

POLETNA ŠOLA MUZELOGIJE

INTERNATIONAL SUMMER
SCHOOL OF MUSEOLOGY

PIRAN | SLOVENIJA



10. MEDNARODNA POLETNA ŠOLA MUZEOLOGIJE

Uvertura v ICOM 2016:
Muzeji in kulturna krajina - gradniki kulturne dediščine

13. – 17. junij 2016
Piran – Koper / Slovenija

10TH INTERNATIONAL SUMMER SCHOOL OF MUSEOLOGY

*Overture of ICOM 2016:
Museums and Cultural Landscapes Building up a Cultural Heritage*

13 – 17 June 2016
Piran - Koper / Slovenia

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S FSK

Piran stičišče različnih svetov



mag. Andreja Rihter

Direktorica
Foruma slovanskih kultur

*Director of
Forum of Slavic Cultures*

Piran, obmorsko mesto s svojo bogato preteklostjo in živahno sedanostjo, na stičišču romanskega in slovanskega sveta že vrsto let gosti udeležence mednarodne poletne šole muzeologije. Še živo se spominjam tistega prvega leta, ko sem kot direktorica Muzeja novejšje zgodovine Celje prvič pozdravila zbrane kolege in z veseljem oznanila, da je ideja omenjenega muzeja ugledala luč sveta. V letih, ki so sledila, sem preko predavanj in kasneje kot soorganizatorica, stkala številne nove vezi, ter z gostujočimi strokovnjaki poskrbe-la za rast šole, njenih udeležencev in predvsem tudi same sebe.

Deseta izvedba mednarodne poletne šole muzeologije je kot nalašč za postavljanje novih izzivov, takšnih, ki bodo privlačili tako študente kot tudi kustose in druge strokovnjake muzeologije. Na temelju osrednje teme letošnje ICOM-ove generalne konference Muzeji in kulturna krajina, bomo osvetlili kulturno dediščino ter s primeri dobrih praks, prepoznanih ob sodniških ogledih in ocenjevanju muzejev za nagrado Živa za najboljši slovanski muzej, izpostavili predvsem pomen vodenja, kreativnega dela, pripovedovanja zgodb, učinkovite rabe virov in odprtosti za obiskovalce.

Veseli me, da smo z drugačnim vsebinskim pristopom k udeležbi pritegnili ne le študente, ampak tudi strokovno javnost tako iz slovanskega, kot iz romanskega in germanskega sveta. Prepričana sem, da je to odlična popotnica za izzive, ki smo si jih zastavili in katerih glavni cilj bo še intenzivnejša in poglobljena izmenjava mnenj, spoznanj in dobrih praks. To nas namreč bogati in omogoča, da smo še boljši, da še kakovostneje opravljamo svoje delo.

10. mednarodna poletna šola muzeologije združuje več kot trideset udeležencev iz Slovenije, Italije, Nemčije, Bolgarije, Rusije, Srbije, Bosne in Hercegovine, Črne gore, Hrvaške. Ti bodo v dialogu s sodniki za nagrado Živa iz Hrvaške, Bolgarije, Rusije, Črne gore, Češke, Slovenije, Bosne in Hercegovine, Slovenije, Italije, Švedske, Grčije, Srbije in Makedonije, sledili temeljnemu poslanstvu mednarodne ustanove Forum slovanskih kultur, tj. povezati slovanski kulturni milje in ga uprisotniti v sodobnem globalnem družbenem kontekstu.

Na stičišču slovanskega in romanskega ter pod vplivi germanskega sveta, Piran in z njim mednarodna poletna šola muzeologije, postaja presečišče, stičišče in hkrati brv, med, pogosto zelo slabo znanini različnimi svetovi, kulturami in dediščino.

Dobrodošli in vse dobro!

The FSC Makes Piran a Hub of Different Worlds

Piran, a seaside town with its rich past and vivacious present at the meeting point of the Romance- and Slavic-speaking worlds has for a number of years hosted the participants of the International Summer School of Museology.

I vividly remember the first time when I, then Director of the Museum of Recent History Celje, first greeted the gathered colleagues and announced with great pleasure that the idea that grew in the fore-mentioned museum had born fruit. In the following years as a lecturer and later on as co-organizer I made a great number of new connections and together with the guest experts took care of the growth of the School, its participants and above all also that of my own.

The tenth edition of the International Summer School of Museology is a great opportunity for new challenges, the challenges that will attract students as well as custodians and other professionals from the field of museology. Led by the central theme of this year's ICOM General Conference "Museums and Cultural Landscapes" we will shed some light on the cultural heritage and through the example of good practices, recognized by the "Živa Award for the Best Slavic Museum" jurors' visiting and evaluating the museums, present in particular the importance of management, creative work, storytelling, effective use of sources and openness to the visitor.

I am glad that a new approach to the contents attracted not only students but also the professional public from the Slavic as well as Romance and Germanic-speaking worlds. This enriches us and enables us and our work to be even better.

The tenth International Summer School of Museology will bring together more than thirty participants from Slovenia, Italy, Germany, Bulgaria, Russia, Serbia, Bosnia and Herzegovina, Montenegro and Croatia. In dialogue with the Živa Award jurors from Croatia, Bulgaria, Russia, Montenegro, the Czech Republic, Slovenia, Bosnia and Herzegovina, Italy, Sweden, Greece, Serbia and Macedonia they will follow the fundamental mission of the International Foundation Forum of Slavic Cultures in linking the Slavic cultural milieu and making its presence felt in contemporary global social context.

At the meeting point of the Romance- and Slavic-speaking and influenced by the Germanic-speaking world, Piran with its International Summer School of Museology is becoming an intersection, a junction and a footbridge between often poorly known different worlds, cultures and heritage.

Welcome and all the best!

Od Poletne šole muzeologije do Mednarodne poletne šole 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 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 zdaj že tradicionalne Mednarodne poletne šole muzeologije 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 prakse, razprave, pogovore, predstavitve dobrih praks, delavnice, predvsem pa omogočamo dovolj aktivnega ustvarjalnega dela s sprotnim 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 delujejo na področju dediščine, in drugim strokovnjakom s tega dediščine. Znanja

jim posredujejo priznani domači in tuji strokovnjaki, predavatelji in profesorji z univerz, inštitutov ter muzejev in 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, ki jih predpisuje Ministrstvo 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.

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

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.

Začetki Mednarodne poletne šole muzeologije Piran segajo v Celje, saj je že od leta 1993 dalje Muzej novejšje zgodovine Celje organiziral različne raziskovalno-izobraževalne muzejske dejavnosti za mlade. Poletne študentske muzejske taborne je po letu 2000, ko so tudi v slovenskem muzejskem prostoru postajala vse aktualnejša nekatera posebna znanja s področja muzeologije, nadgradil program poletne šole muzeologije Celje. Tematsko zasnovan program je pomenil novo in svežo obliko posredovanja osnovnih muzeoloških znanj, s sprotnim preverjanjem na terenu in v praksi. Združeval je predavanja priznanih strokovnjakov s tega področja, razprave, ogled muzejev, zbirk in razstav ter praktično delo na terenu. Tematike poletne šole so se posvečale - Inovativnim muzeološkim projektom (2001), Razstavi kot muzeološkemu mediju (2003), Nestalnosti stalnih postavitev (2004), Nematerialni kulturni dediščini (2005) in Upravljanju s kulturno dediščino (2006). Skupno se je Poletne šole muzeologije Celje udeležilo več kot 100 študentk in študentov študijskih programov etnologija in kulturna antropologija, umetnostna zgodovina, zgodovina, arheologija, komunikologija ter nekateri pripravniki in pripravnice iz slovenskih muzejev. Moralno podporo projektu sta že na samem začetku izrazila tudi Slovensko muzejsko društvo in Oddelek za etnologijo in kulturno antropologijo s Filozofske fakultete v Ljubljani, stalna partnerja s katerima se je sooblikoval program pa sta bila Skupnost muzejev Slovenije in slovenski odbor ICOMa, pod vodstvom takratne predsednice ge. Nine Zdravič Polič. Projekt je finančno podprlo Ministrstvo za kulturo

Republike Slovenije ter British Council Slovenija. Šola muzeologije Celje je nekaj let potekala v okviru Višje in visokošolskega regijskega središča v Celju, ki je nudilo predvsem koordinacijsko in organizacijsko podporo in izvedbo.

Na pobudo Fakultete za humanistične študije, Inštituta za dediščino Evrope in Sredozemlja, Primorske univerze Koper, ki je v programu šole prepoznala vrednost tudi za dopolnitev in razširitev univerzitetnih programov, se je v letu 2007 Poletna šola muzeologije preselila iz Celja v Piran. Vsebinsko se je program navezoval na vsakoletno temo Mednarodnega muzejskega dne, slovenski odbor ICOM pa je z organizacijo mednarodnega modula prispeval k mednarodni kontekstualnosti vsebine. Sledile so si teme mednarodnih muzejskih dni Muzeji in Univerzalna dediščina (2007), Muzeji za družbene spremembe in razvoj (2008), Muzeji in turizem (2009), Muzeji za družbeno harmonijo (2010) in druge.

V zadnjem obdobju so se šoli pridružili novi partnerji, ki prispevajo k razvoju in dopolnitvam programov. Mednarodno delovanje in nagovarjanje publike slušateljev iz mednarodnega prostora sta dokaz, da se Poletna šola muzeologije nenehno razvija in ponuja znanja in vsebine, ki jih sodobna družba potrebuje.

dr. Tanja Roženberger

Vodja muzejskih poletnih taborov
in vodja Poletne šole muzeologije Celje
Predsednica ICOM Slovenija

¹ Muzejska poletna delavnica Rogatec 93&94, Muzejska poletna delavnica Celje 95&96, Muzejska poletna delavnica Gaberje 97&98, Muzejska poletna delavnica Praznični krog 1999, Muzejska poletna delavnica Jožefov hrib 2000.

