

12

POLETNA ŠOLA
MUZEOLOGIJE

INTERNATIONAL SUMMER
SCHOOL OF MUSEOLOGY



**12. MEDNARODNA
POLETNA ŠOLA MUZEOLOGIJE**
BESEDE: V in ZA muzeje

27. maj – 2. junij 2018
Piran (Slovenija) – Trst (Italija) – Koper (Slovenija)

**12TH INTERNATIONAL
SUMMER SCHOOL OF MUSEOLOGY**
WORDS: IN and FOR Museums

27 May – 2 June 2018
Piran (Slovenia) – Trieste (Italy) – Koper (Slovenia)

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Vseposod besede



dr. Andreja Rihter

Direktorica
Foruma slovanskih kultur

*Director of
Forum of Slavic Cultures*

Potem ko so bile lani v fokusu podobe, smo se odločili, da letos v ospredje postavimo BESEDE. V letu, ko obeležujemo evropsko leto kulturne dediščine, še aktivneje izpostavljamo pomen jezikov kot neizmerne bogastva nematerialne kulturne dediščine in besed, zapisanih v različnih formah, kot pričevalcev materialne kulturne dediščine.

V muzejih so besede prisotne vseposod. Z njimi pozdravljamo obiskovalce, ko prestopijo prag muzejske ustanove ... informiramo ob nakupu vstopnice ... vodimo po stalnih in občasnih muzejskih zbirkah ... pripovedujemo individualne in kolektivne zgodbe ... interpretiramo zgodovino ... izobražujemo na strokovnih dogodkih ... snujemo nove projekte ... promoviramo v medijih, na sejnih, letakih, spletu in družbenih omrežjih. Skratka, muzeji niso le zakladnice predmetov, ampak tudi besed.

Kakšno je "življenje" in poslanstvo besed v muzejih, jih je morda mogoče primerjati s pticami, kakšna je njihova moč in uporabna vrednost, je njihova raba v muzejih lahko enotna, kje so meje besed, jezika in kako te vplivajo na interpretacijo? Kaj pa tišina?

Vse naštetu je le nekaj dimenzij vesol-

lja besed, ki jih bodo z različnih zornih kotov, na predavanjih, delavnicah in študijski ekskurziji medsebojno odkrivali in spoznavali tako udeleženci kot predavatelji letošnje 12. Mednarodne poletne šole muzeologije, ki v Piranu poteka ob podpori Občine Piran in v okviru Piranove – mednarodnega centra za raziskovanje dediščine.

Izredno nas veseli, da smo z izbrano tematiko in uglednimi strokovnjaki iz enajstih različnih držav k udeležbi privabili več kot 60 slušateljev. To nam je v ponos in v potrditev, da stopamo po pravi poti, a hkrati zaveza, da še naprej sledimo temeljnemu cilju, ki je ozaveščanje o edinstveni in ključni vlogi nematerialne in materialne kulturne dediščine v sodobni družbi.

Vse dobro na 12. Mednarodni poletni šoli muzeologije!

Words All Around

After images took center stage last year, we decided to put a spotlight on WORDS this time. In the year marking the European Year of Cultural Heritage we highlight the role of languages as the expression of immeasurable wealth of intangible cultural heritage, and the role of words written in different forms as witnesses of tangible cultural heritage.

In museums, words are everywhere. They are there to greet visitors entering a museum, they serve to provide information to people buying tickets, guide through permanent and temporary exhibitions and collections, tell stories – individual and collective, interpret history, educate and conceive new projects, promote and spread in media, at fairs, flyers, on the internet and social networks. In short – while museums are treasure troves of objects, they are also treasure troves of words.

What “life” do words live in museums and what is their mission? Can they be compared to birds? What is their power and useful value and can their role in museums be a uniform one? Where are the boundaries of words and language, and how do they affect interpretation? And what about silence?

These are only a few dimensions of the universe of words to be discovered and

uncovered from different aspects, at lectures, workshops and a study tour by both participants, lecturers and speakers at the 12th International Summer School of Museology in Piran, which is supported by the Municipality of Piran and Piranova – International Heritage Research Centre.

We are delighted that the programme and esteemed guest experts from eleven different countries have attracted more than 60 participants. It is something we take great pride in as we see it as a validation that we are on the right track. It is also a commitment to continue to pursue our fundamental goal, which is to raise awareness of the unique and vital role of intangible and tangible cultural heritage in contemporary society.

Od Poletne šole muzeologije do Mednarodne poletne šole muzeologije in kulturne dediščine



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 sta združila moči Muzej novejšje zgodovine Celje in Fakulteta za humanistične študije Univerze na Primorskem. Oddelek za arheologijo in dediščino in Inštitut za arheologijo in dediščino sta s svojo stavbo v Piranu in fakulteto v Kopru postala nov dom poletne šole, ki domačim in tujim študentom ter številnim kolegom iz muzejev in dediščinskih institucij posreduje nova znanja s področja muzeologije in kulturne dediščine. V nadaljevanju se nam je kot nepogrešljiv motor pridružil tudi Forum slovanskih kultur, naši zvesti partnerji pa so še Evropska muzejska akademija, Pokrajinski muzej Koper in Pomorski muzej Sergej Mašera Piran. Z vsebinami nagovarjamo študente domačih in tujih univerz ter zaposlene v javnih zavodih po Sloveniji in izven nje, pri čemer dajemo poseben poudarek območju Balkana in slovanskih dežel. Poletna šola se navezuje tudi na smernice Mednarodnega muzejskega sveta (ICOM) in s pomočjo ICOM Slovenije smo na njej gostili tudi številne ugledne strokovnjake iz tujine. V okviru Mednarodne poletne šole muzeologije, ki je postala tradicionalna in jo izvajamo že 12. leto, ponujamo modularno zasnovan program za izobraževanje in usposabljanje različnih ciljnih skupin, ki delujejo na področju kulturne dediščine. V programih povezujemo predavanja strokovnjakov iz izobraževalne sfere in prakse, razprave,

pogovore, predstavitve dobrih praks ter delavnice, predvsem pa omogočamo dovolj aktivnega ustvarjalnega dela s sprotnim preverjanjem na terenu. Šola namenja svoje vsebine študentom, ki želijo svoja znanja, pridobljena v okviru študijskih programov, poglobiti, nadgraditi ter preveriti v praksi, mladim strokovnjakom, ki že delujejo na področju kulturne dediščine, in drugim strokovnjakom s tega področja. Znanja jim posredujejo priznani domači in tuji strokovnjaki, predavatelji in profesorji z univerz, inštitutov in muzejev, strokovnjaki s praktičnimi znanji in izkušnjami. Program poletne šole je vsebinsko tesno povezan s predmeti študijskih programov Kulturna dediščina, Arheologija, Zgodovina, Arheološka dediščina Sredozemlja, 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. Fakulteta za humanistične študije UP je članica

From the Summer School of Museology to the International Summer School of Museology and Cultural Heritage

UNESCO Unitwin mreže za podvodno arheologijo in članica UNESCO katedre za muzeologijo in svetovno dediščino, ki ima svoj sedež na Masarykovi Univerzi v Brnu, prav tako pa sodeluje v okviru Mreže univerz Parka Škocjanske jame in sredozemske univerze EMUNI.

In 2007 Piran hosted the first Summer School of Museology, a joint effort of the Celje Museum of Recent History and the Faculty of Humanities of the University of Primorska. The Department of Archaeology and Heritage and the Institute for Archaeology and Heritage with its premises in Piran and the new faculty building in Koper have become a new home of the summer school that offers new knowledge of museology and cultural heritage. Nowadays, the school relies also on the Forum of Slavic Cultures as well as other partners such as the European Museum Academy, the Regional Museum of Koper and the Sergej Mašera Maritime Museum from Piran. The school is intended for students of universities from Slovenia and beyond as well as for practising professionals from public institutions. Employing the ICOM guidelines, the school regularly invites acclaimed foreign experts. In the framework of the International Summer School of Museology, which has by now evolved into a traditional event with a 12-year-long history, we provide a modular training programme for different target groups involved in cultural her-

itage. Programmes thus bring together experts from the field of education and practice alike, giving lectures and talks on examples of good practice, performing workshops and, most importantly, establishing conditions for creative work and subsequent evaluation of the results, both in the field and in practice. The school's programme is designed for students wishing to expand the knowledge gained through their studies and young experts already practicing in the field of cultural heritage as well as other heritage professionals. The lecturers are acclaimed domestic and foreign experts from universities, institutes and museums, as well as experts with practical experience in the field.

The summer school programme is closely related to the curriculum of the graduate and post-graduate study courses in Cultural Heritage, Archaeology, History and Heritage Tourism, all of which take place at the Faculty of Humanities of the University of Primorska, as well as to the contents of the expert exams for curators and conservators that are required by the Ministry of Culture.

Our development strategy follows the curricula of educational programmes and training courses and the development of life-long learning processes, while also striving for interdisciplinary connections with relevant fields, which ties the school to the international framework of similar

institutions as well as fosters international relations and project partnerships. A member of the UNESCO Unitwin Network for Underwater Archaeology and of the UNESCO Chair of Museology and Cultural Heritage based at the Masaryk University in Brno, the Faculty of Humanities of the University of Primorska is also active in the university network of the UNESCO site Škocjan Caves and EMUNI University.

Dobrodošli v Piranu



Peter Bossman

Župan občine Piran
Mayor of Piran Municipality

Slikovito zgodovinsko mesto, ki leži na ozkem polotoku, vsako leto privablja množice obiskovalk in obiskovalcev, ki ga občudujejo tudi zaradi izjemnega kulturnega bogastva. Piran ima med primerljivo velikimi mesti največje število muzejev in galerij, od zgodovinskih do kulturnozgodovinskih, likovnih, pomorskih, sakralnih, multimedijskih in naravoslovnih. Verjamem, da je prav posejanost z muzeji tisti razlog, ki je Poletno šolo muzeologije prepričal, da si je za svoj dom izbrala ravno naš srednjeveški biser.

Naši muzeji pa ne skrbijo le za dediščino in ohranjanje preteklosti, temveč z enim očesom zrejo tudi v prihodnost. Tako se jih je kar devet povežalo in se odločilo, da se bodo združili v blagovno znamko Muzeji Pirana. Na ta način še krepijo svojo prepoznavnost, ki postaja eden izmed ključnih dejavnikov uspe-

ha v sodobnem svetu. Prepričan sem, da prav s povezovanjem naše mesto postaja nosilec kulturnega razvoja in s tem tvornim sodelovanjem ter vzajemno promocijo daje zgled, ki mu bodo kmalu sledili tudi drugje po Sloveniji. Zlasti me veseli dejstvo, da imajo piranski muzeji še veliko zanimivih razvojnih načrtov, ki jih bo Občina Piran brez dvoma tudi v prihodnje podprla.

