange of ideas and experience among museum professionals and all those who support the improvement of modern museology in Poland.



1.



 Muzeum
Archeologiczno-Historyczne
w Ebiyju



2.

Sybilla in Opaženi muzej – natečaja za poljske muzeje

Ideja za natečaj za najvidnejše dosežke v muzejski dejavnosti se je rodila leta 1980. V sedemintridesetih letih se je Sybilla – natečaj za muzejski dogodek leta – razvijala tako, da so se spreminjali metoda, nagrajevanje zmagovalcev, nagrade, imenovanje in delovanje žirije itd., pglavitno načelo nagrajevanja in popularizacije dosežkov na vseh področjih muzejskih dejavnosti pa je ostajalo nespremenjeno. Do resnične prelomnice je prišlo leta 2011, ko je Ministrstvo za kulturo in nacionalno dediščino izvedbo zaupalo Nacionalnemu inštitutu za muzeje in javne zbirke (NIMOZ). Kot posledica javne razprave so se pravila in predpisi spremenili. Istočasno so bila vzpostavljena nova merila in kategorije, s katerimi se je natečaj prilagodil izzivom sodobne poljske muzeologije. Popularnost natečaja postopoma narašča: medtem ko je leta 2011 prispelo 180 prijav, jih je bilo leta 2016 že 225. To je rezultat povečanega obsega dejavnosti v poljskih muzejih pa tudi široke promocije natečaja (npr. spletna stran s sistemom za elektronsko zbiranje prijav in informacijami o vsakoletni Sybilli in nagrajencih).

Drugi natečaj, ki ga prireja NIMOZ, je Opaženi muzej. Ta izvira iz prepričanja, da je eno najpomembnejših orodij gra-

jenja identitete ter notranjih in zunanjih odnosov določene ustanove dobro oblikovana in pravilno uporabljena vizualna identiteta. Medtem ko je to v komercialnem sektorju samo po sebi umevno, poljski muzeji temu vidiku še vedno ne posvečajo dovolj pozornosti. Pa vendar dandanes muzeji s svojimi edinstvenimi in modernimi znamkami ponujajo možnost za promocijo svojih zbirk in dejavnosti, ki lahko tekmujejo z drugimi oblikami preživljanja prostega časa. Zato se je rodila ideja, da bi preučili vizualno identiteto muzejev. Leta 2013 sta NIMOZ in Združenje grafičnih oblikovalcev (STGU) povabila vse muzeje, ne glede na njihov profil in tip, pa tudi oblikovalce, ki sodelujejo z muzeji, k sodelovanju na natečaju Opaženi muzej. Zanimanje je bilo že prvič neverjetno: prejeli smo več kot 200 prijav. NIMOZ nadaljuje z natečajem vsaki dve leti. Ob tem se je projekt razširil z izobraževanjem o grajenju blagovnih znamk za muzejske strokovnjake. Postavljena je bila tudi nova spletna stran.

Sybilla and Visible Museum – Competitions for Polish museums

The idea to create a competition for the most outstanding achievements in museum activity emerged in 1980. For the last thirty-seven years, Sybilla – Competition for the Museum Event of the Year has been evolving in terms of selecting the method and rewarding the winners, prizes, appointment and functioning of the jury etc. However, the main principle of rewarding and popularization of the achievements in all areas of museum activity remains the same. The real turning point for the competition was the year 2011 in which the Ministry of Culture and National Heritage entrusted its performance to the National Institute for Museums and Public Collections (NIMOZ). Thanks to open public consultation the rules and regulations have been modified. At the same time, new criteria and categories which adapt the competition to challenges of the modern Polish museology were established. The popularity of the competition is gradually growing: while in 2011 180 applications were received, in 2016 there were 225. This is the result of increasing activity in the Polish museums and also of the widespread promotion of the competition (e.g. website with an electronic application system and information about Sybilla's editions and laureates).

Another competition run by the NI-MOZ – Visible Museum – stems from the conviction that one of the most important tools of building an identity as well as internal and external relations of each institution is its well-designed and properly implemented visual identification. While it is obvious in the commercial sector, this issue is still underestimated in Polish museums. Meanwhile, thanks to their unique and modern brands museums afford an opportunity to promote their collections and activity competing with other forms of spending leisure time. As a result, the idea of surveying the visual identification of museums arose. In 2013 the NIMOZ and the Applied Graphic Designers Association (STGU) invited all museums, regardless of their profile and type, as well as designers cooperating with museums to participate in Visible Museum. The interest in the first review was astounding: almost 200 applications were sent. The NIMOZ continues the survey organised every two years. Additionally, the project has been expanded by providing training courses for museum professionals with “Brand Building”. Finally, the new website has been created.



3.

1. Sybilla, The Grand Prix 2015 – The Silesian Museum in Katowice
2. Visible Museum 2015, The museum system of identification, I prize, The Museum of Archaeology and History in Elbląg
3. Sybilla Gala 2015, the Teatr Wielki in Warsaw – Polish National Opera

Digitalna interpretacija muzejskih zbirk in digitalne zgodbe v muzejih



Massimo Negri

Direktor / *Director EMA*

(Nizozemska / *Netherlands*)

Pripovedovanje zgodb, digitalna interpretacija in svetovni splet so v sodobnem muzeju tesno povezani. Čeprav je koncept »interpretacije« v muzejski praksi razmeroma nov (Znanstveni muzej v Londonu je bil verjetno prvi, ki je 1989. leta ustanovil Oddelek za interpretacijo), se je pod vplivom digitalne tehnologije močno spremenil. S tako imenovano »digitalno revolucijo« timsko delo načrtovalcev razstave z arhitekturnega in kuratorskega gledišča bogati širok spekter pripomočkov in skoraj neomejena količina gradiva. Filozofija interpretiranja eksponatov se razvija v smeri eksperimentalnih modelov, kjer se mešata resnično in navidezno pa tudi informacija in emocija, interakcija in premišljevanje, oziroma individualna in kolektivna izkušnja. Poleg tega brezžične naprave, s katerimi je svetovni splet dostopen v osrčju muzejske izkušnje, dodajajo novo dimenzijo običajnemu obisku in močno vplivajo na obiskovalčevo obnašanje. Vsi vidiki komunikacijskih procesov se preoblikujejo v okviru sodobnega muzejskega okolja. V tem kontekstu se pojavlja pojem možne »digitalne interpretacije« zbirk, ki se začne v muzejih, vendar se bo, zahvaljujoč spletu, širila po svetu. Ampak kakšen je sploh namen interpretacije? Če je bil v izvirnem okviru »klasične« interpretacije informativni vidik zelo jasen, je v svetu digitalne interpretacije ciljev več in se včasih celo prekrivajo. Zdi se – vsaj ta hip je videti tako –, da so »lepilo« tega kaotičnega procesa ZGODBE. Pripovedni vidik muzejev se širi in postaja prevladujoč. Am-

pak (spet ta AMPAK) so muzeji pripravljani na to? So kuratorska znanja dovolj za razvoj učinkovite pripovedi? Kako zainteresirati obiskovalca z digitalnimi zgodbami?