² V sklopu Poletne šole muzeologije so v letih 2001-2006 predavali strokovnjaki iz tujine: dr. Tomislav Šola (Hrvaška), dr. Ivo Maroevič (Hrvaška), dr. Patrick Boylan (Velika Britanija), dr. Gottfried Fliedl (Avstrija), Jonathan Griffin (Velika Britanija), mag. Zvezdana Antoš (Hrvaška), dr. Wolfgang Muchitsch (Avstrija) ter slovenski predstavniki: dr. Aleš Gačnik, dr. Marjeta Mikuz, Miroslav Vute in dr. Mateja Kos dr. Jože Hudales, mag. Darja Skrt, mag. Dušan Kramberger, mag. Irena Keršič, Elizabeta Petruša Štruklejš, Jana Šubic Prisljan, Taja Čepič, Bojana Rogelj Škafer, Ralf Čeplak Mencin, Nina Zdravič Polič, dr. Nena Židov, Tanja Čajevec, mag. Andreja Rihter, dr. Tone Kregar, mag. Tanja Roženberger Šega, Vili Vuk, Tanja Hohnec, dr. Sonja Ifko, dr. Tadeja Primožič, mag. Sonja Sibila Lebe, Jerneja Batič Alenka Černelič Krošelj.

From Celje to Piran

The beginnings of the International Summer School of Museology in Piran go back to Celje when the Museum of Recent History Celje organised different educational and research activities for young people. After 2000 when special museological know-how was more and more in demand within the Slovenian museum community, the summer student museum camps were upgraded into programme of the Summer School of Museology Celje. The thematic programme represented a new and fresh form of providing basic museological skills and knowledge with constant checking in the field and in practice. It contained lectures by renowned experts from that field, discussions, visits to the museums, collections and exhibitions as well as field work. The topics of the summer schools were dedicated to: Innovative Museological Projects (2001), Exhibition as a Museological Medium (2003), Non-Permanent Character of Permanent Exhibitions (2004), Non-Material Cultural Heritage (2005), and Cultural Heritage Management (2006). The Summer School of Museology Celje was attended by altogether more than 100 students of ethnology and cultural anthropology, art history, history, archaeology, communicology and interns from Slovenian museums. The Slovene Museum Society and the Department of Ethnology and Cultural Anthropology from the Faculty of Arts from Ljubljana expressed their moral support at the very beginning, while the Association of Slovenian Museums and the ICOM committee Slovenia led by then President Mrs Nina Zdravič Polič were permanent partners in co-creators of the programme. The project was financially supported by the Ministry of

Culture of the Republic of Slovenia and British Council Slovenia. The School of Museology Celje was for some time organised within the framework of the Regional Study Centre Celje which was responsible for co-ordination and organizational support and realization. At the initiative of the Faculty of Humanities and the Institute for Mediterranean Heritage of the University of Primorska from Koper which recognized the School's potential for the supplementation and expansion of their study programmes, the Summer School of Museology moved from Celje to Piran. The contents of the programme were related to the annual International Museum Day whereas Slovenian ICOM Committee placed it into international context by organizing an international module. The topics of the International Museum Day were the following: Museums and Universal Heritage (2007), Museums as Agents of Social Change and Development, (2008), Museums and Tourism (2009), Museums for Social Harmony (2010) and others.

In the recent period new partners which contribute to the development of and additions to the programme have joined the School. International activities that are well accepted by the participants prove that the Summer School of Museology develops constantly and provides new knowledge and contents needed by a contemporary society.

Tanja Rožembergar, PhD

Head of museum summer camps and Head of the Summer School of Museology Celje
President ICOM Slovenia

¹ Museum Summer Workshop Rogatec 93&94, Museum Summer Workshop Celje 95&96, Museum Summer Workshop Gaberje 97&98, Museum Summer Workshop 1999, Museum Summer Workshop Jožefov hrib 2000.

² The Summer School of Museology hosted the following foreign lecturers in the period 2001-2006: Tomislav Šola (Hrvaška), Ivo Maroevič, PhD (Croatia), Patrick Boylan, PhD (UK), Gottfried Fliedl, PhD (Austria), Jonathan Griffin (UK), Zvezdana Antoš, MA (Croatia), Wolfgang Muchitsch, PhD (Austria) and the following Slovenian representatives: Aleš Gačnik, PhD, Marjeta Mikuž, PhD, Miroslav Vute Mateja Kos, PhD, Jože Hudales, PhD, Darja Skrt, MA, Dušan Kramberger, MA, Irena Keršič, MA, Elizabeta Petruša Štruklejš, Jana Šubic Prisljan, Taja Čepič, Bojana Rogelj Škafar, Ralf Čepič Mencin, Nina Zdravič Polič, Nena Židov, PhD, Tanja Čajevec, Andreja Rihter, MA, Tone Kregar, PhD, Tanja Rožembergar Šega, MA, Vili Vuk, Tanja Hohnec, Sonja Ifko, PhD, Tadeja Primožič, PhD, Sonja Sibila Lebe, MA, Jerneja Batič and Alenka Černelič Krošelj.



Magistrski program – Evropska muzeologija Univerza IULM, Milano, Italija

Master Course on European Museology IULM University, Milan, Italy

Naš magistrski program ima edinstven pristop k muzeologiji in njenim najbolj inovativnim smernicam, še zlasti na evropski ravni. Izvaja se pod okriljem Ustanove Evropska muzejska akademija z Nizozemske, ki prispeva svoje strokovnjake in didaktične vire. Magistrski program je namenjen tistim, ki si želijo pridobiti strokovna znanja na področju sodobne muzeologije ter prepletanja muzejev in dediščine pa tudi na področju novih medijev in muzejske komunikacije. Zdaj poteka že šestič, študentje pa so se pogosto in z velikim zanimanjem udeleževali Mednarodne poletne šole muzeologije v Piranu. Leta 2017 bo program dostopen tudi v spletni različici.

Our Master Course has a unique approach to museology in its most innovative trends especially at the European level. It is carried out under the auspices of the European Museum Academy Foundation (NL) which contributes its experts and didactic resources. The Master Course is designed for those interested in acquiring expertise in contemporary museology and the interlinkages between museum and heritage as well in new media and museum communication. It is now at its 6th edition and students have frequently and with great interest attended the Piran International Summer School of Museology. From 2017 an online version of the Course will also be activated.





2008



2010



2011



2012



2013



2014

PROGRAM PROGRAMME

Ponedeljek / Monday, 13 junij / June 2016

Lokacija: **Inštitut za arheologijo in dediščino UP FHŠ, Bolniška 20, Piran**

Venue: Institute for archaeology and heritage UP FHŠ, Bolniška 20, Piran

- 09.00 – 09.30** Registracija / Registration
09.30 – 10.00 Uvodni nagovori / Inaugural Addresses
- **dr. Irena Lazar**, dekanja / Dean, UP FHŠ
- **mag. Andreja Rihter**, direktorica / Director, FSK
- **Massimo Negri**, direktor / Director, EMA
- 10.00 – 11.30** Key speaker
- **dr. Martina Lehmannová**, predsednica / President, Nacionalni odbor ICOM Češka / ICOM National Committee of Czech Republic: Muzeji in njihova odgovornost za kulturne krajine / Muzeji na Češkem / Museums and their Responsibility for Cultural Landscapes / Museums in the Czech Republic
- 11.30 – 12.00** Odmor za kavo / Coffee Break
12.00 – 14.00 Uvodna predavanja / Introductory lectures
- **Massimo Negri**: Digitalna ustvarjalnost in muzejska interpretacija / Digital creativity and museum interpretation
- **dr. Henrik Zipsane**: Muzeji, ki privlačijo obiskovalce / Museums as visitors attractions
- **Elia Vlachou**: Muzeji kot dejavnik lokalnega kulturnega, turističnega in družbenega razvoja: izkušnje Kulturne fundacije Pireaus Bank / Museums as factor of local cultural, touristic and social development: the Pireaus Bank Cultural Foundation experiences
- **mag. Andreja Rihter**: Postopek ocenjevanja kakovosti za nagrado ŽIVA / Quality assessment process in ŽIVA award scheme
- 14.00 – 15.30** Odmor za kosilo / Break for Lunch
15.30 – 17.00 Ogled Pirana / Visiting tour Piran
18.00 Družabni večer – sprejem / Social evening – reception

Torek / Tuesday, 14 junij / June 2016

Lokacija: **Inštitut za arheologijo in dediščino UP FHŠ, Bolniška 20, Piran**

Venue: Institute for archaeology and heritage UP FHŠ, Bolniška 20, Piran

- 09.00 – 09.45** Predavateljica / Key speaker
- **dr. Alla Konenkova**: Muzej slovanskih kultur v Ruski federaciji / Museum of Slavic cultures in Russian Federation
- 09.45 – 10.15** Predstavitel nagrade Živa / Introduction to Živa Award
- **mag. Andreja Rihter**
- **dr. Pavel Douša**, predsednik žirije za nagrado Živa / the Chairman of the Živa Award Jury
- 10.15 – 10.30** Odmor za kavo / Coffee Break
10.30 – 12.30 Študije primerov – kandidati za nagrado Živa, 1. del / Case studies – Živa Award candidates, Part 1:
- **Irina Duksina**: Muzej jugoslovanske zgodovine / Museum of Yugoslav History
- **Biljana Brajović**: Muzej antičnega stekla Zadar / Museum of Ancient Glass Zadar
- **Massimo Negri**: Pokrajinski zgodovinski muzej Ruse / Rousse Regional Museum of History
- **dr. Sarita Vujković**: Njogošev muzej Biljarda / Njogoš Museum Biljarda
- 12.30 – 13.00** Izkušnje kandidata za nagrado Živa / Živa candidate experience
- **mag. Lidija Milašinović**: Nacionalni muzej Kikinda / National Museum of Kikinda
- 13.00 – 14.30** Odmor za kosilo / Break for Lunch
14.30 – 18.00 Študije primerov – kandidati za nagrado Živa, 2. del / Case studies – Živa Award candidates, Part 2
- **dr. Lidija Nikočević**: Muzej in galerije mesta Ljubljane / Museum and Galleries of Ljubljana
- **mag. Andreja Rihter**: Galerija Matice srbske Novi Sad / Gallery of Matica srpska Novi Sad
- **mag. Nina Zdravič Polič**: Posestvo – Muzej Leva Tolstoja – Jasna Poljana / Museum Estate of Leo Tolstoy - "Yasnaya Polyana"