Vsem udeležencem in udeleženkam vaše poletne šole pa želim, da bi prosti čas znali izkoristiti za izmenjavo izkušenj in dobrih praks. Prepričan sem, da so takšna mednarodna srečanja prava priložnost za to, da širimo svoje ideje in jih oplemenitimo s tistimi, ki so v tujini že padla na plodna tla.

Welcome to Piran

Nestled on a narrow peninsula, our picturesque historic town attracts crowds of visitors who come here every year to admire its exceptional cultural wealth. Piran boasts more museums and galleries than any of its counterparts of comparable size, from art galleries to specialty museums spanning general history, maritime, sacral and cultural history to multimedia and natural sciences. I believe it is this museum offering that convinced the Summer School of Museology to find its home right here, in our medieval gem.

But our museums do not only keep the memory of the past alive and preserve our heritage, they also keep one of their eyes firmly set on the future. As many as nine of them thus joined their efforts and came together under a single brand, Museums Piran. This is how they strengthen their visibility and brand awareness, one of the key elements of success in the modern

world. I am convinced that it is through networking and integration that our town is evolving into one of the harbingers of cultural development and that by fostering fruitful collaboration and mutual promotion it serves as a role model that will soon be followed elsewhere in Slovenia. I am particularly pleased to see that Piran museums still have fascinating development plans up their sleeves and the Municipality of Piran is sure to continue to support them.

Finally, I wish for all participants of your summer school to be able to use their free time to share their experience and good practices. I strongly believe such international gatherings are the perfect opportunity for us to spread our ideas and refine them with those that have already borne fruit elsewhere in the world.



Piranova

Raziskovalni center Piranova nudi kombinacijo usposabljanja in raziskovanja osredotočenega na evropsko materialno in nematerialno dediščino v najširšem pomenu in s perspektive, ki muzeje, arhive in knjižnice obravnava kot ključne akterje pri ozaveščanju javnosti o evropski kulturni dediščini in njenih koreninah. V sodobni družbi so muzeji in druge ustanove na področju dediščine ključni akterji družbenega razvoja, ki z raznolikimi oblikami komuniciranja dostopajo do najširših javnosti. Zbiranje gradiva in izkušenj, njihovo raziskovanje pri ustvarjanju in navdihovanju učinkovitega učnega okolja za vse, ki jih zanima področje kulturne dediščine, so ključne dejavnosti mednarodnega centra za raziskovanje dediščine PIRANOVA, ki deluje pod okriljem Foruma slovenskih kultur v sodelovanju z Evropsko muzejsko akademijo in Univerzo na Primorskem. Sedež Piranove je v srednjeveškem Piranu, enem najbolje ohranjenih zgodovinskih biserov Sredozemlja, kjer so se stoletja srečevale in križale različne kulture. V okviru Piranove potekajo strokovni seminarji, program Museums in Short, Mednarodna poletna šola muzeologije, zaživela pa bo tudi biblioteka Piranova.

Piranova is a research centre focused on European heritage, both tangible and intangible, in the widest sense of the word. Under this perspective, museums, archives and libraries are seen as crucial agents in fostering public awareness of European cultural heritage and its roots. In contemporary society, museums and other heritage institutions play a vital role as relevant actors in social development who communicate with and involve the most diverse audiences. Gathering materials and experiences, exploring them for inspiration and creating an effective learning environment for anyone interested in cultural heritage studies and professions are the key activities of PIRANOVA, heritage research centre promoted by the Forum of Slavic Cultures in cooperation with the European Museum Academy and the University of Primorska. The centre is based in the historic town of Piran, one of the gems of the Adriatic and a model example of historic preservation of a centuries-old town situated at the crossroads of cultures. Piranova is a host of professional seminars, the programme Museums in Short, the International Summer School of Museology and Piranova library, which is soon to open its doors.









PROGRAM 2018

PROGRAMME 2018

Ponedeljek / Monday, 28 Maj / May 2018

Lokacija: **PIRAN, Bolniška 20**

Venue: *PIRAN, Bolniška 20*

- 09:00 – 09:30** **Registracija / Registration**
- 09:30 – 09:45** **Uvodni nagovori / Inaugural Addresses**
- **dr. Irena Lazar**, dekanja / *Dean UP FHS*
- **dr. Andreja Rihter**, direktorica / *Director, FSK*
- **Laura Carlini Fanfogna**, direktorica / *Director, Muzeji in knjižnice mesta Trst / Museums and Libraries in Trieste*
- **Massimo Negri**, direktor / *Director, EMA*
- **UNESCO**
- 09:45 – 10:15** **PIRANOVA – Kaj je in kako deluje? / What it is and how it works?**
dr. Andreja Rihter, direktorica / Director, FSK
- 10:15 – 10:30** **Predstavitev knjige / Book presentation**
Kenneth Hudson: Tiger v muzeju ni tiger / A tiger in a Museum is not a Tiger
Izdala / Published by FSK and EMA
- 10:30 – 11:30** **Glavna predavateljica / Key speaker**
Youlya Vronskaya (Ruska Federacija / *Russian Federation*), Muzej Leva Tolstoja / *Leo Tolstoy Museum & Estate*
Svet besed v svetu muzeja / World of Words in the Museum World
- 11:30 – 12:00** **Odmor za kavo / Coffee break**
- 12:00 – 13:00** **Massimo Negri** (Italija / *Italy*), direktor / *Director, EMA*
Besede v muzejih. Informacija. Naracija. Inspiracija / Words in Museums. Information, narration, inspiration
- 13:00 - 14:30** **Odmor za kosilo / Break for lunch**
- 14:30 - 16:30** **Delo v skupinah / Workshop**
Dr. Nikolay Nenov (Bolgaria / *Bulgaria*), Pokrajinskega zgodovinskega muzeja Ruse / *Rousse Regional Museum of History*
Moč besed / The Power of Words
- 16:30 - 17:30** **Zaključek / Final session: Skupinska ocena dela / Collective evaluation of work**
- 19:00 - 20:00** **Sprejem pri županu Občine Piran Petru Bossmanu / Reception given by the Mayor of Piran Peter Bossman**

Torek / Tuesday, 29 Maj / May 2018

Lokacija: **PIRAN, Bolniška 20,**

Venue: *PIRAN, Bolniška 20,*

- 09:30 – 11:00** Peter Zabret (Slovenija / *Slovenia*), Pristop
Besedornitologija: zakaj so besede kot ptice / *Wordnitology: why words are like birds*
- 11:00 – 11:30** Odmor za kavo / *Coffee Break*
- 11:30 – 12:30** Poročilo snemalne ekipe / *Video Team Report*
- 12:30 – 14:00** Odmor za kosilo / *Break for Lunch*
- 14:00 – 16:00** Delo v skupinah / *Workshop*
Elia Vlachou (Grčija / *Greece*), svetovalka za kulturni menedžment / *Cultural Management Consultant*
Zgodba o predmetu / *Story Object*
- 16:00 – 17:00** Zaključek / *Final session*: Skupinska ocena dela / *Collective evaluation of work*
- 17:00 – 18.00** Piran in njegova dediščina – voden ogled / *Piran and its Heritage – Guided Tour*, Andrej Preložnik, Iztok Žerjal

Sreda / Wednesday, 30 Maj / May 2018

Lokacija: **TRST**

Venue: *Trieste*

- 08:00 – 09:00** Prevoz iz Pirana v Trst / *Transfer from Piran to Trieste*
- All Day** Študijska ekskurzija / *Study Tour*
Mesto v luči pisateljev XX. stoletja / *A Town through the Eyes of 20th-Century Writers*
Literarni muzeji in dediščina v Trstu: James Joyce, Umberto Saba, Italo Svevo in poseben obisk sveta Francesca Petrarce / *Literary Museums and Heritage in Trieste: James Joyce, Umberto Saba and Italo Svevo plus a special visit to the world of Francesco Petrarca*
- Afternoon** Prevoz iz Trsta v Piran / *Transfer from Trieste to Piran*

Četrtek / Thursday, 31 Maj / May 2018

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

Venue: *Koper, Faculty of Humanities UP, Lecture room Levant 2*

- 09:00 – 10:30** **Lenka Mrazova** (Češka republika / *Czech Republic*),
Masarikova univerza Brno / *Masaryk University in Brno*
Predmet pripoveduje. Napotki, kako obiskovalce pritegniti, da jim prisluhnejo in jih razumejo.
Object speaking. Few tips for making visitors to listen and understand them
- 10:30 – 11:00** **Odmor za kavo / Coffee Break**
- 11:00 – 12:30** **Dr. Darko Babić** (Hrvaška / *Croatia*), Univerza v Zagrebu / *University of Zagreb*
Meje v muzeologiji in dediščinskih študijah: pomembnost interpretacije
Bridging the Boundaries between Museums and Heritage Studies: the Importance of Interpretation
- 12:30 – 14:00** **Odmor za kosilo / Break for Lunch**
- 14:00 – 14:30** **Prevoz v Izolo / Transfer to Izola**
- 14:00 – 15:00** **Helena Vičič** (Slovenija / *Slovenia*), Evropsko združenje za interpretacijo dediščine / *Interpret Europe, Reed Tree*
Besede lahko ustvarjajo ali lomijo / Words Can Make or Break
- 15:00 – 18:00** Delo na terenu / *Workshop on Site*
Helena Vičič - Arheološki park / *Archaeological park Simonov zaliv*

Petek / Friday, 01 Junij / June 2018

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

Venue: *Koper, Faculty of Humanities UP, Lecture room Levant 3*

- 09:00 – 10:00** **Dr. Katja Hrobat Virloget** (Slovenija / *Slovenia*),
Inštitut za medkulturne študije / *Institute for Intercultural Studies UP FHŠ*
Odsotnost besed. O tišini v etnološkem raziskovanju
When Words Are Absent. About Silence in Ethnographic Research
- 10:00 – 11:00** **Lenka Mrazova** (Češka republika / *Czech Republic*), UNESCO katedra za muzeologijo in svetovno dediščino, Brno /
Unesco Chair of Museology and World Heritage Brno
Ali so delovni listi mrtvi? Besede v muzejskem izobraževanju / Are Worksheets Dead? Words in Museum Education
- 11:00 – 11:30** **Odmor za kavo / Coffee break**
- 11:30 – 12:00** **Lidija Milašinović** (Srbija / *Serbia*), Narodni muzej Kikinda / *National Museum of Kikinda*
Tolmačenje z besedami. Je enotna oblika mogoča? / Interpreting with Words. Is It Possible to Find a Uniform Form?
- 12:00 – 13:00** **Dr. Irena Lazar, Dr. Zrinka Mileusnić** (Slovenija / *Slovenia*), UP FHŠ / *University of Primorska, Faculty of Humanities*,
Moje besede o dediščini / My Words about Heritage
- 13:00 – 14:00** **Odmor za kosilo / Break for Lunch**
- 14:00 – 16:00** **Evalvacija in zaključek / Evaluation and Conclusion**



Svet besed v svetu muzeja



Youlya Vronskaya,

Vodja mednarodnih projektov v Muzeju Leva Tolstoja

Head of International Projects at Leo Tolstoy Museum & Estate

(Ruska federacija /
Russian Federation)

Julia Vronska je že več kot osem let vodja mednarodnih projektov v Muzeju Leva Tolstoja. Zadolžena je za programe o sodobni literaturi, dogodke za odrasle v lokalni skupnosti in za velike mednarodne kulturne projekte, kot so Tolstojev gledališki festival, Karenina v živo – 36-urni maraton branja na spletu, ter pobrateni programi za mlade – medkulturna izmenjava med mladostniki iz Hannibala, ZDA, ter Tule, Ruska federacija, o spoznavanju in odkrivanju knjig iz 19. stoletja ter današnjega časa.