NE BOMO ISKALI ODGOVOROV, TEMVEČ BOMO POSKUŠALI POSTAVITI DELOVNO HIPOTEZO.

Digital Interpretations of Museum Collections and Digital Narratives in Museums

Storytelling, digital interpretation and the internet are strictly connected in contemporary museum. Although the concept of “interpretation” is relatively new in museum practice (the Science Museum in London was probably the first one to establish a Department of Interpretation, and this happened in 1989), this idea has been very much changed by the impact of digital technologies. With the so called “digital revolution” a wide spectrum of devices and an almost unlimited amount of materials enrich the team work of exhibition planners both from the architectural and the curatorial point of view. The same philosophy of exhibits interpretation is evolving towards experimental models where the virtual and the real are mixed together as well as information and emotion, interaction and contemplation, or individual and collective experience. Furthermore, wireless devices, making accessible the Internet in the heart of the museum experience, add a new dimension to the ordinary visit deeply influencing the visitor’s behaviour. All the terms of communicative processes are re-formulated in the framework of the contemporary museum environment. In this context the notion of a possible “digital interpretation” of collections emerges. It starts inside the museums but is destined to expand to the world thanks to the web. But interpreting for what purpose? If the informative side was very clear in the original framework of a “classic” interpretation, in the world of digital interpretation there are several goals and they sometimes overlap. What seems to be – for the moment – the “glue” of this rather chaotic process is

STORYTELLING. The narrative aspect of the museum is exploding and becoming pervasive. But (again a BUT) are museums ready for that? Are curatorial skills enough to develop effective narrative skills? How to engage the visitors on a digital storytelling basis?

We WILL NOT TRY TO FIND ANSWERS, BUT AT LEAST A WORKING HYPOTHESIS.



Pripovedovanje zgodb skozi virtualno dediščino: Mediadom Pyrhani

Igor Močnik

Art Rebel9 – pionirji kreativne uporabe naprednih tehnologij

Art Rebel9 – pioneers of the creative use of advanced technologies

(Slovenija / Slovenia)

Virtualna dediščina je skupek tehnoloških rešitev, ki poustvarjajo zgodovinske kontekste.

Ukvarja se z informacijskimi in komunikacijskimi tehnologijami ter njihovo uporabo na področju kulturne dediščine. Za poustvaritev ali interpretacijo zgodovinskih dejstev uporablja elektronske medije.

Zaradi dostopnosti osebnih naprav (v pametnih telefonih, tablicah ipd.) in velike investicije industrije v razvoj novih tehnologij bo uporaba virtualne rekonstrukcije izgubljene dediščine v prihodnjih letih dosegla nova področja.

Eden od možnih vidikov je uporaba digitalnih tehnologij v muzejih. Daje nam možnost, da iz arheološkega fragmenta razvijemo zgodbo o realnosti, ki se lahko nadaljuje tudi zunaj muzejskih zidov. Za gledalca je izkušnja bolj doživeta, saj jo je pomagal soustvariti. Dobra vizualizacija informacij uporabniku omogoča, da tudi dediščino in zgodovinski kontekst razume na nov način.

Gre za poustvarjanje zgodovine skozi tridimenzionalno vizualizacijo z namestitvami izobraževanja, popularizacije, ohranjanja in raziskovanja na objektih ter znamenitostih.

Med tehnologijami, ki so za muzeje pomembni, bomo izpostavili nekaj osnovnih trendov:

- navidezna resničnost je oblika računalniške simulacije, pri kateri ima udeleženec občutek, da se nahaja v umetnem okolju, ki si ga ogleduje skozi očala za navidezno resničnost,
- obogatena resničnost nam z dodatnimi informacijami nadgradi sliko resničnega sveta s pomočjo računalniško ustvarjenih virtualnih učinkov, ki jih v naš vidik vpeljemo preko pametnih naprav,
- stereoskopski filmi,
- hologramske projekcije,
- interaktivne informacijske table s poučno in zabavno vsebino (učenje skozi igro).

Storytelling through Virtual Heritage: Mediadom Pyrhani

Virtual heritage is a body of technical solutions that re-create historical contexts. It deals with information and communication technologies and their application in the field of cultural heritage. It uses electronic media for the recreation and interpretation of historical facts. Thanks to accessibility of personal devices (smartphones, tablets etc.) and industries' substantial investment into the development of new technologies the use of virtual reconstruction of lost heritage is to spread to new fields in the years to come.

One of possible aspects is the use of digital technologies in museums. It brings the opportunity to turn a fragment into a story that can continue outside the museum's walls. Visitors' experience is more vivid as they are its co-creators. A good visualization of information enables the users see the heritage and historical context in a new light.

We are talking about a recreation of history through three-dimensional visualization with the intention of education, popularization, preservation and research of objects and sights.

Among technologies that are relevant for the museums we will point out some basic trends:

- Virtual reality is a form of computer simulation that gives visitors a feeling that they are in an artificial environment seen through a virtual reality headset;
- Augmented reality uses additional information to enhance a real image with digitally generated virtual effects introduced via smart devices;
- Stereoscopic films;
- Hologram projections;
- Interactive information whiteboards with educational and entertainment contents (learning through play).



Uporaba novih tehnologij v muzejskem delu



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Director Ruse Regional Museum of History

(Bolgarija / Bulgaria)

Tehnološki napredek je privedel do novih oblik predstavitev na muzejskih razstavah, pretežno v avdio in video formatih. Digitalne tehnologije, na primer, predstavljajo višek tega razvoja, ker dopuščajo hitro in poceni ustvarjanje podob, hipno razširjanje po spletu in dolgi rok uporabe.

Da bi razumeli potrebo po vključevanju teh tehnologij v muzejsko delo, pa tudi različice tega vključevanja, je potrebno spremljati razvoj muzejske ustanove z uporabo razvojnih oblik WEB 1.0, 2.0 in 3.0. Če uporabimo »pametno« muzejsko formulo, lahko orišemo tri uporabne oblike novih tehnologij: spletno, in situ in mobilno.

Uporaba tehnoloških orodij v muzejih je namenjena pripovedovanju zgodb v muzejskem kontekstu. Kdo pripoveduje zgodbe? Splošno sprejeto dejstvo je, da so zgodovinarji tisti, ki ustvarjajo zgodbe, saj je predmet njihovega raziskovanja – zgodovina – sam po sebi ogromna pripoved. Danes se pogledi znanstvenikov na zgodovino v veliki meri razhajajo, zgodovina je namreč različna za različne skupine ljudi. Še posebej protislovni so narodni narativi posameznih nacionalnih držav.

Z uporabo študij primerov iz muzeja v Ruseju kažemo različne oblike komuniciranja o dediščini. Digitalizacija 33 albumov iz socialističnega obdobja v oblaku (www.museumruse.com/digital_bg.html) je ena takšnih priložnosti uporabe muzejskih vizualnih razstav ne le kot artefaktov, temveč pomembneje: kot zgodb.