- 16.00 – 16.30 Odmor za kavo / *Coffee Break*
 16.30 – 17.15 **dr. Sabine Stadler:** Slovenske zbirke in dediščina v avstrijskih muzejih /
 Slovene collections and heritage in Austrian museums
 17.15 – 18.00 Razprava / *Discussion*
 Prosti večer / *Free evening*

Sreda / Wednesday, 15 junij / June 2016

Lokacija: **Fakulteta za humanistične študije UP, predavalnica Maestral, Koper**

Venue: *Faculty of Humanities UP, lecture room Maestral, Koper*

- 09.00 – 09.15 Muzeji kot dejavnik lokalnega razvoja: Možnosti in ideje /
Museums as agents of local development: Potential and ideas
 - **mag. Andreja Rihter**
 - **Massimo Negri**
- 09.15 – 12.50 Delo v skupinah – oblikovanje delovnih skupin /
Working in groups – working groups formation
- 12.50 – 14.00 Poročanje delovnih skupin / *Working groups reports*
- 14.00 – 17.00 Odmor za kosilo / *Break for Lunch*
- 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 lapidarum*

Četrtek / Thursday, 16 junij / June 2016

Lokacija: **Arheološki park Simonov zaliv, Izola**

Venue: *Archaeological park Simonov zaliv, Izola*

- 09.00 – 11.00 Vožnja z ladjico od Seče do Simonovega zaliva / *Boat drive along the coast from Seča to Simonov zaliv*
- 11.00 – 16.00 Obisk Arheološkega parka Simonov zaliv, najdišča rimske ville maritime s pristaniščem /
Visit of the Archaeological park Simonov zaliv, the site of Roman villa Maritime with a port
 - Voden ogled / *Guided tour* (dr. Irena Lazar)
 Odmor za kosilo / *Break for Lunch*
 - Potapljanje / *Diving* (Mateja Ravnik)
 - Delavnice / *Workshops* (Ivana Pintarič)
- 18.00 Povratek v Piran in Koper / *Return to Piran and Koper*

Petek / Friday, 17 junij / June 2016

Lokacija: **Fakulteta za humanistične študije UP, predavalnica Maestral, Koper**

Venue: *Faculty of Humanities UP, lecture room Maestral, Koper*

- 09.00 – 11.00 Študija primera Simonov zaliv – Projekt AS (Program EGP), 1. del /
Case study Simonov zaliv – Project AS (EAA grants), Part 1
 - **dr. Irena Lazar:** Predstavitev projekta / *Project presentation*
 - **dr. Zrinka Mileusnić:** Najdišče kot turistična destinacija /
Site as a tourist destination
 - **dr. Vanja Riccarda Kiswarday, Karmen Drljić:** Delavnice in dejavnosti za osebe s posebnimi potrebami /
Workshops and activities for disabled visitors
- 11.00 – 11.30 Odmor za kavo / *Coffee Break*
- 11.30 – 13.00 Študija primera Simonov zaliv – Projekt AS (Program EGP), 2. del /
Case study Simonov zaliv – Project AS (EAA grants), Part 2
 - **dr. Ana Plestenjak:** Center za obiskovalce / *Visitors centre*
 - **Mateja Ravnik, Katarina Šmid:** Nove teme in dejavnosti za obiskovalce in turiste na tem področju /
New topics and activities for visitors and tourists in the area

Muzeji in njihova odgovornost za kulturne krajine

Muzeji na Češkem



mag. Martina Lehmannová

Predsednica ICOM Češka /
President, ICOM Czech

Od 2001 do 2011 je delala kot kuratorka pohištvenih in tekstilnih zbirk v Moravski galeriji v Brnu, med letoma 2006 in 2011 je bila odgovorna za rojstno hišo Josefa Hoffmanna v Brtnicah in hišo arhitekta Dušana Jurkoviča ter v obeh hišah pripravila stalni razstavi. Med 2012 in 2014 je delala kot kuratorka zbirke uporabne umetnosti v Muzeju mesta Prage in pripravila razstavo Rokodelstvo in cehi. Zgodovina rokodelskih združenj od srednjega veka do danes. Od leta 2015 dela v Muzeju dekorativnih umetnosti v Pragi. Od leta 2007 je članica ICOM-a in od 2015 predsednica ICOM Češka.

2001-2011 worked as curator of furniture and textile collections in Moravian Gallery in Brno, in the years 2006-2011 was responsible for Josef Hoffmann native house in Brtnice and the house of the architect Dušan Jurkovič in Brno and prepared permanent exhibitions in both houses. 2012-2014 worked as curator of the applied art collection in The City of Prague Museum and prepared exhibition Crafts in Guilds. The History of Craftsmen's Association from the Middle Ages to the Present. Since 2015 has been working in The Museum of Decorative Arts in Prague. Since 2007 is individual member of ICOM and since 2015 President of ICOM Czech.

Ko pomislimo na besedo muzej, je to za večino ljudi sinonim za stavbo. Toda nikoli ni bilo tako. Muzej je ogledalo dejavnosti človeštva; skrbi za kakovostne reči preteklosti in sedanjosti in jih ohranja za prihodnje generacije. Kakovostne reči niso nujno snovne; muzeje zanima tudi nesnovna dediščina, kot sta zgodovina in spomin. Muzeji pomagajo družbi razumeti prostor, kjer živimo, v preteklosti in sedanjosti. Veliko muzejev skrbi za okolje, ki jih obdaja tako v geografskem kot teoretskem smislu. Tudi zgradba ni izolirana od okolice in nanjo vpliva na različne načine. Veliko muzejev je odgovornih za ohranjanje prostorov, kot so spomeniki, bojišča, arheološka izkopavanja, vasi itd. Da bi ohranili spomin na neko zgodovinsko kulturo ali bitko, je potrebno ohraniti prostor, kjer sta se godili. Muzeji poskušajo najti najboljši način, kako to storiti.

Museums and their Responsibility for Cultural Landscapes

Museums in the Czech Republic

The term museum in the mind of majority of our society is synonymous to the word building. But it has never been so. A museum is the mirror of the activities of the mankind; it takes care of the qualities of past and present and keeps them for future generations. The quality does not need to be tangible; museums are interested also in the intangible heritage like history and memory. Museums help the society to understand the space where we lived in the past and where we are living at present. There are plenty of museums that take care of the places which surround them in geographically as well as theoretically. Even the building does not stay isolated from its surrounding and influences it in different ways. Many museums are responsible for the keeping of places like memorials, battle fields, archaeological excavations, villages etc. To preserve the memory of a certain historical culture or a battle it is necessary to preserve the place where it happened. Museums are trying to find the best way to do it.



Digitalna ustvarjalnost in muzejska interpretacija



Massimo Negri

Direktor / Director EMA

Koncept “interpretacije” je v muzejski praksi razmeroma nov. Londonski Znanstveni muzej je bil verjetno prvi, ki je leta 1989 ustanovil Oddelek za interpretacijo. V muzeološki terminologiji interpretirati eksponat pomeni odkleniti njegove različne pomene, jih napraviti dostopne in eksplicitne. To se počne s pomočjo vrste interpretativnih orodij in materialov: besedil, podob (fotografij, risb, videa ...), zvokov, modelov, replik ..., ki tvorijo nekaj, kar bi lahko označili kot “lingvistiko” muzejskega okolja.

Anna Bright, uslužbenka za interpretacijo v Britanskem muzeju zelo jasno razlaga, iz česa je sestavljeno njeno delo: “V najširšem smislu je interpretacija vse, kar počnemo, da bi obiskovalcem pomagali razumeti našo zbirko ... sama pomagam oblikovati zgodbe, ki jih bodo pripovedovali razstavljeni predmeti, in razviti strukturo teh pripovedi. Kot članica ožje projektne skupine delam tudi z oblikovalci, saj hočem zagotoviti, da tudi z oblikovanjem posredujemo te zgodbe in ključna sporočila. Nato uredim besedila, ki jih kuratorji napišejo za panoje in oznake.”

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 ali individualna ter 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.

Te teme bomo preučevali s pristopom, ki vključuje teoretične vidike in praktične primere.

Digital Creativity and Museum Interpretation

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.

In museological terms, to interpret an exhibit means to unlock its different meanings, to make them accessible and explicit. This happens via a series of interpretative tools and materials: texts, images (photographs, drawings, video etc.), sounds, models and replicas, etc. ... which form what we could define the “linguistics” of the museum environment.

Anna Bright, Interpretation Officer at the British Museum explains very clearly what her work consists of:

“Broadly speaking, museum interpretation is everything we do that helps visitors make sense of our collection. ... I am working to help define the stories that will be told through the objects on display and to develop a structure for these narratives. As part of the core project team I also work with designers to ensure that the design helps communicate these stories and key messages. I will then edit the text that curators write for panels and labels.”

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 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 ac-

cessible 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 emerges the notion of a possible “digital interpretation” of collections which starts inside the museums but it is destined to expand to the world thanks to the web.

We will examine these topics with an approach which includes theoretical points and practical examples.

Muzeji, ki privlačijo obiskovalce



dr. Henrik Zipsane

Glavni izvršni direktor /
CEO Jamtli Foundation

Muzeji niso le vsebina, so ravno tako vpliv, ki ga imajo. Povsem razumem in spoštujem dejstvo, da se od nekaterih muzejev pričakuje, da bodo služili raziskovalcem, in da se spet od drugih pričakuje, da bodo predvsem depoji. Vlogo posameznega muzeja ponavadi določa okolje – to je lahko občinstvo, oblast in lastniki muzeja ali pa kakršna koli kombinacija teh.

Muzej, ki ga vodim, lahko služi za primer, kako različni deležniki določajo njegovo vlogo na našem območju in ponujajo razmislek o tem, kako se moja ustanova odziva na to.