Odgovorna je tudi za literarno nagrado Jasna Poljana, najpomembnejšo literarno nagrado v Ruski federaciji. Je članica ICOM-a in od leta 2012 redna udeleženka njegovih letnih konferenc.

Muzej s posestvom Leva Tolstoja je kraj, kjer je pisatelj preživel večino svojega življenja. Nahaja se 200 km južno od Moskve. Na posestvu je velik park ter pisateljeva hiša, v kateri se je skozi 20. stoletje ohranilo več kot 40.000 originalnih predmetov. Dandanes je muzej velik kulturni center, ki promovira Tolstojevo dediščino in izvaja raziskovalne, igralno-izobraževalne in digitalne projekte s ciljem promocije branja, literature in izobraževanja.

Karenina v živo je 36-urni bralni maraton Tolstojevega epskega romana, ki ga je v živo prenašal YouTube, na njem pa je sodelovalo 500 ljudi z vsega sveta ter številne znane ruske osebnosti, kot so astronauti, olimpijski zmagovalci, pisatelji, glasbeniki in politiki.

Tolstojevi in Twainovi najstniki so poimenovali kulturno izmenjavo med mladimi iz Hannibala (Združene države Amerike) in Tule (Ruska federacija), pri kateri so v ospredju mladostniške teme in moč, ki jo imajo mladi v časovnih in geografskih okvirih, ter raziskovanje izkušenj odraščanja v knjigah in resničnosti.

Tolstojev gledališki vikend festival je 3-dnevni dogodek, med katerim na posestvo privabijo velika in mala gledališča, ki na odru pred več kot 5000 gledalci interpretirajo Tolstojevo dediščino.

Vse o Tolstoju na en klik je projekt množičnega sodelovanja med Tolstojevim muzejem, podjetjem za programsko opremo ABBYY in okoli 3250 prostovoljnimi lektorji iz 50 držav. V okviru projekta je na spletu brezplačno dostopnih 90 celotnih Tolstojevih del. Ker je Tolstoj zavrnil avtorske pravice, lahko verjamemo, da so se njegove sanje s tem projektom dejansko uresničile.

Seminar Britanska literatura danes je 3-dnevni dogodek, ki se ga udeležujejo pisatelji, akademiki, literarni kritiki, prevajalci, novinarji in vsi, ki jih zanima sodobna britanska književnost ter njen mednarodni kontekst, vključje pa govore petih britanskih avtorjev, diskusije, delavnice in literarne sprehode.

Spletni izobraževalni program je neprofitni projekt ozaveščanja, ki ga izvajajo v sodelovanju z **Akademijo Arzamas** in vključuje tematska pre-

World of Words in the Museum World

davanja najuglednejših raziskovalcev Tolstoja, podprta s spletno zbirko muzejskih predmetov. Tečaj odlikuje inovativni dizajn in multimedijška podpora Akademije Arzamas, ki vsak mesec privabljata pozornost tisočih sledilcev.

Žive strani (Live Pages) so poimenovali mobilno aplikacijo, s katero spodbujajo branje ruske klasične literature na pametnih telefonih in tablicah. Prvo delo, ki je na voljo v angleškem jeziku, je Tolstojev roman *Vojna in mir*.

Youlya Vronskaya has been working as Head of International Projects at Leo Tolstoy Museum & Estate for more than eight years. She is mainly responsible for contemporary literature programmes, edutainment events for the local community as well as big international cultural projects such as the Tolstoy Weekend Theatre Festival, Karenina Live, a 36-hour online reading marathon of Tolstoy's major novel, and Tolstoy & Twain Teens Programme, a cultural exchange between teenagers of Hannibal, USA and Tula, Russia, exploring the experience of growing up in different cultures, both those depicted in 19th-century books and those today. She is also in charge of the Yasnaya Polyana Book Award, the biggest book award in Russia.

She has been a member of ICOM since 2012 and continues to take an active part in its annual conferences.

Leo Tolstoy Museum & Estate is the country estate where Tolstoy spent most of his life. Situated 200 km south of Moscow it consists of a vast territory of parks and the author's ancestral home, boasting more than 40,000 original objects that were carefully preserved through the 20th century. Nowadays the museum is a big cultural centre promoting Tolstoy's heritage. It has strong research, edutainment and digital projects aimed at promoting reading, literature and education.

Karenina Live, a 36-hour online reading marathon of Tolstoy's major novel which was broadcast live on YouTube, featuring 500 people from around the world and a number of prominent Russian figures, including cosmonauts, Olympic champions, writers, musicians and politicians.

Tolstoy Twain Teens, a cultural exchange between teenagers of Hannibal, USA, and Tula, Russia, focusing on teenage issues and their impact over time and location boundaries, exploring the experience of growing up in both authors' coming-of-age books and their reality.

Tolstoy Weekend Theatre Festival is a 3-day event bringing together prominent theatres, big and small, to the estate, featuring stage adaptations of Tolstoy's works and visited by more than 5,000 thousand people.

All of Tolstoy in One Click is a crowd-sourced collaboration between the Tolstoy Museum, software company ABBYY and about 3,250 volunteer proof-readers from 50 countries. The project

has made 90 volumes of Tolstoy's complete works available on the internet free of charge. As Tolstoy waived copyright on his works, we believe that his dream has virtually come true.

British Literature Today is a 3-day seminar bringing together writers, academics, literary critics, translators, journalists and anyone interested in contemporary British literature and its international context. The seminar programme comprises talks by 5 British authors, panel discussions, workshops and literary walks.

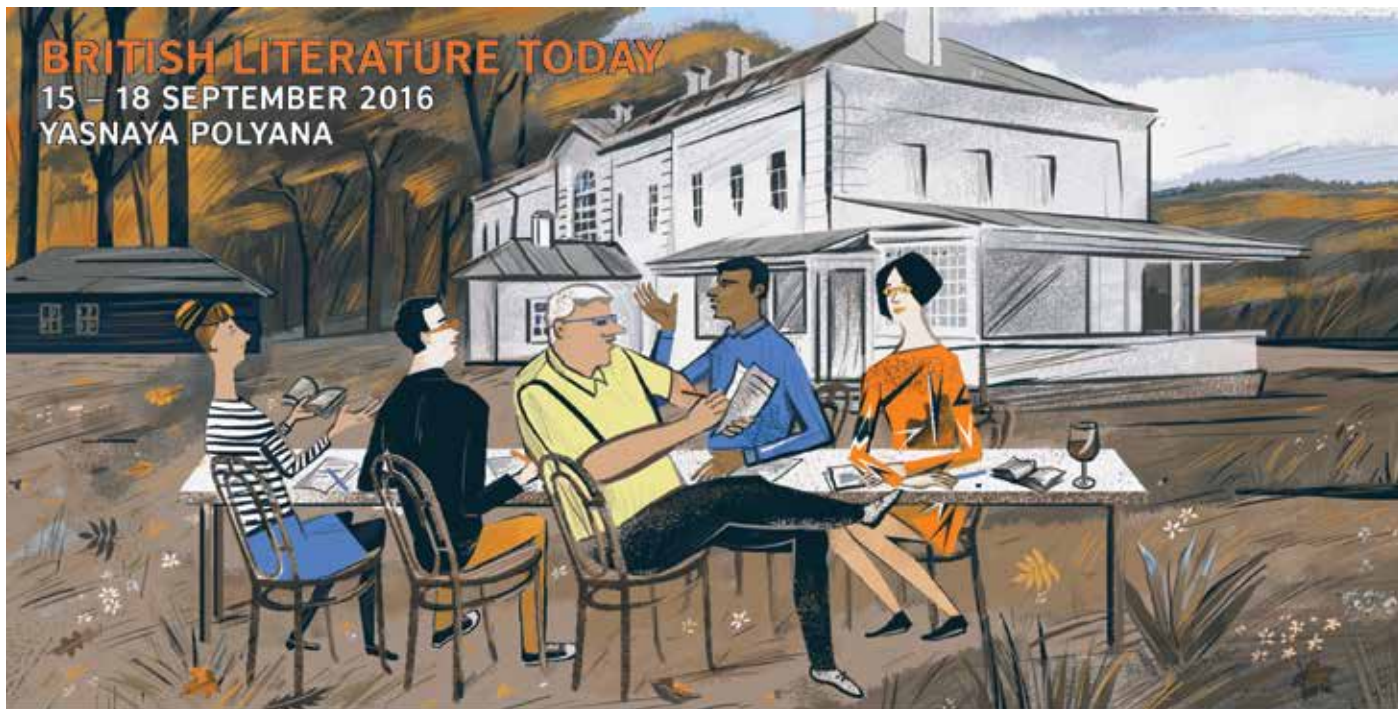
Arzamas Academy is a non-profit awareness raising online educational project, consisting of themed lectures by the most prominent Tolstoy researchers and supported by an online collection of museum items. The courses use innovative design and multimedia knowledge developed by Arzamas Academy and receive attention of thousands of their followers every month.

Live Pages is a mobile application that enhances your experience of reading Russian classical literature on a smartphone or tablet. The first text available in English is Tolstoy's "War and Peace".

BRITISH LITERATURE TODAY

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БРИТА





Besede v muzejih. Informacija. Naracija. Inspiracija.



Massimo Negri,

Direktor
Director EMA

(Nizozemska / *Netherlands*)

Massimo Negri je direktor Evropske muzejske akademije, nekdanji direktor Evropskega muzejskega foruma (od 2000 do 2009) in član žirije za evropsko muzejsko nagrado leta (od 1983 do 2009). Bil je Fulbrightov štipendist na Državni univerzi v Pensilvaniji in na Smithsonijevem inštitutu. Trenutno je neodvisen strokovnjak za razstave in aktiven predavatelj industrijske arheologije. Je tudi avtor številnih publikacij na omenjenem področju kot tudi na področju muzeologije. Je član znanstvenega odbora Muzeja katedrale v Milanu (Museo del Duomo), strokovni direktor magistrskega programa Evropske muzeologije na univerzi IULM v Milanu, muzeologijo pa predava tudi na Univerzi v Padovi.