Raziskovanje judovskih skupnosti je privedlo do zbirke, ki jo sestavlja 30 vi-

deo razgovorov in znanstvena izdaja z zapisi razgovorov, urejena po antropoloških kategorijah, muzejskega izobraževalnega modula in mobilne razstave. Z uporabo digitalne vsebine pammetta.com imajo muzeji in njihovi kuratorji na voljo avdio, video in fotografske vire, z uporabo katerih lahko obogatijo svoje zgodbe v muzejskem okolju. Tako muzejska zgodba ni več linearna, ampak postaja večplastna.

Z uporabo drona muzeja iz Ruseja in Konstance (Romunija) skupaj snemata donavski limes. Pripravljajo se tudi 3D podobe, artefakti se digitalizirajo, del česar so nadaljnje replike z uporabo 3D tiskalnika. Razvija se tudi aplikacija za pametne telefone za spodnjedonavske rimske utrdbe.

Tehnologije predstavljajo pomemben vidik sodobnega življenja, vendar so zgolj sredstvo pristopanja k dediščini in predstavnikom različnih skupin javnosti. Muzejska zgodba je veliko pomembnejša – to je pripoved o zgodovini, ki jo navdihuje artefakt. Predvsem zato, ker vsak artefakt pripoveduje zgodbo.

The Usage of New Technologies in the Museum Work

Technological development has introduced new types of presentations in museum exhibitions, mainly in audio and video formats. Digital technologies, for instance, are a high point in this development, since they allow for an inexpensive and quick copyright image creation, an immediate sharing via the Internet, and a prolonged usage period.

In order to understand the need for inclusion of such technologies in the museum work, as well as the different variations of this inclusion, it is necessary to follow the development of a museum institution by using the development forms of WEB 1.0, 2.0, and 3.0. Using the “clever” museum formula, three applicable forms of new technologies could be outlined – online, in situ, and mobile.

The usage of technological tools in museums serves the purpose of creating a narrative in a museum’s context. Who is telling the stories? It is widely accepted, that the historians are the ones who create narratives since their subject of research – History, is by itself an enormous narrative. Today, the way scholars see History is majorly divergent, since History is perceived differently by different groups of people. The national narratives of various nation states seem to be especially contradictory.

With the case studies from the Ruse museum, we are demonstrating different forms of heritage communication. The digitalization of 33 albums from the Socialist period in a Cloud (www.museum-ruse.com/digital_bg.html) is one such opportunity for the usage of museum visual exhibitions, not just as artefacts, but even more importantly, as a narrative.

A research of the Jewish communities resulted in the creation of a collection, comprised of 30 video interviews, of a

scientific volume with written interviews, organized in anthropological categories, a museum educational module, as well as a mobile exhibition. With the digital content – pammetta.com, the museums and their curators have at their disposal audio, video and photo resources, the employment of which can enrich their own narratives in the museum environment. Thanks to this, the museum narrative is no longer linear, but becomes rather multilayered.

By using a drone, the Ruse museum and the Constanta museum (Romania) are jointly video recording the Roman fortresses alongside the Danube Limes. Furthermore, 3D images are being created, artefacts are digitalized, some of them are further replicated with the help of a 3D printer. A smartphone application for the Lower Danubian Roman fortresses is being developed.

Technologies are an important aspect of modern-day life, but they are simply a means of access to heritage and representatives of different public groups. The museum narrative remains way more important – that is the narrative of a history inspired by an artefact. Mainly because every artefact is telling a story.



Digitalne tehnologije za povezovanje in širjenje priložnosti za učenje



mag. Ekaterina Safronova

Vodja mednarodnih projektov,
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"Yasnaya Polyana"*

(Ruska federacija / Russian Federation)

Projekt **Karenina v živo** sta lansirala Google Rusija in Tolstojev muzej z željo po vzpostavitvi povezav med ljubitelji književnosti po vsem svetu. 36-urni bralni maraton Tolstojevskega epskega romana Ana Karenina, pri katerem je sodelovalo več kot 700 ljudi iz 13 različnih časovnih pasov, je postal »viralen« in sta ga oktobra 2014 v živo prenašala YouTube in Google.

Projekt je sprožil tisoče medijskih objav in povečal prodajo romana po vsem svetu. Postal je nesporen dokaz, da je klasična literatura dejansko univerzalen jezik in da lahko digitalne tehnologije združujejo ljudi vsega sveta ne glede na njihov družbeni položaj ter verske in politične nazore.

Ves Tolstoj z enim klikom je z množičnim financiranjem podprto sodelovanje med Tolstojevim muzejem, softverskim podjetjem ABBYY in 3250 prostovoljnimi korektorji iz 50 držav. Projekt je omogočil brezplačen spletni dostop do Tolstojevih zbranih del. Vseh 90 zvezkov z njegovimi 750 deli je tako zdaj mogoče sneti s spleta in jih brati na tablicah, pametnih telefonih ali kot elektronske knjige. Ker se je Tolstoj odrekel avtorskim pravicam, smo prepričani, da so se pravzaprav uresničile njegove sanje: vsa njegova besedila so zdaj na voljo vsakomur.

Trenutno se ukvarjamo s **Tolstojevim izobraževalnim tečajem**, pri čemer sodelujemo z Akademijo Arzamas, spletnim neprofitnim projektom, namenjenim ozaveščanju. Tečaj bodo sestavljala tematska predavanja najuglednejših raziskovalcev Tolstoja, podpirala pa ga bo spletna zbirka muzejskih predmetov.

Tečaj bo odlikovalo inovativno oblikovanje in multimedijska podpora, ki jo razvija Akademija Arzamas, in bo zanimiv za tisoče njihovih sledilcev.

Digital Technologies to Establish Links and Expand Learning Opportunities

***Karenina Live** was launched by Google Russia and the Tolstoy Museum in a bid to establish links between literature lovers around the world. A 36-hour online reading marathon of Tolstoy's epic novel *Anna Karenina*, involving more than 700 people from 13 different time-zones, has gone viral, with the live broadcast on YouTube and Google in October 2014.*

This project generated thousands of media articles and boosted sales of the novel worldwide. It is an ultimate proof that classic literature is indeed a universal language and that digital technologies can unite people all over the world regardless of their social status, religion and political views.

***All of Tolstoy in One Click** is a crowd-sourced collaboration between the Tolstoy Museum, the software company ABBYY, and about 3,250 volunteer proofreaders from 50 countries. The project made Tolstoy's complete works available on the internet free of charge. Any one of 90 volumes containing 750 works can now be downloaded and used for reading texts on tablets, smartphones and e-books. As Tolstoy declined his copyright, we believe that his dream has virtually come true: all of his texts are now available to everyone.*

*We are currently working on **Tolstoy educational course** in cooperation with Arzamas Academy, an online non-profit awareness raising project. The course will consist of themed lectures by the most prominent Tolstoy researchers and be supported by an online collection of museum items. The course will use innovative design and multimedia knowledge developed by Arzamas Academy and get attention of thousands of their followers.*



Povezovanje nematerialnega in materialnega: Ohranjanje nesnovne kulturne dediščine in duha kraja – hrvaška izkušnja



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Že pred petnajstimi leti so se hrvaško Ministrstvo za kulturo in številni etnologji zavedali pomena nesnovne kulturne dediščine. Sčasoma so razprave in aktivnosti, povezane s tem pristopom k dediščini, vplivale tudi na sosednje države in jih navdihnile. Na samem začetku na Hrvaškem večina ljudi (to vključuje tudi strokovnjake za dediščino in muzeje) ni povsem natančno vedela, kaj pravzaprav je nesnovna kulturna dediščina.