Ustanova Jamtli deluje na področju dediščine v osrednjem delu Švedske in združuje večji muzej Jamtli ter tri manjše muzeje, ob tem pa še raziskovalni in razvojni inštitut. Naša regija je velika kot Danska ali Škotska. V vsaki teh dežel živi več kot 5 milijonov ljudi. Regija Jämtland ima le 125.000 prebivalcev! Večino prihodkov in zaposlitev prinašata gozdarstvo in turizem.

Pri nas je stalno zaposlenih približno 120 ljudi, v času poletne visoke sezone jih dodatno zaposlimo še 200. Ponosen sem, da zaposlujemo enega na vsakih tisoč ljudi v naši regiji! To je možno le zato, ker se naš muzej in celotna ustanova močno posvečata turizmu. V muzej Jamtli moramo privabiti okoli 200.000 obiskovalcev letno. To od nas pričakujeta regija in občina - naša glavna ustanovitelja, ki prispevata 40 odstotkov vseh prihodkov.

V svoji predstavitvi bom razložil, kako nam to uspeva ter, kaj to pomeni za organizacijo in naš način delovanja.



Museums as Visitor Attractions

Museums are not only their content but as much what impact they have. I fully understand and respect that some museums are mostly expected to be of service to researchers and other museums are mostly expected to be storages.

The role for a specific museum is normally defined by the surroundings – that might be the public, the authorities, and the owners of the museum or any combination of these.

The museum I am director of may serve as an example of how different stakeholders define its role in our area and we may reflect over how my organisation responds to that.

Jamtli Foundation is a heritage organisation in the middle of Sweden and we run one larger museum Jamtli and three smaller museums in our region as well as a research and development institute. Our region is as large as Denmark or Scotland. More than 5 million people live in each of these countries. The region of Jämtland has only 125 000 inhabitants! Our main income and employment is created by forestry and tourism.

In our organisation approximately 120 people are employed permanently and we employ another 200 people during our high season in the summer. I am proud that of each thousand people in our region one is employed by me! That is only possible because our museum and the whole of our foundation are very much dedicated to tourism. We need to attract around 200 000 visitors to Jamtli Museum per year. That is expected by the region and municipality who are our main founders and contribute 40 percent of our turnover.

In my presentation I will explain how we manage that and also what that does to our organisation and the way of operating.



Nov model povezovanja varovanja dediščine in trajnostnega lokalnega razvoja – ocena regionalne mreže sedmih tematskih muzejev Kulturne fundacije Piraeus Bank v Grčiji



Elia Vlachou

Vodja muzejskega oddelka
Kulturna fundacija Piraeus Bank

*Head of the Museums Dept
Piraeus Bank Group Cultural Foundation
(PIOP)*

V prispevku je predstavljen in ocenjen model regionalnega razvoja (v nadaljnjem besedilu model), ki temelji na učinkoviti rabi dediščinskih virov na lokalni ravni in se uresničuje skozi novo javno-zasebno partnerstvo. Slednje v prvi vrsti odraža sodelovanje grškega Ministrstva za kulturo ter regionalnih/lokalnih oblasti (javni sektor) s Kulturno fundacijo Piraeus Bank (zasebni sektor) pri izgradnji in delovanju devetih tematskih muzejev v grških regijah: Okoljskega muzeja Stymphalia (Stymphalia, Peloponez), Muzeja vodne energije na prostem (Dimitsana, Peloponez), Muzeja svile (Soufli, Trakija), Muzeja oljk in grškega oljčnega olja (Šparta, Peloponez), Muzeja industrijske proizvodnje oljčnega olja na Lesbosu (Agia Paraskevi, Lesbos), Muzeja rokodelske obdelave marmorja (Pirgos, Tinos), Muzeja strešnikov in opekarstva N. & S. Tsalapatas (Volos, Tesalija), Muzeja mastike otoka Ios in Srebrarskega muzeja (Ioannina, Epir).

Vsi muzeji se tematsko navezujejo na lokalne proizvode in/ali izročila, s svojim delovanjem pa podpirajo kulturne, okoljske, izobraževalne in razvojne dejavnosti lokalnih skupnosti. Odražajo tudi močno povezanost z zgodovino posameznega področja in lokalne okoljske pogoje.

Ta model se pojmuje kot nov pristop k izgradnji in delovanju muzejev v grških regijah kot tudi k izpolnjevanju njihove vloge v luči zagotavljanja trajnosti, varovanja lokalne dediščine, podpore lokalnemu razvoju in omogočanju partnerstev med javnim in zasebnim

sektorjem. Omeniti je treba, da slednja predstavljajo precejšen premik v grški državni muzejski politiki.

Pričujoči prispevek poskuša oceniti ta model v obdobju med letoma 2003 in 2016. Merila pri ocenjevanju vključujejo stopnjo uspešnosti javno-zasebnega partnerstva, tematsko delovanje muzejev, njihovo sposobnost učinkovitega povezovanja lokalne dediščine in pokrajine, prispevek k lokalnemu razvoju, uporabo in izkoriščenost s strani lokalnih skupnosti, podporno vlogo pri lokalnih izobraževalnih pobudah itd.

Ob dejstvu, da je bila ocena opravljena v času gospodarske krize, bo osrednja tema razprave povezana z zmožnostjo takšnih modelov, da se spopadejo s finančnimi obremenitvami in spodbudijo lokalni razvoj, ob tem pa skupnostim pomagajo pri prepoznavanju lokalnih vrednosti in sodelujejo pri ohranjanju dediščinskih virov. In če je tako, kakšna bi lahko bila pri tem vloga tovrstnih ustanov in zasebnega sektorja?

A New Model for Linking Heritage Protection and Sustainable Local Development – An Assessment of the Regional Network of Seven Thematic Museums of the Piraeus Bank Cultural Foundation in Greece

In this paper a regional development model (hereinafter referred to as Model) based on the effective use of heritage resources at the local level and implemented through a novel public-private partnership is presented and assessed.

In particular, the public-private partnership reflects the collaboration of the Ministry of Culture of Greece and regional/local authorities (public sector) on the one hand with the Cultural Foundation of Piraeus Bank (private sector) on the other, for the construction and operation of a network of nine thematic museums in regional Greece: the Environment Museum of Stymphalia (Stymphalia, Peloponnese), the Open-Air Water Power Museum (Dimitsana, Peloponnese), the Silk Museum (Soufli, Thrace), the Museum of the Olive and Greek Olive-oil (Sparta, Peloponnese), the Museum of Industrial Olive-Oil Production in Lesbos (Agia Paraskevi, Lesbos), the Museum of Marble Crafts (Pirgos, Tinos), the Rooftile and Brickworks Museum N. & S. Tsalapatas (Volos, Thessaly), the Mastic Museum of Chio and the Silversmithing Museum (Ioannina, Epirus).

All Museums are thematically oriented to local products and/or traditions and are operated so as to support cultural, environmental, educational and development activities of the local communities. They also reflect strong links both to the cultural history of the respective areas and to the local environmental conditions.

The Model is considered as a new approach for the construction and operation of museums in (regional) Greece as well as for the management of their function under the scope of ensuring sustainabil-

ity, safeguarding local heritage, supporting local development and facilitating the partnership between the public and private sector. It should be mentioned that the latter reflects a considerable shift in the State's policy for Museums.

In this paper, an assessment of the Model as implemented in the period 2003-2016 is attempted. Criteria for the assessment include the rate of success of the public-private partnership, the thematic operation of the Museums, their capacity to effectively link local heritage and the landscape, their contribution to local development, their use and exploitation by the local communities, their supportive role to local educational initiatives, etc.

Taken that the assessment is done in a period of economic crisis, a critical issue to be discussed relates to the capacity of such models to overcome financial burdens, to create local development while at the same time empowering communities to identify local values and participating in the conservation of heritage resources. And if so, what could be the role of Foundations as well as of the private sector?



Postopek ocenjevanja kakovosti pri podeljevanju nagrade ŽIVA



mag. Andreja Rihter

Direktorica Foruma slovanskih kultur in predsednica Evropske muzejske akademije

Director of Forum of Slavic Cultures and President of European Museum Academy

Zamisel o nagradi Živa¹, lastnosti katere bi morale opisovati tudi slovansko dediščino, se je porodila leta 2011 in priprave na izvedbo so se začele leta 2012.

V ospredju dela sodnikov, ki prihajajo iz posameznih držav članic in imajo različne izkušnje, pridružujejo pa se jim tudi kolegi iz Evropske muzejske akademije, so poudarki na:

- Zgradbi, arhitekturi, razstavljenem gradivu, arhitekturi, spletni strani, multimediji, organizaciji, splošnem vzdušju;
- Inovativnih in kreativnih elementih v muzeju;
- Vplivu muzeja na lokalno, regionalno in (med)narodno okolje.;
- Vlogi muzeja kot srečevališča v skupnosti, prostora za spodbujanje razprave in izmenjave idej;
- Prispevku k razvoju muzeoloških idej.

Vsi poudarki so vezani na posebno tradicijo slovanskega prostora, kjer so imeli muzeji nekoliko drugačno pot razvoja. Tradicija muzejev je dolga in sega večinoma v 19. stoletje. Z ustanovami pričenjamo v Sloveniji in na Češkem.

1818. leta se za javnost odpre Narodni muzej v Pragi, v Sloveniji Deželni stanovni sprejmejo odločitev, da se ustanovi muzej leta 1821 in prvo stalno razstavo odprejo leta 1831, leta 1888 pa je nova, namensko zgrajena stavba v Ljubljani odprta za javnost. Sledijo na Hrvaškem, kjer se ideja porodi leta 1846 in leta 1866 pojavi struktura zbirk in novih ustanov: prirodoslovni, arheološki, zgodovinski. V Rusiji se leta 1852 odpre zbirka v Ermitažu, ki je začetek zgodbe enega izmed največjih muzejev na svetu. Že leta 1856 mu v Moskvi sledi Tretjakovska galerija, državna galerija,

ki je zrasla iz zasebne likovne zbirke. Za javnost jo odpro leta 1892. Srbija dobi svojo Galerijo Matice srbske leta 1847, vendar je imela svoje prostore v Pešti na Madžarskem. Ko se Matica srbska 1864 preseli na sedanjo lokacijo, se leta 1933 uradno odpre Galerija. Poljska svoj Narodni muzej dobi leta 1862 kot Muzej likovne umetnosti v Varšavi. Leta 1916 pa uradno zaživi Narodni muzej z zbirkami.