Čeprav so v muzejih protagonisti predmeti skupaj s statičnimi in premikajočimi se slikami (izjema so muzeji umetnosti, v katerih so predmeti hkrati tudi slike), igrajo besede pomembno vlogo v komunikaciji. To ima v kontekstu muzejskega okolja posebne značilnosti, zato je izraz "muzejska komunikacija" legitimen. Gre za obliko komunikacije, ki vključuje celotno sfero zaznavanja obiskovalca in visoko stopnjo dražljajev, tako fizičnih kot intelektualnih. Ob tem razvoj multimedijskih vsebin v muzejih zaradi visoke stopnje prepletanja slik, zvokov in besed razširja pojem »poglobljenih« izkušenj.

V okviru predavanja bo izpostavljena vloga besed v kontekstu muzejske izkušnje s posebnim poudarkom na osnovnih orodjih, kot so zapisane besede in branje z vidika obiskovalca, ki vplivajo na pisanje kustosov in na njihove dileme ter jim dajejo smernice za učinkovito izbiranje besed v procesu muzejske komunikacije. Za lažje odkrivanje teh vsebin bodo predstavljeni različni primeri iz evropskih muzejev.

Words in Museums. Information. Narration. Inspiration.

Massimo Negri is the Director of the European Museum Academy. Formerly European Museum Forum Director from 2000 to 2009 and member of the Jury of the European Museum of the Year Award from 1983 to 2009. Twice Fulbrighter at the Pennsylvania State University and at the Smithsonian Institution. Independent temporary exhibition specialist and an active lecturer on industrial archaeology, he has also written several publications in this field as well as on museological matters in general. Member of the Scientific Committee of the Museum of the Cathedral (Museo del Duomo) of Milan. Scientific Director of the Executive Master Course in European Museology, IULM University, Milan, he also teaches museology at the State University of Padua.

Although objects, together with still and moving images, are the protagonists in museums (except in art museums, where objects are images), it is words that play the essential role in the communication process. But the communication process in the context of the museum environment has special features and the expression “museum communication” is thus legitimate. It is a form of communication that engages the whole perceptive sphere of visitors through a high degree of stimuli, both physical and intellectual. Furthermore, integration of multimedia in museums offers “immersive” experiences where images, sounds and words combine in infinite new ways.

This lecture investigates the role of words in the context of the museum experience with a focus on basic tools, such as written words and the act of reading from the visitors’ point of view. This leads to the act of writing from the curatorial point of view: its dilemmas and some possible guidelines for an effective positioning of words in the museum communication process.

To explore these issues we will look into and discuss several examples from different European museums.



Besedornitologija: zakaj so besede kot ptice



Peter Zabret

Starejši tekstopisec, Pristop
Senior copywriter, Pristop

(Slovenija / Slovenia)

Če sklepate, da je oseba na sliki starejši tekstopisec Peter Zabret, je verjetnost, da imate prav, zelo velika. S podobno je mogoče tudi sklepati, da gre za človeka, ki se je rodil leta 1986, težko pa bi ocenili, da ga je po dokončanem študiju na ekonomski fakulteti pod svoje okrilje vzelo oglaševanje ter tako rešilo gospodarstvo pred netočnimi izračuni in izmišljenimi analizami.

Kot nakazuje rahel nasmešek, je Peter svojo profesionalno pot tekstopisca začel na agenciji Pristop, kjer še danes vztraja z vsemi svojimi nevronskimi zmožnostmi. Pri tem zelo rad čečka, saj tako po njegovih besedah "s črtami nastavlja pasti za nove koncepte".

Za svoja razmišljanja je prejel tudi množstvo domačih in mednarodnih oglaševalskih nagrad ter priznanj na festivalih SOF, Balcannes, Ad Stars, Sempl in Diggit.

Zakaj ptice selivke letijo v obliki črke V? Kako smo golobe umazali z besedami in zakaj? Na vsa ta in mnoga druga bolj ali manj smiselna vprašanja o povezavah med pticami in besedami bomo iskali odgovore na eno uro trajajočem nebu. Jasno bo.

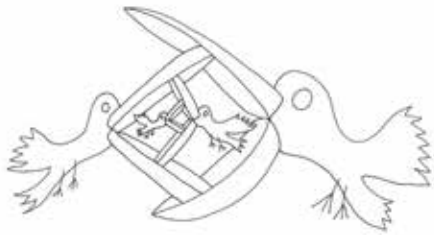
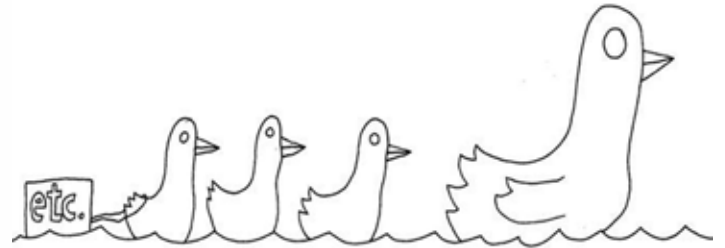
If you've deduced that the person in the picture is senior copywriter Peter Zabret, there is a significant chance that you are right. You could also be led to conclude that the person was born in 1986, but is less easy to conclude that he finished the Faculty of Economics and ended up in advertising, which thus saved the financial world from inaccurate calculations and fabricated analyses.

As the slight smile indicates, Peter embarked on his path of a copywriter at Pristop agency, where he can be found every day, painstakingly connecting his neural impulses. In reality this means he scribbles most of the time, or as Peter once put it: "drawing lines that will trap new concepts".

His musings have won him numerous awards at Slovenian and international advertising festivals, such as SOF, Balcannes, Ads Stars, Sempl and Diggit.

Why do birds fly in V-formations? If pigeons are in fact perfectly nice-looking birds, why did our words make them dirty and how? We will try to find more or less logical answers to these questions in a one-hour long sky. It will be clear.

Wordnitology: why words are like birds



Moč besed

Nikolay Nenov je profesor muzeologije in etnografije, doktor folklorne študij in od leta 2001 direktor Regijskega muzeja zgodovine v kraju Ruse v Bolgariji. Njegova področja raziskovanja so dediščina in muzeji, folk festivali in vsakodnevno življenje v socializmu, problemi urbane etnografije ter kulturni turizem. Je avtor številnih muzejskih postavitev in razstav, nadzornik izvajanja izobraževalnih in raziskovalnih projektov za študije avtohtonih skupnosti v severovzhodni Bolgariji ter predavatelj na Univerzi Ruse.



dr. Nikolay Nenov

Direktor Pokrajinskega zgodovinskega muzeja Ruse

Director Ruse Regional Museum of History

(Bolgarija / Bulgaria)

Od leta 2009 organizira Sejem muzejskih razstav, od leta 2004 pa je soorganizator vsakoletne razstave Vikend turizem Ruse. Je tudi soustanovitelj združenja Bolgarski muzeji (leta 2012) in namestnik predsednika uprave ter član Nacionalnega sveta za nematerialno kulturno dediščino na bolgarskem kulturnem ministrstvu.

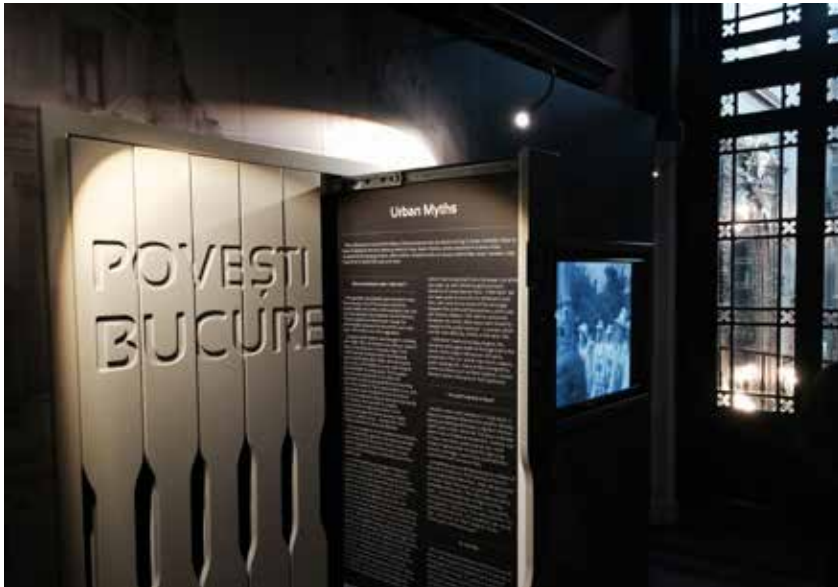
V okviru delavnice bodo prikazani nekateri osnovni modeli za oblikovanje razstave s poudarkom na splošnem kontekstu, v katerem so izpostavljeni predmeti. V ospredju bo pisanje komentarjev in besedil za panoje ter uporaba posebnih izrazov. S pomočjo konkretnih primerov bomo v okviru delavnice pokazali povezavo med raziskavo, ključnimi besedami in sporočilom razstave. Poiskali bomo tudi korelacijo med naslovom in osrednjo temo razstave. Glavni cilj je prikazati, kolikšna je moč besed v kontekstu razstave.

Dr. Nikolay Nenov is a Professor of Museology and Ethnology and a holder of PhD in folklore studies. Since 2001 he has served as Director of the Rousse Regional Museum of History, Bulgaria. His research interests are in the field of heritage and museums, folk festivals, everyday life in socialism, problems of urban ethnology and cultural tourism. He is also author of new concepts for museums and museum exhibitions, supervisor of educational and research projects to study indigenous communities in North-eastern Bulgaria. He is a lecturer at the University of Rousse.

He has served as the organizer of the Museum Exhibition Fair since 2009 and co-organizer of the annual exhibition Weekend Tourism Rousse since 2004. In 2012 he co-founded the Association "Bulgarian museums" where he serves as Deputy Chairman of the Board. He is also a member of the National Council for Intangible Cultural Heritage at the Ministry of Culture.

The workshop will present some basic models of exhibition design, outlining the general context in which artifacts are highlighted. The emphasis is on writing annotations and poster texts as well as on the use of specific terms. With the help of concrete examples, the workshop will explain the connection between research, keywords and the messages conveyed by an exhibition. It will look at the correlation between the title of the exhibition and the main theme. The main goal is to demonstrate how powerful words are within the exhibition context.

The Power of Words



Zgodba predmeta



Eleftheria (Elia) Vlachou

Svetovalka za kulturni menedžment
Cultural Management Consultant

(Grčija / Greece)

Elia Vlachou je diplomirana arheologinja (Univerza v Atenah), zaključila pa je tudi tri podiplomske študijske programe: muzeologijo (Ecole du Louvre), prazgodovinsko arheologijo (Pariz I) in primerjalno književnost (Pariz IV-Sorbona).