Nato pa se je situacija povsem spremenila: dandanes si skoraj vsaka lokalna skupnost želi imeti priznano nesnovno kulturno dediščino, morda celo uvrščeno na Nacionalni seznam nesnovne kulturne dediščine. Zakaj je tako? Na praktični ravni tovrstna prepoznavnost lokalnih nesnovnih običajev prispeva k turističnemu razvoju in – v določenih primerih – k podjetniški rasti (povezani z izdelavo spominkov ipd.). Na bolj simbolni ravni krepi lokalno identiteto in ponos ter prispeva k opolnomočenju lokalnih skupnosti.

Predavanje predstavlja nekaj temeljnih metodoloških pristopov k nesnovni kulturni dediščini na Hrvaškem, razvoj ideje in sprejemanje tovrstne dediščine. Ob tem na posameznih primerih analizira, kaj se je dogajalo s kulturnimi dobrinami, ki so uvrščene na Nacionalni seznam in še posebno na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva, ter odpira razpravo o koristih in pasteh tovrstnega vrednotenja. Posebna pozornost bo namenjena povezavi med nesnovno dediščino in *genius loci* – duhom kraja.

Immaterial and Material: Safeguarding of Intangible Cultural Heritage and the Spirit of Place – Croatian experience

Already fifteen years ago, Croatian Ministry of Culture and many ethnographers in the area were aware of the significance of Intangible culture heritage (ICH). Throughout the years, the discussions and activities tied to that way of approaching to heritage started to be influential and inspirational for the neighbouring countries as well. In Croatia at the very beginning, most people (including heritage and museum professionals) did not have a clear idea what ICH really is.

In the meantime, the situation has completely changed: nowadays almost every community wishes to have its ICH recognized and maybe even listed as such on the National List of ICH. Why is it so? On the practical level, that kind of visibility of local intangible practices contributes to the tourist development and – in some cases – to the entrepreneurial growth (tied to souvenir production, etc.). On a more symbolic level, it strengthens local identity and pride and contributes to the empowerment of local communities.

The lecture presents some of the basic methodological approaches to ICH in Croatia, the development of the idea and acceptance of that kind of heritage. Furthermore, using some examples, it analyses what has happened with cultural assets that are inscribed to the National List and especially the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, and opens the discussion about benefits and pitfalls of this kind of evaluation. A special attention will be paid to the connection between intangible culture and genius loci – the spirit of place.



Uživajmo v češki dediščini – dvig kakovosti upravljanja z dediščino z izobraževanjem



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Premična in nepremična dediščina, ki nas obdajata v obliki kulturne krajine, zgodovinskih in arheoloških najdišč ali različnih artefaktov, lahko postaneta vir navdihujočih priložnosti za izobraževanje vseh generacij. Izobraževanje v zgodovinskem okolju lahko tudi sproži zanimanje javnosti za ohranjanje kulturne dediščine in trajnost vrednot kulturne dediščine na sploh. A s pedagoškega stališča se niti eno niti drugo ne zgodi samo od sebe. Poleg tega je videti, da so metode prezentacije in interpretacije kulturne dediščine, ki se običajno uporabljajo na Češkem, na začetku 21. stoletja dosegle svoje meje. Kaj lahko storimo v takšni situaciji?

Predavanje bo ponudilo nekaj odgovorov na to vprašanje tako, da bo povzelo potek in rezultate štiriletnega razisko-

valnega projekta z naslovom »Uživajmo v češki dediščini«, ki ga je financirala češka vlada, da bi se vzpostavil kakovosten sistem izobraževanja in poučevanja o dediščini na Češkem (2012 – 2015). Projekt so izpeljali Češki nacionalni inštitut za dediščino, Pedagoška fakulteta Karlove univerze v Pragi in Pedagoška fakulteta Masarykove univerze v Brnu. V njem je sodelovalo 31.000 udeležencev iz različnih okolij in je nedavno prejel nagrado Europa nostra. Predavanje namenja posebno pozornost spremembam izobraževalnih metod in pristopov, za katere se je že pokazalo, da spodbujajo učenje različnih ciljnih skupin, obenem pa prispevajo k višji kakovosti upravljanja z dediščino in njene interpretacije.



Enjoying Czech Heritage – Improving Quality of Heritage Management with Education

Movable and immovable cultural heritage, whether it surrounds us in the form of cultural landscapes, historic sites, archaeological sites or a variety of artefacts, can be a source of inspiring educational opportunities for all generations. Education in the historic environment can also lead to the cultivation of public interest in the conservation of cultural heritage and the sustainability of various values of cultural heritage in general. From the pedagogical point of view, neither one nor the other happens by itself. Moreover, methods of presentation and interpretation of cultural heritage traditionally used in the Czech Republic appeared to reach their limits at the beginning of the 21st century. In such a situation what could be done?

The lecture proposes some answers to that question by summarizing the course and results of a four-year research project called 'Enjoying Czech Heritage' that was funded by the national Government in order to establish a quality system of heritage education and learning in the Czech Republic (2012-2015). The project was carried out in cooperation of the Czech National Heritage Institute, the Faculty of Education of Charles University in Prague and the Faculty of Education of Masaryk University in Brno. It reached 31,000 participants from diverse backgrounds and has recently won the Europa Nostra Award. The lecture will in particular draw attention to the changes in educational approaches and methods that have already proven to encourage learning of various target groups as well as to improve quality of heritage management and interpretation.



Preference obiskovalcev pri interpretaciji dediščine – študija jadranskih muzejev



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Številne muzeološke študije odkrivajo, da je interpretacija bistvena komponenta obiskovalčeve izkušnje. V času ekonomije doživetij, ko muzejska interpretacija nagovarja obiskovalce na osebni način, se celotna vrednost obiskovalčeve izkušnje pojmuje kot razmerje med zadovoljstvom ob doživetju in obiskovalčevim časovnim in denarnim vložkom. Ker interpretacija dediščine zadeva obe spremenljivki, je skupni učinek zelo pomemben. Najina študija se osredotoča na preference pri interpretaciji dediščine pri različnih segmentih obiskovalcev muzejev. Preference pri interpretaciji, ki so v literaturi velikokrat zanemarjene, so bistvene za trženje in upravljanje muzejev. Najina študija se ukvarja s preferencami pri muzejski interpretaciji naravne dediščine, da bi odkrila najbolj priljubljene tipe interpretacije eksponatov tovrstne dediščine. Osredotoča se na sedem jadranskih muzejev, ki so sodelovali v čezmejnem projektu krepitev kulturnega turizma skozi tržno usmerjene pobude (IPA Adriatic). Namen raziskave je bilo pridobivanje informacij o profilih muzejskih obiskovalcev in njihovih preferencah pri muzejski interpretaciji. Z osamitvijo in analizo spremenljivk interpretacije in spremenljivk obiskovalcev, povezanih z njihovimi preferencami pri interpretaciji, je bil izdelan okvir, ki omogoča pobude muzejske interpretacije za ciljne tržne segmente. Z osredotočanjem na različne potrebe in načine lahko upravljavci muzejev uporabijo obiskovalcem prilagojen pristop ne le pri muzejskih eksponatih, temveč tudi pri muzejski interpretaciji.