Muzejske nagrade, kakršna je Živa, poskušajo prepoznati, ceniti, podpreti, spodbuditi in navdihniti visoka merila, najnaprednejše ustanove, odličnost na muzejskem področju. Če gledate na odličnost na ta način, boste ugotovili, da ne gre za elitističen ali ekskluziven klub, temveč za ukvarjanje s tistim, kar naša družba dandanes v bistvu potrebuje.

Muzeji v današnjem življenju naj bi bili zanimiv, privlačen vir novih znanj, spoznavanja življenja v danem območju in času. Muzeji naj bi razlagali današnje spremembe in izzive v družbi in s tem naznanjali nova razmišljanja za prihodnost.

Nagrado Živa prepoznamo v najboljšem seštevku petih kriterijev, ki jih bomo videli ob konkretnih nagrajencih:

- ustvarjalnost
- dobra izraba virov
- vodenje
- pozornost do obiskovalcev in odprtost
- pripovedovanje zgodb

Gre za nagrado, ki hkrati zbira zanimive izkušnje in omogoča njihovo izmenjavo na nadnacionalni ravni. Spodbuja častno tekmovalnost, da bi povečala število

Quality Assessment Process in the ŽIVA Award Scheme

muzejev, ki so lahko še boljši - gre za več kot le za to, kdo je najboljši - in temelji na ideji, da je znanje in izmenjava izkušenj bistvena za določanje vplivnejše vloge muzejev v naših družbah.

“Nagrada Živa ne išče najboljšega muzeja, temveč najboljše dejansko gradi.”²

¹ Slovanska boginja ŽIVA (tudi Žiwia, Siva, Sieba or Raziv-ia) predstavlja princip življenja, dolgoživosti, mladostnosti, lepote, miline, vitalnosti in rodovitnosti.

² Tako se je izrazil Pavel Douša po našem prvem srečanju v Skopju leta 2014.

The idea of the Živa Award whose attributes should also describe Slavic heritage was born in 2011 the preparations for its realization started in 2012.

The emphasis in the work of jurors from various member countries and of various backgrounds and their colleagues from the European Museum Academy lies on:

- Building, architecture, displays, website, multimedia, organization, general atmosphere;
- Innovative and creative elements of the museum;
- Impact of the museum on the local, regional and (inter)national scene;
- The role of the museum as a meeting place for the community, initiating discussion and exchange of ideas;
- Contribution to the development of museological ideas.

The points are linked to a special Slavic tradition where the development of the museums was slightly different. The tradition of museums is long and reaches back to the 19th century. The institutions are first established in the present day Czech Republic and Slovenia. In 1818 the

National Museum in Prague opens for the public. In Slovenia Provincial Estates in 1821 adopt the decision about opening a museum, the first permanent exhibition opens in 1831 and in 1888 a new building constructed for that purpose is opened in Ljubljana. Croatia follows, the idea is born in 1846 and in 1866 the collections and new institutions are structured: natural science, archeological, historical. In Russia a collection in Hermitage opens in 1852 which is the beginning of one of the largest museums in the world. Not long after that, in 1856 Moscow follows with the opening of the Tretyakov Gallery, a state owned gallery that grew from a private art collection. It is opened for public in 1892. Serbia gets its Matica Srpska Gallery in 1847 but it is located in Pest in Hungary. After Matica Srpska is moved to the present location, the Gallery officially opens in 1933. Poland gets its National Museum in 1862 as the Museum of Art in Warsaw. In 1916 the National Museum with its collections is officially born.

Museum awards like the Živa Award try to recognize, appreciate, support, encourage and inspire high standards, cutting edge institutions, excellence in the museum field. If you look at excellence this way you will find that it is not about an elitist or about an exclusive club, but it is about engaging with what is essentially needed in our time in our society.

Nowadays museums are supposed to be an interesting and attractive source of new knowledge, of learning about life at a given moment and given time. Museums are supposed to explain the present day changes and challenges in the society and stimulate new thinking for the future.

The Živa Award is the result of the sum of five criteria that could be seen in the actual award winners.

- Creativity
- Good use of resources
- Leadership
- Attention to the visitors and openness
- Storytelling

It is an award which at the same time collects interesting experiences and makes possible to share them at the transnational level. It encourages virtuous competition in order to increase the number of museums which can do better - more than simply be the best ones - and it is based on the idea that knowledge and sharing of experiences are essential for determining a more influential role of museums in our societies

“Živa Award literally does not look for the best museum, but factually builds the best ones.”²

¹The Slavic goddess ŽIVA (also Žiwia, Siva, Sieba or Raziv-ia) represents a principle of life, longevity, youthfulness, beauty, mildness, vitality and fertility.

²This is what Pavel Douša said after our first meeting in Skopje in 2014.



Žirija za nagrado Živa The Živa Award Jury

dr. Pavel Douša,
Predsednik žirije za nagrado Živa

Pavel Douša, PhD
Chairman of the Živa Award Jury

Žirija je sestavljena iz ocenjevalcev držav članic Foruma slovanskih kultur in strokovnjakov iz Evropske muzejske akademije. Gre za izkušene muzealce, znanstvenike, vodje projektov, direktorje in vodilne delavce v kulturi.

The Jury is composed of evaluators from the Forum of Slavic Cultures member countries and from the European Museum Academy experts. They are experienced museum workers, scientists, project managers, directors and cultural leaders.

Leta 2014 je odbor sestavljalo 10 članov, leta 2015 pa so ga razširili še z dvema ocenjevalcema, tako da zdaj šteje 12 članov. Pomembno pri ocenjevanju je, da v žirijo niso vključene le slovanske države (Slovenija, Hrvaška, Češka, Rusija itd), ampak tudi strokovnjaki in muzealci iz vse Evrope.

In 2014 the committee consisted of 10 members, in 2015 it was extended by two assessors to 12 members. An important aspect of the evaluation lies in the fact that not only Slavic states (Slovenia, Croatia, Czech Republic, Russian Federation etc.) are represented in the jury but experts and museologists from all across Europe are involved.

Preden se prične ocenjevanje, je eden izmed članov izbran za vodjo žirije. Ta oseba nato deluje kot njen neformalni predsednik in uradni govorec. Žirija obišče vse sodelujoče institucije (vsaj dva ocenjevalca na sodelujočo ustanovo). Pri svojem ocenjevanju sodniki iščejo predvsem izjemno in ustvarjalno uporabo zbirk v kombinaciji z interpretativnim pristopom. Potrebno je povedati, da končna ocena ni le vsota točk, temveč zaključek plodne razprave in kolektivne sporazumne odločitve. Zadnji, a ne najmanj pomemben korak v postopku je pogovor s sodelujočimi.

One of the evaluators is selected as a foreman of the jury by its members before the evaluation starts. He or she acts as an informal chairperson and spokesperson.

The jury visits all participating institutions in situ (at least two assessors per participant). In their evaluations the judges are looking especially for the outstanding and creative use of collections, combined with an innovative interpretative approach. It should be said that the final evaluation is not sum of points but the conclusion of an enriching debate and collective agreement. Last but not least step of the process is discussion with all participants.

Muzej jugoslovanske zgodovine

Irina Duksina, Ruska federacija

Muzej jugoslovanske zgodovine je bil ustanovljen leta 1996. Nastal je z združitvijo Spominskega centra Josipa Broza Tita in Muzeja revolucije jugoslovanskih narodov in narodnosti. Muzej domuje v delu rezidence nekdanjega jugoslovanskega voditelja. Mesto, ki ga je jugoslovanski voditelj zasedal v mednarodni politiki, ne dosega stalnega zanimanja za njegovo osebnost in dokumente iz njegovih arhivov. Muzej velja za odprto institucijo mednarodnega pomena. Dokumenti in predmeti iz arhivov Josipa Broza Tita so na ogled na razstavah, muzej pa jih tudi objavlja.

Glavni dosežek muzeja so njegovi razstavní projekti. Zbirke iz zasebnega fonda predsednika Tita so po svoji vsebini in kronologiji tako raznolike, da ponujajo najrazličnejše možnosti razstavljanja. Različni prikazi so posvečeni njegovi osebnosti in njegovemu državníškemu pomenu pa tudi zgodovini države, njene politike, umetnosti. Teme razstav pokrivajo razne kulturološke in družbene vidike. Družbena in kulturna dediščina nekdanje Jugoslavije je tako na voljo za kritično preučevanje in interpretacijo. Družbena odgovornost, interpretacija, predvsem pa ustvarjalnost in dobra izraba virov so vredne razprave in promoviranja kot uspešnega primera dobre prakse.

Museum of Yugoslav History (MYH)

Irina Duksina, Russian Federation

The Museum of Yugoslav History (MYH) was founded in 1996 through the merger of the Josip Broz Tito Memorial Center and the Museum of the Revolution of Yugoslav Nations and Ethnic Minorities. The Museum is housed in a part of the former Yugoslavian leader's residence.

The place held by the leader of Yugoslavia in the international politics is secondary to the permanent interest for his personality and the documents from his archive. The Museum positions itself as an open institution of international importance. Documents and objects from the archives of Josip Broz Tito are actively displayed at exhibitions, they are also published.

The main achievement of the museum is exhibition projects. Collections from the personal funds of the president Tito are so diverse in their content and chronology that they provide resources for the creation of diverse display opportunities. Different shows are devoted to the personality of the president Tito and his importance as a statesman, also to the history of the country, its politics, art; the topics of the shows cover various cultural and social aspects. The social and cultural heritage of the former Yugoslavia is thus available for critical study and interpretation. Social responsibility, interpretation, and especially creativity and good use of resources deserve discussion and promotion as a successful example of good practice.