Kot muzeologinja je delala v umetniških galerijah in na grškem ministrstvu za kulturo. Leta 2003 se je zaposlila v fundaciji za kulturo skupine Piraeus banke (PIOP), kjer je bila od leta 2007 do 2017 vodja oddelka za muzeje in je koordinirala vključevanje, izvajanje in zaključevanje s strani Evropske unije podprtih projektov, kot tudi številne občasne razstave, izobraževalne programe in različne kulturne aktivnosti v celotni mreži. Leta 2017 je soustanovila grški Steam Institute, neprofitno civilno združenje za ohranjanje, proučevanje in vrednotenje grške industrijske dediščine. Na dodiplomskem in podiplomskem študiju predava muzeologijo in kulturni menedžment ter je članica mednarodnih ocenjevalnih skupin za nagrade Heritage in Montion, Živa – za najboljši slovanski muzej, grške sekcije ICOM, Evropske muzejske akademije (skupina strokovnjakov in delovna skupina 2020) ter TICCIH.

»Razstava kot kod.« Ali muzejski predmeti govorijo sami zase? In če, kdo (in kako) lahko postavlja »prava« vprašanja? Kako močan je vpliv dejavnikov, kot so čas, prostor, moč in spomin?

Izhajajoč iz semiotike, še posebej iz Jacobsonove teorije o znakih in simbolih, iz Greimasovega aktantskega modela in Proppove teorije pripovedovanja, se bomo pogovarjali o vsakdanjih predmetih in skušali ugotoviti, katere zgodbe pripoveduje predmet oziroma kateri predmeti pripovedujejo zgodbe.

Story Object

Elia Vlachou holds a diploma in Archaeology (University of Athens) and three postgraduate degrees – in museology (Ecole du Louvre), prehistoric archaeology (Paris I) and comparative literature (Paris IV-Sorbonne).

She has worked as a museologist at art galleries and at the Hellenic Ministry of Culture. In 2003, she joined the Piraeus Bank Group Cultural Foundation (PIOP). As the Head of the Museums Department from 2007 to 2017 she coordinated the incorporation, implementation and completion of the Department's E.U.-funded projects, as well as the Network's numerous temporary exhibitions, educational programmes and various cultural activities. In 2017, she co-founded the Greek Steam Institute, a nonprofit civil association dedicated to the preservation, study and valorization of Greece's industrial heritage. She gives lectures on museology and cultural management at graduate and postgraduate level. She is a member of the international judging committees for the prizes Heritage in Motion and Živa Award, of ICOM (Greek section), the European Museum Academy (pool of experts and taskforce 2020) and TICCIH.

“The exhibition as a code”. Do museum objects speak for themselves? And if so, who (and how) can ask the “right” questions? How strong is the influence of the factors of Time, Space, Power and Memory?

Drawing inspiration from semiotics, and particularly from Jacobson's Signs-and-Symbols Theory, the actantial model developed by Greimas and Propp's narrative theory we will engage in a conversation with everyday objects, trying to find out which stories are told by an object / which objects tell a story.

Študijska ekskurzija

“Mesto v luči pisateljev XX. stoletja”

Literarni muzeji in dediščina v Trstu: James Joyce, Umberto Saba, Italo Svevo in poseben obisk sveta Francesca Petrarce

Trst je mesto, v katerem so živele in svoja dela ustvarjale nekatere ključne literarne osebnosti XX. stoletja, še vedno pa daje posebno inspiracijo sodobnim pisateljem. Občina Trst upravlja s številnimi muzeji, v katerih ohranja in javnosti predstavlja z mestom povezano dediščino omenjenih avtorjev. Laura Carlini Fanfogna, direktorica muzejev in knjižnic, in Riccardo Cepach, vodja muzejev Joycea in Sveva, bosta udeležencem Mednarodne poletne šole muzeologije predstavila obstoječo mrežo muzejev ter projekt novega literarnega muzeja.

Popoldne se bodo udeleženci podali na “literarni sprehod” ter si ogledali literarna muzeja Joycea in Sveva, si privoščili pogled na antikvariat Umberta Saba ter imeli posebno vodstvo vodje Alessandre po Muzeju Petrarchesco Piccolomineo.

Joyceov muzej

Svoja vrata je odprl leta 2004, potem ko so bile organizirane številne razstave, predavanja in drugi dogodki, na katerih so obiskovalci dokumentirali ter si v spomin priklicali bivanje Joycea v tem jadranskem mestu.

Svevov muzej

Muzej, ki je nastal zahvaljujoč bogati zapuščini pisateljevih rokopisov in pisem ter osebnemu angažmaju njegove hčere Letizie Svevo Fonda, so odprli 19. decembra 1997 (na Svevov rojstni dan). Nahaja se v drugem nadstropju tržaške splošne knjižnice, ki jo je pisatelj obiskoval kot mladenič in jo opisuje v svojem romanu Življenje (Una vita).

Knjižarna Umberta Saba

Umberto Saba ni bil le velik poet, ampak tudi strasten ljubitelj knjig in vodja knjižarne, ki se še vedno bohoti v središču mesta. Mestna oblast proučuje možnosti, kako ohraniti spomin na Sabovo delo tudi v prihodnosti.

Muzej Petrarchesco Piccolomineo

Domenico Rossetti de'Scander je v letih tretje napoleonske okupacije Trsta (1809–1813) zasnoval majhno zbirko Petrarchique. Imel je impresivno lastno knjižnico, katere del je posvetil knjigam in umetniškim delom, ki so se nanašala na velika humanista Francesca Petrarco in Eneja Silvia Piccolomijnia.

Trieste is known as the place where some of the key figures of the 20th-century literature lived and created their works and remains a place of special inspiration for contemporary writers. The Municipality of Trieste owns and runs several museums with the aim of preserving and presenting to the public the heritage of these authors in their relationship with the town. Laura Carlini Fanfogna, Director of Museums and Libraries Service, and Riccardo Cepach, head of the Joyce and Svevo museums, will introduce ISSM participants to this elaborate network and present the project for a new literature museum.

In the afternoon, the participants will enjoy a “Literary walk” with visits of Joyce and Svevo literary museums, an external view of the Umberto Saba antiquarian bookshop and a special tour of the Museo Petrarchesco Piccolomineo, conducted by the museum’s manager Alessandra.

Study Tour

“A Town through the Eyes of 20th-Century Writers”

Literary Museums and Heritage in Trieste: James Joyce, Umberto Saba and Italo Svevo plus a special visit to the world of Francesco Petrarca

Trieste Joyce Museum

It opened its doors in 2004, after a long series of exhibitions, lectures and events that commemorated, documented or in some way referred to Joyce’s stay in this Adriatic city.

Svevo Museum

*The Museum, which was made possible thanks to the author’s daughter, Letizia Svevo Fonda, who generously bequeathed Svevo’s manuscripts, correspondence and personal artefacts, was inaugurated on December 19, 1997 (on Svevo’s birthday). It is located on the 2nd floor of the Trieste Public Library, which the Triestine writer frequented as a young man and which he described in his novel *Una vita*.*

Umberto Saba Bookshop

Umberto Saba was not only a great poet, but also a passionate book lover who ran an antiquarian bookshop that still exists in the heart of the city today. The Municipality is examining the options of preserving the memory of Saba’s work for the future.



Petrarchesco Piccolomineo Museum

Domenico Rossetti de’ Scander designed a small-scale Petrarchan collection during the years of the third Napoleonic occupation of Trieste (1809-1813). He had already owned an impressive private library and wanted to dedicate two sections to books and works of art relating to the great humanists Francesco Petrarca and Enea Silvio Piccolomini.

Ali so delovni listi mrtvi?

Besede v muzejskem izobraževanju

Predmet pripoveduje.

Napotki, kako obiskovalce pritegniti, da jim prisluhnejo in jih razumejo.



Lenka Mrazova

UNESCO katedra za muzeologijo in svetovno dediščino, Masarikova univerza Brno

UNESCO Chair of Museology and World Heritage, Masaryk University in Brno

(Češka republika / Czech Republic)

Lenka Mrazova je muzeologinja in socialna pedagoginja. Je predavateljica, ki usposablja strokovnjake na področju muzejev in kulturne dediščine. Deluje kot metodologinja pri izobraževalnih projektih za osnovne in srednje šole s poudarkom na zgodovini, medkulturnem izobraževanju in aktivnem državljanstvu. Petnajst let je delovala in predavala na Centru za muzeologijo ter bila tri leta koordinatorka dejavnosti Unescove katedre za muzeologijo in svetovno dediščino, ki je del Oddelka za arheologijo in muzeologijo Filozofske fakultete Masarykove univerze v Brnu na Češkem. Njen osebni interes je usmerjen v odkrivanje praktičnih poti razumevanja ter uporabe zgodovine in dediščine v izobraževalnih procesih.

Delovni listi so bili dolgo časa značilni pripomočki sodobnih muzejev in so kot taki zadovoljevali izobraževalne potrebe obiskovalcev, predvsem otrok. Ta didaktičen pripomoček, ki je slonel pretežno na besedilih, je sčasoma postal najširše uporabljan muzejski pripomoček in je odražal odnos muzeja do obiskovalcev ter kompetence muzejskih pedagogov in kustosov, ki so bili zadolženi za delo z javnostmi. Priprava

uporabnih in kakovostnih delovnih listov ni enostavna naloga. Običajno pri tem pričakujemo še dodano vrednost, kot jo predstavljajo zabavnost, značilna vsebina, nizka cena in enostavna izvedba – zaradi tega so bili številni delovni listi narejeni na hitro in le kot začasna rešitev.

V predavanju ne želimo predstaviti edinega pravega pristopa za pripravo kakovostnih delovnih listov ter vsebin zanje. Želimo pa predstaviti osnovno teoretsko in praktično znanje ter izkušnje s področja muzejskega izobraževanja, ki lahko služijo kot pomoč v procesu priprave in oblikovanja delovnih listov, da bi ti dosegli optimalen učinek in rezultat.

Are Worksheets Dead?

Words in Museum Education

Object speaking.

Few tips for making visitors to listen and understand them

Lenka Mrazova is a museologist and social pedagogue. She is a training lecturer for museum and heritage professionals and works as a methodologist on educational projects for primary and secondary schools which focus on history, intercultural education and active citizenship. For fifteen years she worked and lectured at the Centre of Museology and for three years served as coordinator of activities of the UNESCO Chair of Museology and World Heritage, which is an organic part of the Department of Archaeology and Museology, Faculty of Arts, Masaryk University in Brno, Czech Republic. Her personal interest is discovering practical ways of understanding and using history and heritage in learning processes.