Visitors' Preferences for Heritage Interpretation: The Study of the Adriatic's Museums

A number of museum studies reveal that interpretation is an essential component of the visitor experience. In the age of experience economy, when museum interpretation engages visitors in a personal way, the overall value of visitor experience is understood by the ratio of the experience satisfaction and the visitor's effort in terms of time and money. As heritage interpretation affects both variables, the consolidated effect is very significant. The focus of our study is on the preferences for heritage interpretation among different segments of museum visitors. Preferences for interpretation, which are often neglected in the literature, are essential to marketing and management of museums. Our study deals with visitors' preferences for natural heritage museum interpretation to find out the preferred types of interpretation of natural heritage exhibits. The study focused on seven Adriatic heritage museums that took part in the cross-border project on the strengthening of cultural tourism through market-oriented initiatives (IPA Adriatic). The survey was set out to obtain information on visitor profiles and their preferences for museum interpretation. By isolating and analyzing interpretation variables and visitor variables associated with visitor interpretation preferences, the framework was developed that enables the initiatives in museum interpretation for target market segments. By concentrating on different interpretation needs and modes, museum managers can apply visitor driven approach not only to museum exhibits, but also to museum interpretation.



Študija primera: Predstavitev projekta AS - Arheologija za vse: Oživljanje arheološkega parka Simonov zaliv in njegovih ciljev

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Univerza na Primorskem je kot vodilni partner pridobila nepovratna sredstva za sofinanciranje projekta iz Programa Finančnega mehanizma EGP 2009–2014 v okviru sklopa B – področje Kulturna dediščina. Projekt »AS – Arheologija za vse. Oživljanje arheološkega parka Simonov zaliv« (AS – Archaeology for all: revival of the Archaeological park Simonov zaliv) je potekal 22 mesecev in se zaključil januarja 2017.

Poseben poudarek razpisa iz programa Finančnega mehanizma EGP je bil namenjen spodbujanju sodelovanja in partnerstva med institucijami iz Republike Slovenije in institucijami iz držav donatoric. Inštitut za arheologijo in dediščino se je za pripravo in prijavo projekta povezal znotraj Univerze na Primorskem z več članicami (Fakulteto za matematiko, naravoslovje in in-

formacijsko tehnologijo in Pedagoško fakulteto za Univerze na Primorskem), s tremi slovenskimi partnerji, Občino Izola, podjetjem Arhej d.o.o., Inštitutom za potapljanje in podvodne aktivnosti - IPPA Piran ter s podjetjem Gagarin ltd. iz Islandije.

Cilj področja Kulturna dediščina je ohranjanje, obnova ali restavriranje javosti dostopnih kulturnih spomenikov, ki prispevajo k lokalnemu in regionalnemu razvoju, obogatitvi turistične ponudbe ter prepoznavnosti lokalnega oziroma regionalnega okolja. Cilj je tudi večja ozaveščenost in vedenje o pomenu ohranjanja kulturne dediščine, o njenih razvojnih možnostih, o posebnostih njenega vzdrževanja in obnavljanja.

Za prijavitelje so v okviru področja Kulturna dediščina upravičeni le lastniki ali upravljalci kulturnih spomenikov.



Rezultat projekta mora biti vsaj en obnovljen ali restavriran kulturni spomenik, hkrati pa mora biti enota kulturne dediščine, na kateri bodo izvedeni posegi v okviru projekta, razglašena za kulturni spomenik lokalnega ali državnega pomena. Vsaj 5 % nepovratnih sredstev sofinanciranja projekta mora biti namenjenih »mehkim« dejavnostim za povečanje dostopnosti do kulturne dediščine (npr. oblikovanje privlačnih programov za ranljive skupine in mlado populacijo).

Arheološko najdišče Simonov zaliv je kulturni spomenik državnega pomena (EŠD 195). Gre za najbolje ohranjene in raziskane ostanke rimske obmorske vile s pristaniščem v Sloveniji, ki niso ustrezno predstavljeni in dostopni. Ostanke rimske vile v Simonovem zalivu so ogroženi tudi zaradi podtalne vode in plimovanja morja, ki negativno vplivajo na arheološke ostaline, nekateri materiali pa so ob izpostavljenosti zraku podvrženi pospešenemu naravnemu procesu propadanja.

Simonov zaliv se kot arheološko najdišče omenja že v 16. stoletju. Prva arheološka izkopavanja so potekala leta 1922, ob čimer so prvič izmerili tudi ostanke pristanišča, za tem so se terenske raziskave vile in pristanišča nadaljevale z veliko pogostostjo in z uporabo različnih (tudi neinvazivnih) metodologij, večkrat v obliki projektov mednarodnega sodelovanja za celotno 20. stoletje in naprej, kar jasno kaže pomembnost najdišča, ki je zaščiten kot spomenik državnega pomena. Stanovanjski del naše vile se razteza

na površini 3000 m², od katerih sta dva dela zdaj delno vidna – številni črno-beli mozaiki vile so pokriti z zaščitnimi plastmi. Bivalni prostori so razporejeni okrog notranjega dvorišča, celoten kompleks pa je z daljšim hodnikom (portikom) povezan s pristaniščem. V zaledju vile so bili odkriti tudi ostanki vodovoda, ki je bil speljan pod zemljo po glinenih ceveh in je kompleks vile oskrboval z vodo.

Novejša izkopavanja so prinesla pomembne nove podatke o zgodovini vile: gradili so jo med letoma 25 in 10 pr. n. š., med letoma 50 in 70 n. š. pa so bili nekateri stanovanjski deli že opuščeni. Hodnik in še posebej pristanišče sta bila v uporabi skozi daljše obdobje. Pri izkopavanjih na območju vile v Simonovem zalivu so bile odkrite različne najdbe, na podlagi katerih lahko rekonstruiramo življenje prebivalcev v vili in gospodarske dejavnosti, s katerimi so se ukvarjali. Nekateri od najdenih predmetov so na ogled v Pomorskem muzeju Sergej Mašera v Piranu in v Pokrajinskem muzeju Koper.