Muzej in galerije mesta Ljubljane

dr. Lidija Nikočević, Hrvaška

Ustanovo vodi dinamičen direktor s širokim razumevanjem izkušenj in motivacije.

Njegovo razumevanje vloge tega muzeja je privedlo do naslednjih dobrih lastnosti in dosežkov:

- Muzej se dobro vključuje v kulturno dogajanje Ljubljani in Sloveniji. To so dosegli tako, da so pri svojih projektih povezali z nevladnim kulturnim sektorjem. Muzej se ažurno odziva na dogajanja v mestu in se vključuje v oblikovanje mestne kulturne politike.

- Dejstvo, da so v okviru muzeja umetniške galerije, zgodovinske stavbe in različni muzejski prostori, so spremenili v prednost. Pri številnih projektih združujejo muzeološki pristop z umetniškimi interpretacijami, razstave s pedagoškimi projekti in tako naprej. To prispeva k dinamičnim in nekonvencionalnim predstavitvam zgodovine in kulture mesta, ki vključuje in cilja na večje skupine zainteresiranih obiskovalcev in sodelavcev, tudi nevladne organizacije.

- Muzej je na več načinov vpet v mednarodni kontekst.

- Obiskovalce toplo sprejema in jih spodbuja; k obisku in sodelovanju privablja tudi "netipično" muzejsko občinstvo spodbuja.

- Poleg izobraževalnih programov za otroke izstopa delo z različnimi družbenimi skupinami, tudi družinami. Posebno dragoceno je prizadevanje muzeja, da bi obiskovalce in sodelavce vključil v oblikovanje sedanjih in prihodnjih interpretacij kulture in zgodovine mesta.

- Muzej gosti veliko srečanj (tudi

Museum and Galleries of Ljubljana

takšnih, ki jih prirejajo nevladne organizacije) in predavanj.

- Pri svojem delovanju v vseh pogledih prispeva k razvoju in izpolnjevanju svojega poslanstva.

Poleg tega pripravlja izobraževalne programe muzejske teorije in prakse za študente humanistike.

Lidija Nikočević, PhD, Croatia

The institution is led by a dynamic director with a broad understanding, experience and motivation.

His understanding of the role of this museum has resulted in the following qualities and achievements:

- The museum is well integrated in the overall cultural scene of Ljubljana and Slovenia. This has been achieved also by engaging nongovernmental cultural sector into their projects. The museum promptly reacts to the city development and gets engaged in shaping its cultural policy.

- The fact that this museum comprises art galleries, historic buildings and various museum spaces has been turned into advantage. Many projects combine museological approach with artistic interpretations, exhibitions with pedagogic projects, and so on. This contributes to dynamic and unconventional presentations on history and culture of the city, which targets and involves larger groups of interested visitors and collaborators, including the NGO-s.

- The museum is integrated into international context in many ways.

- The relation towards visitors is welcoming and stimulating: it encourages also "untypical" museum audience to

visit and collaborate

- In addition to educational programmes for children, the collaboration with different social groups, including families is quite visible. Especially valuable is the museum's effort to engage their visitors and collaborators into shaping the present and future interpretations of the city's culture and history.

- Museum has hosted many meetings (organized also by nongovernmental organizations) and lectures.

- Through its practice, this museum contributes in all aspects to its development and fulfillment of its mission.

Furthermore, it organises a course in the museum theory and practice for the students of humanistic studies.



Njegošev muzej – Biljarda / Narodni muzej Črne gore

dr. Sarita Vujković,
Bosna in Hercegovina

Njegošev muzej - Biljarda je kraj, kjer obiskovalci izkusijo čas, okoliščine in pogoje, v katerih je Petar II Petrović Njegoš, veliki črnogorski vladika, pesnik in filozof, živel ter pisal svoja najpomembnejša dela. Muzej je igral pomembno družbeno vlogo kot osrednji kraj spomina, ki je zakoreninjen v vseh vidikih identitete črnogorske državnosti.

Stalna razstava v Biljardi ostaja zvesta izvirni razporeditvi in uporabi prostorov v nekdanji Njegoševi rezidenci, ki je bila zgrajena leta 1838. Zaseda sedem sob: orožarno, senatorsko dvorano, knjižnico, Njegoševo spalnico, sobo njegovega tajnika, sobo državnosti in sobo, v kateri hranijo dela Njegoša in njegovih sodobnikov. To obiskovalcem omogoča neposredno izkušnjo obdobja, ko si je Črna gora izborila neodvisnost in so bili položeni temelji njene državnosti in kulturne edinstvenosti. Pri predstavljanju različnih vidikov Njegoševega življenja in dela je muzej dodobra izrazil svoje vire, z raznovrstnimi komunikacijskimi prijemi pa vsako leto privabi precejšnje število obiskovalcev, med katerimi jih je veliko iz tujine.

V Njegoševem muzeju nenehno vlagajo napore v ohranjanje črnogorske kulturne dediščine. Digitalizirali niso le eksponatov, ki so ohranjeni v muzejskih prostorih, temveč tudi raznoliko zbirko Narodnega muzeja Črne gore, kar predstavlja primer dobre prakse za ostale muzeje v regiji.

Njegoš Museum – Biljarda / National Museum of Montenegro

Sarita Vujković, PhD
Bosnia and Hercegovina

The Njegoš Museum - Biljarda is a place where visitors can experience the time, circumstances and conditions in which Petar II Petrović Njegoš, the great Montenegrin prince-bishop, poet and philosopher, lived and wrote his most important works. The Museum has played a prominent social role, as a major locus of memory, in the construction of all aspects of identity related to Montenegro's statehood.

The permanent exhibition at the Biljarda follows the original arrangement and use of rooms in Njegoš's former residence after it was built in 1838. It occupies seven rooms, the Armoury, Senate Hall, Library, Njegoš's bedroom, his secretary's room, Statehood Room, and the room where works by Njegoš and his contemporaries are kept. This allows visitors to enjoy direct experience of the time when Montenegro achieved independence and the foundations of its statehood and cultural singularity were laid. By presenting different aspects of Njegoš's life and work, the Museum has made good use of its resources, and by pursuing a range of communication strategies, it attracts a substantial number of visitors every year, of whom many foreign.

The Njegoš Museum makes sustained efforts to preserve the cultural heritage of Montenegro. It has not only worked to digitise the cultural objects safeguarded in its rooms, but also the miscellaneous collection of the National Museum of Montenegro, thus setting a good example of museological practice to be followed by other museums in the region.



Pokrajinski zgodovinski muzej Ruse, Bolgarija

Rousse Regional Museum of History, Bulgaria

Massimo Negri, Italija

“Vodenje muzeja je odlično in timsko delo je na zavidljivi ravni. Veliko pozornosti posvečajo temu, da so razstave in programi vidni ter dostopni vsem obiskovalcem,” tako je žirija nagrade Živa 2014 utemeljila izbor muzeja za posebno priznanje za odprtost za obiskovalce.

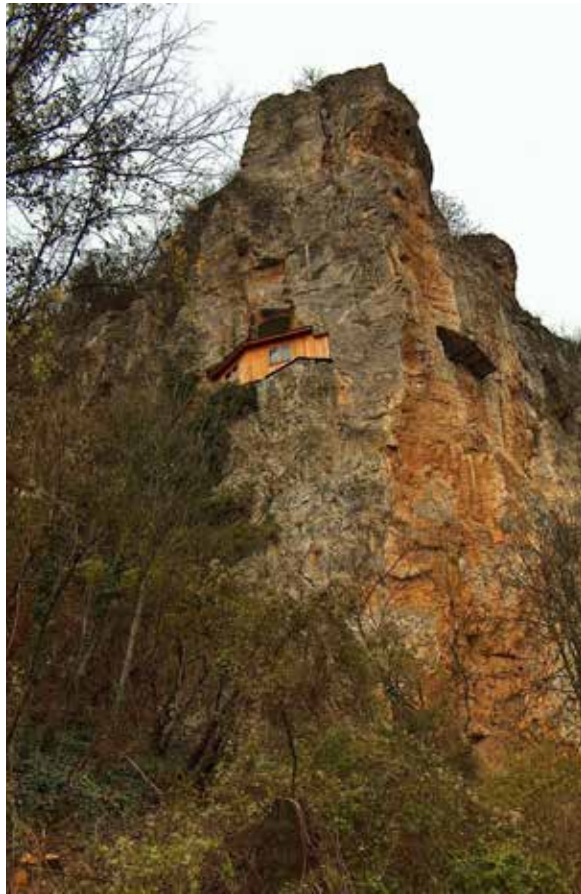
Muzej je bil ustanovljen leta 1904, vendar je z leti uspešno posodobil svoje sporočilo in ga prenesel občinstvu. Žirija je posebej poudarila kakovost programov, ki zaposlujejo obiskovalce na različnih lokacijah muzeja. Splošno ozračje so opisali kot: “Impresivno. Zelo prijazno osebje, dobro pripravljeno na profesionalne predstavitve.” Eden od sodnikov je napisal: “Rad bi poudaril, da je [vzdušje] različno v vseh zgoraj omenjenih stavbah. To je posledica profesionalnega pristopa pri predstavljanju dediščine. Na najdišču se počutiš kot rimski vojak, v zgodovinskem muzeju je atmosfera prijetna in človek si zaželi, da bi izkoristil priložnost in raziskoval, v stari mestni hiši si želiš, da bi bil oblečen v enega starih kostumov, Eko muzej je spet nekaj drugega. Ko se z naravno dediščino seznaniš na ta način, se vsiljuje vprašanje: ‘Kako ozaveščen si in kako lahko ti poskrbiš za to dediščino?’”

Massimo Negri, Italy

“Management of the museum is excellent and team work is on an impressive level. They pay great attention on making their displays and programmes visible and accessible to all of their visitors.” This was the motivation elaborated by the Jury of the Živa Award 2014 when selecting this museum for a Special Recommendation for Openness to the visitors.