Worksheets have long been regarded as one of the typical tools used in contemporary museums to serve the visitors in their quest for knowledge. This didactic tool that primarily relied on texts gradually became a widely used museum service, a material demonstrating both the museum's responsiveness towards visitors and the competence of museum workers engaged in working with the public. Preparing educationally functi-

onal worksheets of relevant quality is not easy. Usually they are expected to provide an added value as well, such as entertainment, relevant content, low price and ease of use – which is why so many worksheets have been made without enough thought and only as a provisional solution. The purpose of this lecture is not to pre-

sent the one and only possible approach to worksheets and topics that make them attractive. Instead it wants to provide a glimpse into the basic theoretical and practical knowledge and experience in museum education that might come useful when preparing and designing worksheets in order to exploit their full potential and achieve optimum results.



Meje v muzeologiji in dediščinskih študijah: pomembnost interpretacije



Dr. Darko Babić

predstojnik Katedre za muzeologijo
Univerze v Zagrebu

Chair of the Sub-Department of Museology at the University of Zagreb

(Hrvaška / Croatia)

Darko Babić je docent na Univerzi v Zagrebu, Hrvaška. Je predstojnik leta 1984 ustanovljene Katedre za muzeologijo, ki je del Oddelka za informacijske in komunikacijske znanosti. Je tudi nacionalni koordinator številnih evropskih raziskovalnih in razvojnih projektov na področju muzeologije in upravljanja dediščine. Pred kratkim je bil izvoljen za predsednika ICOM ICTOP (Komiteja za izobraževanje zaposlenih v muzejih), je predsednik ICOM Hrvaške in član nadzornega odbora Evropske zveze za interpretacijo dediščine.

V preteklih desetletjih je zanimanje za fenomen dediščine močno naraslo. Čeprav je bila ICOM-ova definicija »muzejev« dolgo osredotočena na institucije in njihove temeljne naloge, se je njena sprejeta različica na ICOM-ovi konferenci na Dunaju leta 2007 usmerila v razumevanje družbenih funkcij in vlog muzejev ter dediščino opredelila kot osrednji element muzejskih dejavnosti. To je sicer dobrodošlo, a se obenem postavljajo vprašanja, kako je razvito področje muzeoloških študij v primerjavi s hitro razvijajočimi se dediščinskimi študijami; se slednje kot predmet preučevanja na področju muzeologije razvijajo hitreje – in če je temu tako, s kolikšno dinamiko? Se muzeološke študije v primerjavi s pomenom dediščine kažejo kot odvečne ali še naprej odpirajo pomembna vprašanja? Kako bi lahko to področje in njegove tematizacije odnosa med človeštvom in dediščino, ki so dandanes prisotne v muzejih, ohranili pomen?

Ta predstavitev odpira perspektivo združevanja teh na videz različnih pogledov na koristen način. Na eni strani predstavljajo (kritične) dediščinske študije atraktiven premik naprej, pri čemer se zanašajo na obstoječe znanje in prakse v muzeoloških študijah. Na drugi strani ostaja muzeologija samostojno področje, saj dediščinske študije ne morejo – in ne bodo mogle – pokriti vseh vidikov muzejskega dela. Sedanji kazalniki opozarjajo, da je to področje trenutno v ključnem tranzicijskem obdobju, ki predstavlja izziv za obstoječe paradigme; kažejo pa tudi na potencialno koristno dopolnjevanje muzeoloških in dediščinskih študij v prihodnosti. Potemtakem ostaja nujno posredovanje med obema področjema. Eden od temeljnih konceptov, na katere se tu osredotočamo, je dediščinska pismenost, tj. specifičen način interpretacije, ki pomeni inkluziven ter multikulturn pristop k dediščini in muzejem.

Bridging the Boundaries between Museums and Heritage Studies: the Importance of Interpretation

Darko Babić is Assistant Professor at the University of Zagreb, Croatia. He is Chair of the Sub-Department of Museology (part of the Department of Information and Communication Science), which was established in 1984. He is also the national coordinator for several European Union research & development projects in museum studies and heritage management. He has recently been elected as Chair of the ICOM International Committee for the Training of Personnel (ICTOP) and is also acting Chairman of ICOM Croatia and a Supervisory Committee Board member of the European Association for Heritage Interpretation.

The past few decades have seen an emergent and growing interest in the phenomenon of heritage. While ICOM's definition of 'museum' has long been focused on institutions and their existing functions, the version adopted at ICOM's General Conference in Vienna in 2007 represented a shift towards considering the social function/societal roles of museums by defining heritage as a core "business". While this development is certainly welcome, it raises questions as to how well-developed and established the field of museum studies is in relation to the more emergent one of heritage studies. Is the latter gaining dominance as a topic in museum studies and museology, and if so, how, and to what degree? Do museum studies and museology prove limited or redundant when one takes into account the importance of heritage as a specific phenomenon? Do museum studies continue to address relevant topics

and how might the field remain pertinent, or indeed crucial, in its analysis of the ongoing development of relations between humanity and heritage, which occurs largely within today's museums? This presentation offers a mediating perspective that envisages how we might bring together these seemingly divergent perspectives in a productive way. On the one hand, (critical) heritage studies present an attractive way to move forward, counting on knowledge and practices already prevalent in museum studies. On the other hand, museum studies remain a relevant and necessary field in its own right, since heritage studies do not-- nor

will they in the future-- cover all issues or perspectives relevant to museum work. All current indicators show that the sector is in the midst of a crucial transition period in which existing paradigms are being challenged; but it also points to a promising future where museum studies and heritage studies could work together to complement each other. Hence, a mediating approach is and will remain essential. One crucial concept emphasised here (among several others) is that of heritage literacy, a specific way of heritage-related interpretation that embraces a participative, inclusive and multicultural approach to heritage and museums.



Besede lahko ustvarjajo ali lomijo



Helena Vičič

Evropsko združenje za interpretacijo dediščine (Interpret Europe), Reed Tree

Interpret Europe, Reed Tree

(Slovenija / Slovenia)

Helena Vičič je univ. dipl. zgodovinarica in magistrska študentka študijskega programa Interpretacije na University of the Highlands and Islands v Veliki Britaniji. Deluje kot certificiran vodič interpretator in usposablja vodiče interpretatorje. Kot asistentka je zaposlena pri združenju Interpret Europe, evropskem združenju za interpretacijo dediščine.

Pisana ali govorjena beseda je zvest spremljevalec naših prizadevanj, da bi ljudje razumeli naše kraje. Njihova stava in skladnja sta lahko kratki in dostopni ali pa dolgi in razvlečeni. Enako je z besednjakom, ki je lahko bogat in polnopomenski ali pa dolgovezen in nerazumljiv. Besede lahko navdihujejo in burijo domišljijo ali pa nas pustijo prazne in nezainteresirane.

Pogosto mislimo, da so naši obiskovalci bolj pozorni na besedila, kakor dejansko so. Stvarne izkušnje nas učijo, da imajo le-ti različna ozadja, stopnje znanja in zanimanja. Lahko gre za direktorje, vodovodne inštalaterje, tajnike – in seveda zelo pogosto za šolarje. Med obiskom muzeja ali gale-

rije se morajo najprej znajti v prostoru in, denimo, poiskati stranišče. Gotovo se sprašujejo, kje je kaj zanimivega in kakšni spominki so na voljo. Sprašujejo se tudi, koliko časa naj namenijo obisku in ali bo razstava zanimiva tudi za njihove spremljevalce, denimo otroke ali starše. Poleg vsega tega pa jih iskreno zanima še vsebina in seveda to, kaj jim ta vsebina pomeni! Predavanje in delavnica bosta skušala izostriti naše sposobnosti pri ustvarjanju pisnih interpretacij ter odgovoriti na naslednja vprašanja: kako oblikovati pripoved, ki bo umsko dostopna vsem? Kako oblikovati besedilne odlomke, ki bodo privlačni na prvi pogled? Kako nekaj sporočiti različno izobraženim in zainteresiranim obiskovalcem? In predvsem: kako zadovoljiti tiste, ki jih nekaj le delno zanima ali pa imajo na voljo le malo časa?

Words Can Make or Break

Helena Vičič from Slovenia is a historian and an MSc student in interpretation at the University of the Highlands and Islands, United Kingdom. She works as a Certified Interpretive Guide and Host Trainer and as a management assistant at Interpret Europe, European Association for Heritage Interpretation.

Words written or spoken are a loyal companion in our endeavours to make our places meaningful to people. Their composition or syntax can be short and accessible or long and boring. Similarly, vocabulary can be rich and meaningful, or dull and incomprehensible. Words can inspire and excite, but they can also leave us empty and indifferent. We often think that our visitors pay much more attention to the text than they actually do. The reality teaches us that our visitors come with various backgrounds, interests and level of knowledge. They can be managers, plumbers, secretaries and quite often school children. When they visit a museum or a gallery, they first need to find their way around, search for the facilities such as restrooms. They want to know what interesting

things are to be seen and done and what souvenirs there are to buy. They are also concerned with how much time the visit will take and whether or not the exhibition will be interesting for their companions such as children or parents. Those concerns aside, they are truly interested in the content, but only if it is interesting and relevant for them!

The lecture and workshop will try to strengthen our skills in creating written interpretations and answer the following questions: How to form a narrative that will be intellectually accessible to all? How to create captivating captions? How to pass on a message to all visitors regardless of their background and previous knowledge of the content? And most of all, how to satisfy those with limited time and interest?



Odsotnost besed.

O tišini v etnološkem raziskovanju



Dr. Katja Hrobat Virloget

Predstojnica Inštituta za medkulturne študije FHŠ UP

Head of the Institute for Intercultural Studies UP FH

(Slovenija / Slovenia)

Katja Hrobat Virloget je docentka na Fakulteti za humanistične študije Univerze na Primorskem in predstojnica Inštituta za medkulturne študije FHŠ UP. Diplomirala je iz arheologije in doktorirala iz etnologije. Njena področja raziskovanja so ustna tradicija, mitska krajina, antropologija spomina, dediščina itd. Za njeno delo so ji v Parku Škocjanske jame podelili (UNESCO) naziv Ambasador biosfere Krasa in biosfernega programa Človek in biosfera. Vključena je v številne nacioanlne in mednarodne raziskovalne projekte. Njene objave s področja prepleta arheologije in etnologije so vključene na sezname izpitne literature mednarodnih univerz.

Predavanje bo osredotočeno na problem tišine v etnografskem raziskovanju ter pri rezultatih etnološkega znanja o dediščini. Refleksija izvira iz avtoričinih soočanj s problemom tišine med raziskovanjem na dveh različnih etnografskih področjih: pri folklori in verovanju na eni strani ter v spominih na čas 2. svetovne vojne in obdobja takoj po njej na drugi.