Z ustrezno finančno stimulacijo finančnega mehanizma EGP vlagatelj in partnerji želijo v okviru projekta AS doseči vse korake, potrebne za vzpostavitev sodobnega arheološkega parka (tudi v podvodnem delu najdišča), kar zahteva:

- restavriranje, konserviranje in zaščito arheološkega najdišča Simonov zaliv in s tem omogočiti celotno prezentacijo spomenika in sicer bivalnega dela rimske obmorske vile na kopnem ter podvodnega dela pripadajočega pristanišča, kar vklju-

čuje vzpostavitev prvega podvodnega arheološkega parka v Sloveniji,

- povečanje in izboljšanje dostopnosti do spomenika, kar temelji na celostni prezentaciji tega, na nadgradnji pripomočkov in opreme za interpretacijo (predvsem z vzpostavitvijo sodobnega Interpretacijskega centra), na izvedbi javnega programa za obiskovalce s posebnimi potrebami ter podvodnih ogledov pristanišča, kot tudi na pripravi spletne aplikacije vodnika po spomeniku,
- izobraževanje in usposabljanje na področju arheološke didaktike ter ozaveščanje javnosti o pomenu arheološke dediščine z javnim programom eksperimentalne arheologije,
- načrtovanje turističnih itinerarjev, ki povezujejo arheološka najdišča slovenske Obale, s čimer se poveča prepoznavnost in ponudba tega območja v segmentu arheološkega turizma.

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Presentation of the Project AS. Archaeology for All.

The Revival of the Archaeological Park Simonov Zaliv and Its Objectives

In the area of the Roman maritime villa and its background there is an extensive web of specimens of cultural and natural heritage of immense value nationwide. The archaeological site of "Simonov zaliv" (the Bay of St. Simon) was first mentioned in the 16th century. The first archaeological excavations took place already in 1922 when the remains of the ancient port were also measured; throughout the 20th century the field research of the villa and the adjacent port were frequently resumed with the use of different (often non-invasive) methods, often in the form of international projects; this clearly indicates the importance of this site which is protected as a monument of national importance.

The living area of the villa covers more than 3000 m², two sections of which are now partially visible – the numerous black-and-white mosaics of the villa are covered with protective layers. The living quarters are arranged around the inner courtyard, whereas the whole complex is connected to the adjacent port via a longer corridor (portico). In the background remains of waterworks were discovered – a set of clay pipes which ran under the ground, supplying the villa with fresh water.

New excavations brought important information to light: the history of the villa revealed that it had been built between 25 and 10 BC; by sometime between 50 and 70 AD some parts of the structure were already abandoned. The corridor and the port remained in use for a longer period of time. The excavations in the area around the villa in the Simonov zaliv revealed

different findings which enable the reconstruction of the inhabitants' lifestyle and their economic activities. Some of the found objects are on display in the Maritime Museum of Sergej Mašera in Piran and in the Regional Museum of Koper¹. With the proper financial stimulation of the financial mechanism EEA, the partners wish to make all necessary steps for the establishing of a modern archaeological park (including the underwater section of the site), which essentially calls for:

- Restoration, conservation in protection of the archaeological site Simonov zaliv, thus enabling an integrated presentation of the monument, i.e. the living quarters of the Roman maritime villa and the adjacent (underwater) port which includes the establishing of the first underwater archaeological park in Slovenia;
- Enhancing and improving the accessibility of the monument; the condition for this is its integrated presentation and properly updated equipment, needed for its interpretation (mainly by establishing a modern interpretation centre), as well as a public programme for the visitors with special needs and underwater tours of the port, and, last but not least, an internet application of a tour guide;
- Education and training in the field of archaeological didactics and raising public awareness on the meaning of archaeological heritage with the aid

of a public programme of experimental archaeology;

- Planning tourist itineraries connecting archaeological and other cultural heritage sites of the Slovene coast, thus enhancing the appeal of this particular area in the segment of archaeological tourism.
- Increasing the long-term accessibility of the site, ensured primarily by:
 - the presentation of the archaeological site of Simonov zaliv;
 - the establishment of the first underwater archaeological trail in Slovenia;
 - the establishment of a modern interpretation centre in the archaeological park;
 - the increased tourist offer with the goal of itineraries with cultural contents;
 - the increased accessibility for visitors with disabilities, ensuring properly customized contents and activities.

The target groups which are intended to benefit from the results of the proposed project are:

- Local population and coastal communities with their hinterland and Istria;
- Children, youth, students;
- Visitors with special needs of all age groups;
- Educational institutions (universities, colleges, secondary and primary schools, pre-schools);
- Domestic and foreign tourists and tourism organizations (profit and non-profit);
- Interested individuals and the gene-

¹ Pomorski muzej Sergej Mašera Piran (www.pomorskimuzej.si) and Pokrajinski muzej Koper (www.pokrajinskimuzejkoper.si)

ral public;

- *Businesses, clubs and individuals associated with cultural heritage and the sea (diving centres etc.);*

- *Amateur associations and societies in Slovenia and abroad;*

- *Domestic and international research and scientific institutions;*

- *Domestic and international professional institutions dealing with the protection and promotion of cultural heritage;*

- *Units of regional and local self-government and public institutions in the area of the coast and beyond.*

time infrastructure of Roman settlements on the Slovenian coast of Istria (1993-2007): Terre di mare : l'archeologia dei paesaggi costieri e le variazioni climatiche : atti del Convegno internazionale di studi, Trieste, 56-74.

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Arheološko pripovedovanje zgodb

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Izobraževalno-razstavní projekt Dama z zlatimi uhani temelji na najdbah iz antičnega groba št. 39 z grobišča Križišče pri Spodnjih Škofijah. Grobišče je bilo izkopano leta 2003, leta 2010 pa ga je v svoji magistrski nalogi obdelal mag. Matjaž Novšak.

Vodilo projekta je domišljajska pripoved pokojnice, ki »oživi« v trenutku svoje smrti in nas s svojim komentiranjem dogajanja okoli sebe vodi skozi rimske običaje pokopavanja. Predmeti, ki so bili ob smrti priloženi k pokojnici, so razstavljeni v muzeološko dodelani vitrini, ki obiskovalce vodi v posvečen prostor intimnega ogleda razstave. Sestavni del projekta predstavlja pedagoški program, ki temelji na delavnicah pod mentorstvom dijakov in njihovih profesorjev iz srednjih šol. K sodelovanju sta pristopili srednja frizerska in srednja kuharska šola. Ob otvoritvi so dijaki izvedli delavnice in predstavili

rimskeodobne frizure ter ličenje in rimskodobno hrano po Apicijevih receptih. Razstava je po otvoritvi v Pokrajinskem muzeju Koper gostovala v Centru za kulturo mesta Krk, v Pokrajinskem muzeju Buzet, v Arheološkem muzeju Istre v Pulju, trenutno pa je razstavljena v Muzeju mesta Umag.

Sodelujoči v projektu: Pokrajinski muzej Koper, Arhej d.o.o., Center za preventivno arheologijo z Zavoda za varstvo kulturne dediščine Republike Slovenije, Muzej mesta Umag, Oddelek za arheologijo Fakultete za humanistične študije Univerze na Primorskem, Inštitut za dediščino Sredozemlja Znanstveno raziskovalnega središča Univerze na Primorskem, Kulturno društvo Vespesjan, Pomorski muzej »Sergej Mašera« Piran, Srednja tehniška šola Koper, Srednja šola Izola, Mestni muzej zgodovine in umetnosti iz Vidma, Zlatarstvo Shiroka s.p.