This Museum was founded in 1904 and has managed to update its message and the way of communicating it to the public along the years. A special accent was put by the Jury on the quality of the programme for engaging visitors at the different museum venues. The general atmosphere was defined as “Impressive. Very friendly staff, prepared for professional presentation”.

One of our Judges wrote: “I would like to emphasize that it is different in all abovementioned buildings. It is a result of the professional access to the presentation of the heritage. On the site one feels like Roman soldier, in the historical museum the atmosphere is pleasant and one can feel the desire to use the opportunity to research, in the old city house one wishes to be in one of the old costumes, but the Eco Museum is something different. Learning about the natural heritage, presented this way, imposes the question ‘How conscious are you and how can you take care of that heritage?’”



Muzej antičnega stekla Zadar

Biljana Brajović, Črna gora

Predstavitev je posvečena ustvarjalnosti kot merilu za ocenjevanje kakovosti muzejev, ki se potegujejo za nagrado Živa. Predstavljen bo Muzej antičnega stekla iz Zadra na Hrvaškem, ki ga je mednarodna žirija, v kateri sem sodelovala tudi sama, ocenila kot najboljšega po vseh merilih. Muzejsko gradivo je predstavljeno zelo raznoliko, čeprav gre za muzej, ki je specializiran izključno za antično steklo iz obdobja od 1. stol. pr. n. št. do 5. stol. n. št. Tudi okolje, v katerem so umeščeni stekleni predmeti, je urejen zelo izvirno, tako da se obiskovalci lahko poučijo o uporabi in funkciji antičnih steklenih predmetov skozi sodoben in znan kontekst posebno oblikovane dnevne sobe in s pomočjo rekonstrukcije dejanskega arheološkega najdišča.

Museum of Ancient Glass Zadar

Biljana Brajović, Montenegro

The presentation will be dedicated to creativity as a criterion for evaluating overall quality of the museums competing for the Živa Award. The subject of this presentation will be the Ancient Glass Museum from Zadar, Croatia that was evaluated as the best on all criteria by the international Živa Award jury, of which I was a member. The museum material is presented as very diverse even though this museum is specialised exclusively in ancient glass that covers the time period from the 1st century BC to the 5th century AD. Also, the context in which the glass objects are presented is very originally arranged so that a visitor can learn about the use and function of the ancient glass objects through a contemporary and familiar context of a specifically designed living room and through a reconstruction of the actual archaeological site.



Galerija Matice srbske, Novi Sad, Srbija

mag. Andreja Rihter, Slovenija

Žirija nagrade ŽIVA za najboljši slovanskih muzej se je v svojem prvem letu delovanja leta 2014 odločila, da nagrado za najboljši slovanskih muzej podeli Galeriji Matice srbske iz Novega Sada.

Seštevek vseh kriterijev, ki smo si jih postavili na začetku, se je v celoti približal najboljšemu rezultatu v omenjeni galeriji, ki se je v desetih letih svojega aktivnega dela na prenovi poslanstva, komunikacije z javnostmi in popularizacije srbske nacionalne dediščine preobrazila v enega izmed najbolj prepoznavnih in obiskanih muzejev v Srbiji. Sodniki so poudarili: "Splošno vzdušje je odlično. Zanašajo se na timsko delo in njihovo medsebojno ustvarjalno energijo. Multimedijske vsebine so na visoki ravni, publikacije in promocijska gradiva pa dosegajo visoka merila.

Muzej na najboljši možni način prispeva k razvoju muzeologije s spoštovanjem poklicnih standardov, ki so vir svežih idej in inovativnih konceptov. Direktorica je s svojo strategijo zbrala ekipo in odprla vrata občinstvu, še posebej mlajšim generacijam. To je bilo pogumno dejanje, ki se danes poplačuje. Storitve za mednarodno občinstvo so v Srbiji še vedno izredno redke. Matica srbska je primer, ko se roka direktorice in njene ekipe prepozna že na vhodu v muzej."

Muzejske nagrade, kakršna je Živa, poskušajo prepoznati, ceniti, podpreti, spodbuditi in navdihniti visoka merila, najnaprednejše ustanove, odličnost na muzejskem področju. Če gledate na odličnost na ta način, boste ugotovili, da ne gre za elitističen ali ekskluziven klub, temveč za ukvarjanje s tistim, kar naša družba dandanes v bistvu potrebuje.

Vse vsebine smo prepoznali v delu Galerije Matice srbske. Še bolj pa opogumlja dejstvo, da se delo nadaljuje in da muzej stopa tudi na vedno bolj prepoznavno mednarodno pot.

Nagrada Živa za najboljši slovanski muzej 2014

Živa Award for the Best Slavic Museum 2014



The Gallery of Matica Srpska, Novi Sad, Serbia

Andreja Rihter, MA, Slovenia

In its first year in 2014 the jury of the Živa Award for the Best Slavic Museum decided to accord the award for the best Slavic museum to the Gallery of Matica Srpska from Novi Sad, Serbia.

The sum of all criteria, set by the judges at the outset, was in its entirety closest to the best result in the above mentioned gallery that has in 10 years of active work on the renovation of the mission, public communication and the popularization of Serbian national heritage transformed into one of the most recognizable and visited museums in Serbia.

The jury pointed out: "The general atmosphere is excellent. They rely on team work and their mutual creative energy. Multimedia is on a high level. Publications and promotion materials meet high standards.

The museum contributes to the development of museological ideas in a best possible way by respecting professional standards and by being a source of fresh ideas and innovative concepts. The director had a strategy to assemble the team and to open the door to the audiences, especially to the young generation. This was an act of courage that pays off nowadays. Services offered to the public on international level are still very unique in Serbia. The Matica Srpska is the example which proves that the director and the team can be recognized at the entrance of the museum."



Museum awards like the Živa Award try to recognize, appreciate, support, encourage and inspire high standards, cutting edge institutions, excellence in the museum field. If you look at excellence this way you will find that it is not about an elitist or about an exclusive club, but it is about engaging with what is essentially needed in our time in our society.

All this was recognized in the work of the Matica Srpska Gallery. What is even more encouraging, the work goes on and the museum is treading a more and more visible international path.

Nagrada Živa za najboljši slovanski muzej 2015

Živa Award for the Best Slavic Museum 2015

Posestvo - muzej Leva Tolstoja - Jasna Poljana,

Tulska oblast, Rusija

mag. Nina Zdravič Polič, Slovenija

Posestvo – muzej Leva Tolstoja v Jasni Poljani je edinstven kraj, ki z imenom Tolstoj povezuje preteklost in sedanjost ter prepleta premično in nepremično, nesnovno in snovno dediščino, literaturo, zgodovino in družbo, naravo, človeka in kulturo v velikansko kulturno pokrajino in popolno izkušnjo. Razgrinja mogočno večplastno pripoved o enem največjih ruskih pisateljev, njegovem delu, filozofiji, naukih in njegovem življenju, obenem pa o vsakdanjem življenju in običajih 19. in 20. stoletja ter naravi.

V Jasni Poljani prevladuje ozračje tega obdobja, tukaj najdemo poseben ruski značaj, njegovo zgodovino, njegove običaje in verovanja, njegovo književnost, njegovo duhovno bistvo... če navedemo samega Tolstoja (Nekaj besed o Vojni in miru, 1868, v Orlando Figes, Natašin ples, Uvod): »Velike pripovedne umetnine ruske tradicije so velike pesniške zgradbe, v katerih je treba iskati simbolni pomen...«

Posestvo - muzej Leva Tolstoja Jasna Poljana je podeželsko posestvo iz poznega 18. in začetka 19. stoletja (200 kilometrov južno od Moskve v Tolski oblasti), rojstni kraj Leva Nikolajeviča Tolstoja (1828 – 1910), avtorja največjih svetovnih književnih del, posebno epskih romanov *Vojna in mir* in *Ana Karenina*. Njegova dela so spremenila podobo ruske literarne pokrajine in imela močan zgodovinski vpliv.

Leta 1921 je bilo posestvo razglašeno za muzej, danes pa z različnih vidikov velja za eno največjih ruskih znamenitosti ter za domačo in mednarodno kul-

turno turistično točko.

Posestvo – muzej in naravni rezervat vključujeta: edinstveno Tolstojevo hišo z izvorno notranjostjo in vsakodnevnimi predmeti, skoraj 300 let stare umetnine in pisateljevo knjižnico z več kot 23.000 knjigami v 39 jezikih, ki je na Unescovem seznamu Spomin sveta; дворец Волконских (danes študijska knjižnica in prostor za srečanja) in hišo Kuzminskih (nekoč šolo, danes galerijo). Tukaj so še sosednja zgodovinska posestva, ki so pripadala plemiški rodbini Tolstojevih, kakršna so Vjazemsko, Pirogovo, Mansurovo in Krapivna. V bližini je tudi železniška postaja Kozlova Zaseka, kjer je Tolstoj preživel zadnje ure svojega življenja, in je zdaj povsem obnovljena kot spomenik, ki priča o pomembni tehnični dediščini, pa tudi nekaj kmečkih stavb, park s kaskado ribnikov, ki so jih zasnovali konec 18. stoletja, 40 hektarjev velik jabolčni sadovnjak in gozdovi, ki jih je večinoma zasadil Tolstoj (med letoma 1870 in 1900).

Danes je Posestvo – muzej Jasna Poljana moderna interdisciplinarna ustanova. Več kot deset let se je razvijala v vseobsežen muzej, ki je močno povezan z lokalnim razvojem ter izobraževanjem in gradi mostove med tradicijo in sodobnostjo na lokalni in mednarodni ravni, ob tem povezuje dediščino s sodobnimi potrebami. Slogan Jasne Poljane se glasi: »Razvijati z ohranjanjem.« Prvotno poslanstvo muzeja je ohranjanje edinstvene zapuščine Leva Tolstoja in spominske krajine – tako kulturne kot naravne. Gre za živ in gostoljuben muzej, priljubljeno srečevališče znanstvenikov, raziskovalcev, literarnih navdušencev in ljubiteljev narave – lokalnih, domačih in mednarodnih obiskovalcev, ki jih vsako leto prihaja na stotine, tisoče.