Čeprav je tišina lahko sestavni del spominjanja, na katerem sloni etnografsko znanje, pa o tem vprašanju ni bilo dovolj razprav. Dejstvo, ki ga etnologi morajo priznati, je, da lahko znanje oblikujejo oz. zapišejo samo deloma, kar je že bilo povedano v postmodernistični kritiki. Vzrok za to je v tišini. Varovanje skrivnosti pred raziskovalcem oz. v stiku z njim je lahko posledica neskladja introvertiranosti ali

ekstravertiranosti, različnih pogledov na svet ali odpor do preveč avtoritativnega raziskovalca. Delno oz. nepopolno etnološko znanje je lahko posledica namerne selekcije informatorjev, na področju ljudskega verovanja pa predvsem izključitev "ljudstva" iz sodobnih raziskovalnih trendov oz. smeri.

Na področju spominov je tišina lahko interpretirana kot posledica travm in nekompatibilnosti na ravni individualnega/kolektivnega spomina ali kot boj za prevlado v družbi, v kateri se pojavlja menjava družbenih sistemov. Tišina je lahko pomirjena tudi z besedami, ko skuša spomin racionalizirati in cenzurirati izkušnjo ali potlačiti spomine, da nas ti ne bi prizadeli. Da bi razumeli tišino kot odsotnost besed ter pasti in meje v oblikovanju etnološkega znanja, potrebujemo interdisciplinarno sodelovanje s psihologijo.

When Words Are Absent. About Silence in Ethnographic Research

Katja Hrobat Virloget is Assistant Professor at the Faculty of Humanities of the University of Primorska. She is head of the Institute for Intercultural Studies at UP FH. She graduated in archaeology and earned her PhD in ethnology. Her research fields span oral tradition, mythical landscape, anthropology of memory, heritage and similar. She received the title of the Ambassador of Karst Biosphere Reserve of Man and Biosphere Programme (UNESCO) (Škocjan Caves Regional Park, 2014). She takes part in several national and international research projects and her publications investigating the interactions between archaeology and ethnology are on the exam list of international universities.

The lecture will look into the problem of silence in ethnographic research and the production of ethnological knowledge about heritage. The reflection derives from the author's encounters with silence when researching two different ethnographic fields, folklore and beliefs on the one hand and on the other the memories of WW II and afterward. Although silence is a constitutive part of remembering on which ethnological knowledge is based, this problem has not been discussed enough. One of the things ethnologists have to acknowledge is that the knowledge they elaborate or write down is always only partial, something that was noted already by postmodernist critique. One of the reasons for that is silence. Interviewees may keep things secret from a researcher for a number of

reasons - different characters, extrovert or introvert, or different worldviews, or because they may feel discomfort in the presence of an overly authoritative researcher. Partial or incomplete ethnologic knowledge can be ascribed to the intentional selection of informants and especially in the field of folk belief to the exclusion of "folk" from the contemporary research trends.

In the field of memories silence can be interpreted as a consequence of traumas and incompatible individual/collective memories, or struggles for power in the community when the social regime changes. Silence can even be saturated with words, when the memory tries to rationalize, censor experiences and suppress memories to avoid being hurt.

In order to understand silence as the absence of words and recognize the traps and boundaries in producing ethnological knowledge we need to ensure interdisciplinary collaboration with psychology.



Tolmačenje z besedami. Je enotna oblika mogoča?



Lidija Milašinović

Direktorica Narodnega muzeja Kikinda

Director of the National Museum of Kikinda

(Srbija / Serbia)

Lidija Milašinović je kustosinja arheologinja in direktorica Narodnega muzeja Kikinda. Rojena je bila leta 1977 v Kikindi, študirala je v Beogradu in magistrirala iz arheologije na Oddelku za arheologijo Filozofske fakultete. Deluje na področju muzeologije (interpretacije dediščine) in rehabilitacije ter prenove dediščine z vključevanjem lokalne skupnosti.

Besedilna oprema je pogosto eden izmed najpomembnejših elementov razstave, zaradi katere je le-ta lahko zelo dobra ali pa tudi zelo slaba. Po drugi strani pa besedilne razlage ne morejo poslabšati že tako slabe razstave, pač pa so lahko pri tem koristne. Glavno vprašanje je, ali zanje lahko najdemo poenoten model.

Eno najpopularnejših študij na to temo je prispevala Beverly Serrell (Exhibit Labels – An Interpretive Approach), v kateri ločuje štiri vrste besedilnih oznak: naslov, ki naj pritegne pozornost ter informira; uvodne oznake, ki naj predstavijo osrednjo idejo in usmerjajo obiskovalce; skupino označb, ki naj interpretira specifično skupino predmetov in predstavijo podtemo; ter besedilne odlomke, ki naj interpretirajo posamezen predmet. Avtorica zatem izračuna, koliko besed zadošča, da bi obiskovalci začutili razstavo – da si jo ogledujejo in aktivno sodelujejo, namesto da bi brali. Izračun je temeljil na povprečni bralni sposobnosti odraslega, ki znaša okoli 250 besed na minuto. Pri povprečnem trajanju obiska

(od šest do deset minut) lahko obiskovalec prebere torej do 2500 besed, a bi za takšen bralni izplen moral ves čas le brati. A ker predvidevamo, da obiskovalci pol časa (ali še raje četrtino) namenijo branju in si preostali čas ogledujejo druge elemente razstave, je verjetnejše število prebranih besed okoli 625. To pomeni 20 besedilnih razlag po 30 besed. Razdeliti jih je mogoče glede na vrsto besedilnih oznak: razstavni naslov naj obsega od ene do sedem besed, uvodna pojasnila od 20 do 300 besed, skupine oznak od 20 do 150 besed in citati od 20 do 150 besed.

Ta model se izkaže bolj uporaben v teoriji kot v praksi. Zdi se, da kustosi k razstavam še vedno pristopajo zelo osebno; težko ločijo, kaj je pomembno in kaj ne, in zunanjim sodelavcem ne pustijo revidiranja besedil. Morda bi morali začeti znova. Vsakokrat bi bilo treba upoštevati, da je glavni namen besedilne razlage tolmačiti, usmerjati, spraševati, informirati in provocirati; skratka, povedati zgodbo, ne pa ves roman. Le če bomo imeli to pred očmi, bomo vedeli, koliko besed je zares dovolj.

Interpreting with Words. Is It Possible to Find a Uniform Form?

Lidija Milašinović is a curator, archaeologist and the director of the National Museum of Kikinda. Born in 1977 in Kikinda, Serbia, she studied at the Faculty of Philosophy in Belgrade, at the Department of Archaeology (MPhil in Archaeology). She works in museology (heritage interpretation), and heritage rehabilitation and restoration through community engagement.

Text labels are often the most important part of an exhibition and they can make an exhibition very successful, but also very bad. On the other hand, labels cannot make an exhibition even worse, but they can definitely be useful. The main question is whether we can find a uniform model for good labels.

One of the most popular studies on exhibit labels was contributed by Beverly Serrell (*Exhibit Labels – An Interpretive Approach*). In this study the author recognized four types of labels: title, whose purpose is to attract attention, inform and identify, introductory labels, which should introduce the main idea and orientate visitors to the space, group labels, whose purpose is to interpret a specific group of objects and introduce a subtheme, and caption labels, which have to interpret individual objects. In her study the author calculates how many words it takes for visitors to feel the exhibition, to view it and actively participate in it instead of only read. The calculation assumed that an average literate adult has the ability to read approximately 250 words per minute. If



the average time spent at an exhibition is between six and ten minutes the visitor can read approximately 2,500 words, but only if they spend the entire time reading. If we presume the visitor will spend half of the time looking and half reading, or much more likely one quarter of the whole time reading, the total number of words should be approximately 625. If we divide this number by labels, this means 20 labels with about 30 words per label. Labels can be divided according to their function: exhibition titles should be 1-7 words long, introductory labels 20-300 words, group labels 20-150 words and captions 20-150 words.

This model seems very useful in theory, but practice is often different. It seems that curators still take a very personal approach to exhibitions and have trouble distinguishing between what is and is not important, and are often reluctant to allow external associates to edit their texts. Perhaps we should start all over again, keeping in mind each time that the main purpose of any label is to explain, guide, question, inform and provoke – in short, to tell a story, but not a novel. If we do that, we will know how many words it really takes.

Moje besede o dediščini

Študentski projekti Evropski socialni sklad in Ministrstvo za izobraževanje, znanost in šport Republike Slovenije – PKP in ŠIPK



Dr. Irena Lazar

Dekanja UP FHŠ

*Dean of the University of Primorska,
Faculty of Humanities*

(Slovenija / Slovenia)



Dr. Zrinka Mileusnić

predstojnica Oddelka za arheologijo in dediščino na UP FHŠ

*Head of the Department of Archaeology
and Heritage Studies*

(Slovenija / Slovenia)

Red. prof. dr. Irena Lazar je arheologinja in dekanja Fakultete za humanistične študije Univerze na Primorskem. Njena raziskovalna področja so antično steklo, rimska arheologija in kulturna dediščina. Diplomirala in doktorirala je iz arheologije na Univerzi v Ljubljani. Več kot petnajst let je delala kot kustodinja za antično arheologijo v Pokrajinskem muzeju v Celju. Od leta 2005 je predavateljica in raziskovalka na Univerzi na Primorskem, od leta 2012 je dekanja fakultete. Predava na vseh stopnjah študija, organizirala je številne konference, vodila domače in mednarodne projekte. Pred kratkim je zaključila projekt vzpostavitve arheološkega parka v Simonovem zalivu (EGP-finančni mehanizem).