Archaeological Storytelling

The educational exhibition project A Lady with Golden Earrings is founded on the finds in an ancient grave no. 39 from the burial ground Križišče near Spodnje Škoflje. The burial ground was excavated in 2003; in 2010 Matjaž Novšak wrote about it in his master's thesis.

The project is built around an imaginary story of a dead lady who »wakes up« at the moment of her death and while commenting the practices around her leads us through Roman burial customs. The objects which were laid in the lady's grave are displayed in a specially crafted showcase that leads the visitors into a sacred place of intimate viewing of the exhibition.

A special aspect of the project is a pedagogical programme consisting of workshops led by secondary school students and their teachers. The Secondary School

for Hairstyling and the Secondary School for Gastronomy took part in the project. At the opening the students presented hairdos from the Roman period and prepared Roman food following the Acipius' recipes.

After the opening in the Regional Museum Koper the exhibition travelled to the Cultural Centre of the Town of Krk, the Regional Museum in Buzet, the Archaeological Museum of Istria in Pula and is currently on display in the Umag Town Museum.

Partners in the project: Regional Museum Koper, Arhej ltd., Centre for Preventive Archaeology at the Institute for the Protection of Cultural Heritage of the Republic of Slovenia, Umag Town Museum, Archaeological Department at the University of Primorska Faculty of Humanistic Stu-

dies, Institute for Mediterranean Heritage at the Science and Research Centre of the University of Primorska, Cultural Association Vespesjan, »Sergej Mašera« Maritime Museum of Piran, Technical School Koper, Secondary School Izola, City Museums of Udine, Zlatarstvo Široka ltd.



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Regional Museum Koper*

(Slovenia / Slovenia)

Vrata Carpaccieve hiše na Carpacciovem trgu v Kopru so od leta 2016 spet odprta. V hiši, kjer je morda začasno domoval slikar Vittore Carpaccio, zelo verjetno pa njegov sin Benedetto, je mesto našla razstava o Carpacciu. V jubilejnem Carpacciovem letu je bila še en kamenček v mozaiku projekta Carpaccio500. V spomin na izjemnega umetnika svojega časa, enega od stebrov koprške kulturne dediščine, saj je njegov sin Benedetto pridobil meščanske pravice, družina Carpaccio pa je v Kopru živela kar dobra tri stoletja, je Mestna občina Koper leta 2016 razglasila Carpacciovo. Ena od aktivnosti tega leta je bila postavitve razstave o življenju in delu Vittoreja Carpaccia v Carpaccievi hiši, kjer je mogoče dobiti tudi ves material in zgibanke. Na voljo sta tudi dva velika ekrana na dotik, kjer posebna animacija omogoča občudovanje detajlov na reprodukcijah umetnikovih stvaritev. Razstava bo v Carpaccievi hiši na ogled vsaj dve leti.

Vittore Carpaccio je prišel v Koper iz Benetk in je že svoje prvo delo posvetil koprski stolnici. To je bila oltarna pala Marija z Detetom na prestolu in svetniki, ki jo je Vittore Carpaccio naslikal prav v Kopru in jo hrani koprška stolnica. Nekaj del hrani tudi Pokrajinski muzej Koper. Letos pa je minilo tudi 500 let od nastanka prvega skupinskega portreta v Istri, Slavnostni prihod beneškega podestata Sebastiana Contarinija v Koper, ki je žal od leta 1940 v Italiji. Delo je nastalo v zadnjem obdobju njegovega življenja. Umrli je leta 1525/26 v Kopru.



Vittore Carpaccio in Koper

Since 2016 the so called Carpaccio house on the Carpaccio Square has been open again. Even though legend has it that the Venetian painter Vittore Carpaccio lived there, it seems that Vittore's son Benedetto Carpaccio resided in the house, allegedly until mid-16th century.

In memory of this extraordinary artist of the 16th century, one of the main personalities of Koper cultural heritage, in 2016 the Municipality of Koper celebrated the Carpaccio Year. His son Benedetto was granted citizen rights in Koper and the family lived in the town for more than three centuries.

One of the main activities in the Carpaccio year was preparation and opening of an exhibition about the life and work of Vittore Carpaccio in the Carpaccio House. Among other things, the exhibition features two large touch screens where a visitor can admire all the details on the reproductions of his works via specially designed animation. The exhibition will be open for at least two years.

Vittore Carpaccio came to Koper from Venice and dedicated the first work he made in the town to the Koper Cathedral. Here he painted the altarpiece *Madonna con il Bambino e i sei santi*. The Regional Museum Koper also exhibits some of his works. In addition to that, he authored the first group portrait in Istria, *The Triumphal Arrival of the Venetian Podestà Sebastian Contarini in Koper*. These were the last years of his life. He passed away in Koper in 1525/26.





Fakulteta za humanistične študije Univerze na Primorskem

University of Primorska, Faculty of Humanities



Fakulteta za humanistične študije je bila ustanovljena leta 2000, članica Univerze na Primorskem pa je postala tri leta kasneje.

Fakulteta deluje v obmorskem, dvojezičnem in obmejnem prostoru, ki je izpostavljen vplivom mednarodnih kulturnih in gospodarskih tokov, kar je zagotovo ena od prednosti študija. Pri študiju pridobljena védenja in veščine vpeljejo študenta v skrivnosti Sredozemlja, Istre in Slovenije in ga naučijo razumevanja raznolikosti, multikulturalnosti in pestrosti dediščine ter povezovanja le-teh z dogajanjem v širšem evropskem in mednarodnem prostoru.

Fakulteta za humanistične študije Univerze na Primorskem ponuja več bolonjskih programov s področja proučevanja (muzeologija) in upravljanja dediščine (kulturna dediščina, arheologija, zgodovina – dodiplomski programi, arheologija, zgodovina, dediščinski turizem – magistrski podiplomski programi). Pomemben del študija in usposabljanja študentov sta tudi raziskovanje in praktično delo na najdiščih in spomenikih.

The Faculty of Humanities was established as an independent institution of higher education in Koper in 2000, becoming an affiliate of the University of Primorska in 2003.

The Faculty enjoys the advantage of being situated in the multicultural and bilingual area bordering on Italy and Croatia, providing the potential for drawing on positive cultural and economic influences. Insights and skills acquired during the course of study introduce students to the specifics of Istria, Slovenia and the Mediterranean, guiding them to understand diversity, multiculturalism and the variety of heritage and its influences within a wider European and international setting.

The University of Primorska Faculty of Humanities (Slovenia) offers several Bologna programmes covering the topics of heritage studies (museumology) and heritage management (Cultural Heritage, Archaeology, History – BA, Archaeology, History, Heritage Tourism – MA). An important part of the study and students' training is also the research and practical work on sites and monuments.