Fakulteta za humanistične študije Univerze na Primorskem izvaja bolonjske študijske programe, ki vključujejo vsebine dediščine in dediščinskih študij na vseh stopnjah študija. Pomemben del študija in študentskega dela je praktično delo pri spomenikih in na najdiščih ter sodelovanje z lokalno skupnostjo. Njihovo delo vključuje izkopavanja, terenske preglede, uporabo nedestruktivnih metod, procesiranje arheološkega gradiva ter tudi didaktično delo in promocijo. Ena od lokacij, na kateri študenti pridobivajo praktične izkušnje in razvijajo razumevanje pomena varovanja in upravljanja dediščine, je Arheološki park Simonov zaliv

Doc. dr. Zrinka Mileusnić je arheologinja in predstojnica Oddelka za arheologijo in dediščino na UP FHŠ. Raziskovalno se ukvarja s srednjeveško in novoveško arheologijo in študijem ter upravljanjem dediščine. Diplomirala in magistrirala je na Univerzi v Ljubljani, doktorirala pa na Univerzi na Primorskem. Od leta 2004 na univerzi deluje kot raziskovalka, od leta 2008 tudi kot predavateljica. Predava še na Fakulteti za turistične študije in je mentorica študentom na vseh stopnjah študija. Sodelovala je pri domačih in mednarodnih projektih ter organizirala številne konference. Je članica mednarodnih in domačih strokovnih združenj.

v Izoli. Od leta 2016 pa Ministrstvo za izobraževanje Republike Slovenije in Evropski socialni sklad razpisujeta projekte pod naslovom PKP – Po kreativni poti do praktičnega znanja. Razpis spodbuja in podpira sodelovanje univerz in gospodarstva ter vključuje v projekt delovne mentorje, ki praktično in neposredno delajo s študenti. Projektna skupina navadno vključuje 6–8 študentov, 1–2 pedagoška mentorja in 1–2 delovna mentorja. Glavna usmeritev in namen projektov je študentom nuditi možnost, da razvijajo ali iščejo kreativne in inovativne rešitve za izzive v praksi. Pomemben del projektov je tudi finančna nagrada za študente,

My Words about Heritage

Student Projects supported by the European Social Fund and Ministry of Education, Science and Sport – Creative Path to Knowledge and Innovative Student Projects for Social Benefit

ki pri teh sodelujejo. UP FHŠ je do sedaj izvajala 12 PKP-projektov, ki so bili pretežno usmerjeni na področje kulturne dediščine. Sodelovali smo z muzeji, Unesco spomeniki, zasebnimi podjetji itd. Na ta način so študenti lahko vzpostavili tudi neposreden stik in povezave s svojimi morebitnimi delodajalci (<http://www.sklad-kadri.si/en/human-resources-development/creative-path-to-knowledge>). Predstavili bomo nekatere najzanimivejše projekte in njihove rezultate.

Prof. Irena Lazar, PhD, is an archaeologist and Dean at the Faculty of Humanities, University of Primorska, Koper. Her research interests span ancient glass, Roman archaeology and heritage studies. She studied and earned her PhD at the University of Ljubljana. More than fifteen years she worked as a museum curator at the Regional Museum Celje. Since 2005 she has served as professor at the Faculty of Humanities, teaching and mentoring at the BA, MA and PhD study programmes. She has organised numerous international conferences, directed national and international projects. She has recently finished the project of Archaeological Park Simonov Zaliv, Izola (EAA Grants).

Assistant Professor Dr. Zrinka Mileusnić is an archaeologist and Head of the Department for Archaeology and Heritage Studies at the Faculty of Humanities of the University of Primorska. Her research focuses on medieval and post-medieval archaeology and heritage management. She graduated and completed her master studies at the University of Ljubljana and obtained her PhD at the University of Primorska. Since 2004 she has worked there as a researcher and since 2008 also as a lecturer. Her teaching extends to the Faculty of Tourist Studies where she mentors students at all study levels. She has participated and ran projects both at the national and international level and organised a number of conferences. She is a member of international and national professional societies and associations.



The Faculty of Humanities at the University of Primorska (Slovenia) offers Bologna programmes covering the topics of heritage and heritage studies at undergraduate and postgraduate levels. An important part of the study and student training is practical work on sites and monuments, and collaboration with the local community. This includes excavations, field surveys, use of non-destructive methods on sites, processing of the archaeological material, as well as didactical work and promotion. One of the sites where students train and develop their understanding of heritage protection and management is the Archaeological Park Simonov Zaliv in Izola.

Creative Path to Practical Knowledge is a programme financed by the Ministry of Education, Science and Sport and the European Social Fund. Launched in 2016, it supports and fosters collaboration between universities and the corporate sector, with the help of mentors who offer their expert support to students. Project teams include 6 to 8 students, 1-2 pedagogical and 1-2 working mentors. The main focus of these projects is to offer students the possibility to find creative and innovative solutions to practical challenges. The important part of the project is also a small financial award for participating students, who thus gain both practical experience and financial support. The Faculty of Humanities has so far directed ten CPtCK projects, mainly focused on cultural heritage. Our collaboration included UNESCO sites, museums, private companies, etc.

Such work and collaboration allows students to establish direct contact with potential future employers (<http://www.sklad-kadri.si/en/human-resources-development/creative-path-to-knowledge>). We will present the most interesting projects and their results.





Tiger v muzeju ni tiger

Hrana za razmišljanje: 32 receptov za spodbujanje vašega intelektualnega apetita po muzejih

Kako uporabljati knjigo?

Kot zbirka citatov ta knjiga ne zahteva, da jo začnete brati na prvi strani. Odprete jo lahko kjerkoli in se poigravate s prostim gibanjem po njeni vsebini kakor v muzejih, ko sledite svoji radovednosti. Lahko jo uporabljate pri strokovnem delu: pri pisanju člankov, pripravi predavanj in poučevanju ali pa kolegom predstavite enega ali več citatov kot izhodišče za razvoj nadaljnje razprave. To bo zanimiva vaja, saj Kenneth Hudson nikoli ni bil banalen (iz knjige na str. 9).

How to use the book?

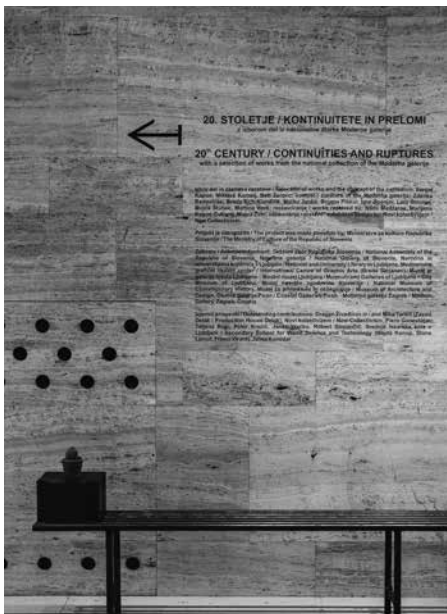
Being a collection of quotations, this small book does not necessarily require to be read from the beginning, you can enter it any page and also play with it moving freely as in a museums room simply following your curiosity. Professionally you can use it also when writing an article, lecturing or teaching, or proposing to other colleagues one or more quotations as the started point to develop a further discussion. It will be an interesting exercise, as Kenneth Hudson was never banal.

(from the book – page 9)



A tiger in a Museum is not a Tiger

Food For Thought: 32 Recipes To Stimulate Your Intellectual Appetite About Museums





FORUM SLOVANSKIH KULTUR

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.

FORUM OF SLAVIC CULTURES

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.

Fakulteta za humanistične študije Univerze na Primorskem



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 videnja 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.

University of Primorska, Faculty of Humanities

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 (museology) 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.

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.

Evropska muzejska akademija

European Museum Academy

The logo for the European Museum Academy (EMA) consists of the letters 'EMA' in a stylized, handwritten font.

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.

UNESCO



Organizacija Združenih narodov za izobraževanje, znanost in kulturo je specializirana organizacija v okviru Organizacije združenih narodov (OZN). Sedež ima v Parizu. Pri nas jo poimenujemo z izvirno kratico UNESCO (angl. United Nations Educational, Scientific and Cultural Organization).

UNESCO je bil ustanovljen 16. novembra 1945. Predstavniki 37 držav, ki so se udeležili ustanovne konference, so soglašali, da je izobrazba zelo pomembna, zato so že na ustanovnem srečanju sklenili, da mora nova organizacija vzpostavljati »intelektualno in moralno solidarnost človeštva«.

Leta 1972 so sprejeli Konvencijo o varstvu svetovne kulturne in naravne dediščine, prvi vnosi so se na seznamu svetovne dediščine pojavili šest let pozneje.

UNESCO ima 195 držav članic (kot zadnji sta bili leta 2011 sprejeti državi Palestina in Južni Sudan). Republika Slovenija je bila v UNESCO sprejeta 27. maja 1992 kot 167. članica.

UNESCO sledi svojim ciljem preko petih programskih sektorjev, ki zajemajo področja izobraževanja, naravoslovja, družboslovja in humanistike, kulture

ter komunikacije in informiranja. Projekti, ki jih podpira UNESCO, vključujejo programe za povečevanje pismenosti, tehnične programe, programe za usposabljanje učiteljev, mednarodne znanstvene programe, regionalne in kulturnozgodovinske projekte, promocijo kulturne raznolikosti ter sporazume o mednarodnem sodelovanju za varovanje svetovne kulturne in naravne dediščine ter varovanje človekovih pravic.

V ustavi Unesca je določeno, da morajo države članice ustanoviti nacionalne komisije ali nacionalne kooperativne odbore, ki skrbijo za povezavo med organizacijo, vladami držav članic in nevladnimi organizacijami. V Sloveniji je vlada ustanovila Slovensko nacionalno komisijo za UNESCO, ki deluje kot posvetovalno telo vlade in uresničuje poslanstvo te organizacije ter skrbi za njeno večjo učinkovitost in prepoznavnost. Komisija ima svoj urad v okviru Ministrstva za izobraževanje, znanost in šport.

Slovensko nacionalno komisijo sestavljajo člani, ki jih organi in organizacije imenujejo izmed tistih svojih članov, ki so dejavni na področju izvajanja programov in aktivnosti UNESCO (vladni organi, javni zavodi, nevladne organizacije, združenja in društva, ki so aktivni na področjih pristojnosti UNESCO). Člani komisije so na predlog komisije tudi nekateri posamezniki iz kulturne, znanstvene oziroma intelektualne sredine, ki so s svojim delom odločilno prispevali k sodelovanju Slovenije z Unescom.

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) is a specialized agency of the United Nations (UN) based in Paris. Its declared purpose is to contribute to peace and security by promoting international collaboration through educational, scientific, and cultural reforms in order to increase universal respect for justice, the rule of law, and human rights along with fundamental freedom proclaimed in the United Nations Charter. It is the successor of the League of Nations' International Committee on Intellectual Cooperation.

Established in 1945 UNESCO has 195 member states and ten associate members. Slovenia became a member of UNESCO in 1992. Most of its field offices are »cluster« offices covering three or more countries; national and regional offices also exist.

UNESCO pursues its objectives through five major programs: education, natural sciences, social/human sciences, culture and communication/information. Projects sponsored by UNESCO include literacy, technical, and teacher-training programs, international science programs, the promotion of independent media and freedom of the press, regional and cultural history projects, the promotion of cultural diversity, translations of world literature, international cooperation agreements to secure the world's cultural and natural heritage (World Heritage Sites) and to preserve human rights, and attempts to bridge the worldwide digital divide.

UNESCO's aim is "to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information". Other priorities of the Organization include attaining quality education for all and lifelong learning, addressing emerging social and ethical challenges, fostering cultural diversity, a culture of peace and building inclusive knowledge societies through information and communication.

UNESCO works to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values. The broad goals and concrete objectives of the international community – as set out in the internationally agreed development goals, including the Millennium Development Goals (MDGs) – underpin all UNESCO's strategies and activities. Thus UNESCO's unique competencies in education, the sciences, culture, communication and information contribute towards the realization of those goals.

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**NERVING
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CULTURES**