ICOM



Slovenski odbor ICOMa je bil ustanovljen leta 1991 in predstavlja pomembno in dinamično muzejsko organizacijo, ki vzpodbuja in omogoča različna mednarodna povezovanja slovenskih muzejev v globalnem svetu. Odziva se na družbene in okoljske spremembe in opozarja na pomen ohranjanja, varovanja in komuniciranja kulturne dediščine in muzejskih zbirk za prihodnost.

Slovenia's museums joined the activities of the ICOM in 1991, since when the Slovene National Committee has successfully promoted ICOM principles. For almost twenty-five years, the ICOM Slovenia has responded to the increasingly rapid changes taking place in the globalised world that have an impact on heritage protection, on preserving and protecting museum collections, as well as communicating the values and worth of our common heritage to future generations.

Evropska muzejska akademija European museum academy



Evropska muzejska akademija (EMA) je neprofitna ustanova, ki je namenjena premisleku o muzejih na mednarodni ravni, promociji raziskovanja na področju muzeografije in muzeologije kot visoke kulturne dejavnosti, konstruktivni kritiki in promociji razprav o novih razstavah in muzejih ter širjenju muzeološkega znanja in idej med muzejskimi profesionalci. Njen cilj je promocija snovanja in razvoja novih pa tudi tradicionalnih muzejev kot orodja družbenih sprememb. V sodelovanju s fundacijo Micheletti podeljuje istoimensko nagrado najboljšim muzejskim praksam. Trenutno je v organizacijo EMA vključenih 37 držav. www.europeanmuseumacademy.eu.

The European Museum Academy (EMA) is a non-profit Foundation established to reflect museums at the international level, to promote research on museography and museology as a high cultural activity, to provide constructive criticism and promote discussion on new exhibitions and museums, and to diffuse museological knowledge and ideas among members of the profession. It aims to promote the conception and development of new as well as of traditional museums as tools of social change. The Micheletti Award is organised to illustrate best museum practice, in co-operation with the Micheletti Foundation. Currently thirty-seven countries are represented within the EMA organisation.

Pokrajinski muzej Koper

Koper Regional Museum

POKRAJINSKI MUZEJ KOPER



MUSEO REGIONALE DI CAPODISTRIA

Pokrajinski muzej Koper (ustanovljen leta 1911) je javni zavod, čigar ustanoviteljica je Mestna občina Koper.

Po prvi svetovni vojni je muzej dobil sedež v palači Belgramoni-Tacco kot takratni Mestni muzej za zgodovino in umetnost, danes pa kot Pokrajinski muzej Koper hrani dragoceno kulturno dediščino severne Istre od prazgodovinskega obdobja dalje, s poudarkom na beneškem kulturnem krogu. Palača nosi dve imeni, ker jo je član Belgramonijeve družine v eni noči zakartal in je tako prešla v last družine Tacco. Palača je bila zgrajena v 17. stoletju in je ena najlepših baročno-manierističnih palač v Kopru.

Stalne zbirke: Skozi spiralo časa, Muzejska orožarna, Umetnostno zgodovinske zbirke, V znamenju križa in Musica Aeterna est.

The Koper Regional Museum (est. in 1911) is a public institution founded by the Municipality of Koper.

After the First World War the Belgramoni Tacco Palace became the seat of the City Museum of History and Art, today Koper Regional Museum, which holds valuable cultural heritage of Northern Istria, from the prehistoric period onwards, with an emphasis on Venetian cultural circle. The palace bears two names because a member of the Belgramoni family lost it in a night of card gambling and the palace became property of the family Tacco. The palace was built in the 17th century and is one of the most beautiful Baroque-Mannerist palaces in Koper.

Permanent collections: Through the Spiral of Time, The Museum Armoury, Art History Collections, In the Sign of the Cross and Musica Aeterna est.

Občina Piran

Municipality of Piran



Vsak kotiček Pirana, Portoroža in zaledja priča o tem, kako bogato je kulturno življenje Pirančank in Pirančanov. Ob sprehodu skozi Piran se lahko kulture dotikamo, jo poslušamo skozi okna glasbene šole, jo opazujemo v gledališču, muzejih, galerijah ali na prostem, predvsem pa jo začutimo v ljudeh, ki jo ustvarjajo, negujejo in predajajo naprej. S slikovitimi ulicami, mogočnim obzidjem in čudovitimi trgi je v preteklosti navduševal mnoge velike ustvarjalce, danes pa lepote Pirana vsako leto očarajo množice gostov iz tujine, ki jim mesto s številnimi skrivnostnimi kotički vedno znova šepeta čudovite zgodbe.

Every corner of Piran, Portorož and their surroundings testifies of the opulent cultural life of local inhabitants. Walking through Piran we can touch culture, listen to it coming from the windows of musical school, watch it in the theatre, museums, galleries or out in the open but above all we can feel it in the people that create it, nurture it and pass it on. With its picturesque streets, majestic walls and beautiful squares Piran excited many great artists, while nowadays its beauty keeps enchanting a multitude of foreign guests who can listen to the town's whispering wonderful stories from the abundant secret corners.

FORUM SLOVANSKIH KULTUR

FORUM OF SLAVIC CULTURES

Forum slovanskih kultur je mednarodna neprofitna in nevladna organizacija, za katero ideja se je porodila v kulturniški srenji na začetku novega tisočletja in danes povezuje trinajst slovanskih držav: Belorusijo, Bolgarijo, Bosno in Hercegovino, Češko, Črno goro, Hrvaško, Makedonijo, Poljsko, Rusijo, Srbijo, Slovaško, Slovenijo in Ukrajino.

Forum slovanskih kultur oživčuje kreativnost slovanskih kultur, znanost in umetnost, njen ustvarjalni naboj in dediščino ter skrbi za prepoznaven prispevek h globalnemu kulturnemu dialogu. V močnem partnerstvu z mednarodnimi organizacijami, nacionalnimi iniciativami ter gospodarstvom predstavlja, podpira in razvija inovativnost in ustvarjalnost slovanskih kulturnih prostorov ter spodbuja skupne kulturne projekte, mobilnost umetnikov in strokovnjakov ter širi pretok informacij s področja kulture, znanosti in umetnosti.

The Forum of Slavic Cultures is a nonprofit and nongovernment organization that was founded in 2004 on the initiative of the Slavic cultural circles and today unites thirteen Slavic countries: Belarus, Bulgaria, Bosnia and Herzegovina, Croatia, Czech Republic, Macedonia, Montenegro, Poland, Russia, Slovakia, Slovenia, Serbia and Ukraine.

The Forum of Slavic Cultures nerves the creativity of Slavic cultures, science and arts, their creative charge and heritage, while it also actively cares for a recognizable contribution of Slavic cultures to global dialogue. In strong partnership with international organizations, national initiatives and economy, it presents, supports and develops innovativeness and creativity, and invigorates common cultural projects, mobility of artists and professionals, and also boosts data circulation in culture, science and arts.

Russia

Belarus

Poland

Czech
Republic

Ukraine

Slovakia

Serbia

Montenegro

Bulgaria

Macedonia

Croatia

Bosnia and Herzegovina

Black
Sea

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**NERVING
THE CREATIVITY
OF SLAVIC
CULTURES**