Kot soustanovitelj letne Vse ruske knjižne nagrade Muzej Jasna Poljana promovira klasično rusko literaturo in branje, imajo ga za nacionalno in svetovno središče književne dediščine. Hiša Vol-

konskih, knjižnica z več kot 5000 zvezki redkih starih slovanskih knjig odpira vrata znanstvenikom in njihovemu raziskovanju. Posestvo gosti vsakoletna Mednarodna srečanja pisateljev ter Festival likovne umetnosti in literature »Vrt genijev«, ki interpretira klasično literarno dediščino evropskih držav.

Muzej sledi Tolstojevemu načelu razvijanja znanja skozi učenje kot temeljnega načela človeškega razvoja in njegovi ustanovitvi prve šole za kmečke otroke (na posestvu Jasna Poljana leta 1859), zato je muzej ustanovil osnovno šolo in vrtec za otroke v vasi Jasna Poljana.

Gospodarsko in družbeno povezovanje z lokalnim okoljem se kaže s trajnostnim zaposlovanjem vaščanov iz Jasne Poljane na muzejskem posestvu. Muzej je v vasi Jasna Poljana odprl tudi kulturni center, kjer se odvijajo raznovrstne domače in mednarodne gledališke in glasbene prireditve, kar daje vasi kulturni utrip. Pravtako je v bližnjem mestu Tula nastal kulturni center za prireditve, uporabne umetnosti in rokodelske delavnice namenjene lokalni skupnosti.

Ko povezuje razstave (lastne, umetniške v Tuli, in potujoče, ki gostujejo po Rusiji in tujini, npr. Lev Tolstoj: Življenje in delo, Lizbona, 2012), festivale, folkloro, glasbo, rokodelske delavnice, raziskovalne forume, srečanja pisateljev, založniško produkcijo, sprehode po naravi in drugo, Jasna Poljana na demokratičen način združuje ustvarjalnosti in sodelovanje.

S peštrim naravnim okvirjem svojih gozdov z redkimi rastlinami, sadovnjakov in vod, muzej raziskuje sonaravnost. K varstvu okolja (posestva in okolice), Jasna Poljana prispeva in metodološko vrši nadzor, v sodelovanju z ekspertnimi regionalnimi agencijami za ogrožene gozdove, onesnaženje zraka in voda, da bi pomagal zaščititi naravo in ohraniti kakovost življenja.

Posestvo – muzej Leva Tolstoja Jasna Poljana igra mnogostransko vlogo v družbi in z enako predanostjo služi skupnosti kot poudarja vidike ruske literarne in naravne dediščine.



Museum Estate of Leo Tolstoy - “Yasnaya Polyana”,

Tula Region, Russia

Nina Zdravič Polič, MA, Slovenia

The Leo Tolstoy Museum Estate of Yasnaya Polyana is a unique place connecting the past and the present with the name of Tolstoy, weaving together movable, unmovable, tangible and intangible heritage, literature, history and society, nature, man and culture into a huge cultural landscape and a complete experience. It unfolds a powerful multi-layered narrative of one of the greatest Russian writers, his work, philosophy, teachings and his life, and at the same time the everyday life and traditions of the 19th and the 20th century, as well as nature.

At Yasnaya Polyana the atmosphere of the period prevails, there is the specific Russian character, its history, its customs and beliefs, its literature, its spiritual essence... to quote from Tolstoy himself (A Few Words on War and Peace, 1868, from Natasha Dance, Introduction, Orlando Figes): “The great artistic prose works of the Russian tradition are huge poetic structures for symbolic contemplation ...”

The Leo Tolstoy Museum Estate of Yasnaya Polyana is a country estate of the late 18th and early 19th century (200 kilometres south of Moscow in the Tula region) the birthplace of Lev Nikolaevich Tolstoy (1828 – 1910), the author of some of the world’s greatest literature, particularly the epic novels War and Peace and Anna Karenina. His works changed the face of Russian literature and have had a great historical influence.

Proclaimed a museum estate in 1921, it is today one of the most famous attractions in Russia from different perspectives and for national and international cultural tourism.

The museum estate complex and nature reserve includes: the unique Tolstoy house with its original interior including everyday objects, almost 300-year-old works of art and the writer’s library of more than 23,000 books in 39 languages that is listed in the UNESCO Memory of the World Register; the Volkonsky mansion (today an academic library and meeting place); and the Kuzminsky house (a former school, today a gallery). In addition, there are in the neighbourhood historical estates that belonged to Tolstoy’s noble family, such as Nikolskoye-Vyazemskoe, Pirogovo, Pokrovskoe, Mansurovo and Krapivna. There is also the railway station Kozlova Zaseka, where Tolstoy spent the last hours of his life, which is now completely restored as a memorial, thus bearing witness to important historical technical heritage; as well as several farm buildings, parks with a cascade of ponds laid out at the end of the 18th century, apple orchards occupying 40 hectares, and forests planted mostly by Tolstoy (from 1870 to 1900).

Nowadays, the Museum Estate of Yasnaya Polyana is a modern interdisciplinary institution. For more than ten years it has grown into an inclusive museum strongly engaged in local development, education and bridge-building between tradition and the contemporary at the local and international level, connecting heritage with contemporary needs. The slogan of Yasnaya Polyana

is “To develop by preserving”. The primary aim of the museum is to preserve the unique legacy of Leo Tolstoy and the memorial landscape –cultural and natural.

It is a lively and a hospitable museum, a popular meeting place for scholars, researchers, literature enthusiasts and nature lovers – local, national and international visitors that come in their hundreds of thousands every year.

As the co-founder of the annual All-Russian Book Award “Yasnaya Polyana” the museum promotes classical Russian literature and reading, and is regarded as a national and world centre of literary heritage. At the Volkonsky house, a library with more than 5000 volumes of rare old Slavic books is open to scholars for research. The estate hosts annual International Writers meetings and the International Art and Literature Festival “Garden of Geniuses” which interprets the classical literary heritage of European countries.

Following Tolstoy’s principles of developing knowledge through learning as a basic principle of human development and his founding of the first school for peasant children (at Yasnaya Polyana estate in 1859), the museum has opened a primary school, pre-school and a kindergarten for children of the village of Yasnaya Polyana.

Economic and social integration with the local environment is demonstrated by the sustainable employment of the Yasnaya Polyana villagers at the museum estate. The museum has created the cultural pulse of the village by establishing and a modern cultural centre where all kind of theatre, music nation-

al and international events take place. Moreover, at the nearby town of Tula it has opened a cultural centre for events, applied arts and craft workshops for the local population.

Integrating exhibitions (its own collections, art exhibitions in Tula, travelling exhibitions around Russia and abroad, e.g. Leo Tolstoy: Life and Works, Lisbon 2012), festivals, folklore, music, craft workshops, research forums, writers' meetings, publishing production, nature walks, and other museum activities, Yaasnaya Polyana unites creativity and participation in a democratic way. Within the diverse natural framework of its forests with rare plants, orchards and waters, the museum explores sustainability by contributing to environmental protection in the Yasnaya Polyana estate and in the region by methodologically monitoring in cooperation with specialised regional agencies endangered forests and air pollution in order to help preserve nature and the quality of life.

The Leo Tolstoy Museum Estate of Yasnaya Polyana has a multifaceted role in society and is equally committed to serving the community and to highlighting aspects of Russian literary and natural heritage.



Projekt AS: Arheologija za vse - Oživljanje arheološkega parka Simonov zaliv in njegovih ciljev

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Univerza na Primorskem,
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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) bo tekel 21 mesecev in se bo zaključil decembra 2016.

Poseben poudarek razpisa iz Programa Finančnega mehanizma EGP je bil na 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 dvema članicama (Fakulteto za matematiko, naravoslovje in informacijsko tehnologijo in Pedagoško fakulteto), s 3 slovenskimi partnerji, Občino Izola, podjetjem Arhej d.o.o. in Inštitutom za potapljanje in podvodne aktivnosti - IPPA Piran ter s podjetjem Gagarin ltd. z Islandije.

Cilj področja Kulturna dediščina je ohranjanje, obnova ali restavriranje kulturnih spomenikov, dostopnih javnosti, ki prispevajo k lokalnemu in regionalnemu razvoju, obogatitvi turistične ponudbe ter prepoznavnosti lokalnega oziroma regionalnega okolja. Cilj je tudi večja ozaveščenost in vedenje o pome-

nu ohranjanja kulturne dediščine, njenih razvojnih možnosti, posebnosti njenega vzdrževanja in obnavljanja.

Kot prijavitelji so v okviru področja Kulturna dediščina upravičeni le lastniki ali upravljavci kulturnih spomenikov. Rezultat projekta mora biti vsaj en obnovljen ali restavriran kulturni spomenik, enota kulturne dediščine, na kateri bodo izvedeni posegi v okviru projekta, mora biti razglašena za kulturni spomenik lokalnega ali državnega pomena in 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 najboljše 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.

Na območju rimske obmorske vile in širšega zaledja se prepletajo pojavi kulturne dediščine in naravnih vrednot izjemnega pomena, in sicer na državni ravni. Simonov zaliv se kot arheološko najdišče omenja že v 16. stoletju. Prva arheološka izkopavanja so potekala že leta 1922 in ob tem so prvič izmerili tudi ostanke pristanišča, terenske raziskave vile in pristanišča so se nadalje-

vale zelo pogosto in z uporabo različnih (tudi neinvazivnih) metodologij, večkrat v obliki projektov mednarodnega sodelovanja, že celotno 20. stoletje in naprej, kar jasno kaže pomembnost najdišča, ki je zaščiteno kot spomenik državnega pomena.

Stanovanjski del vile se razteza na površini 3000 m², od katerih sta dva dela sedaj 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 25-10 pr. n. š., med letoma 50-70 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, iz 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, kar je potrebno za vzpostavitev sodobnega arheološkega parka (tudi v podvodnem delu najdišča), za kar je potrebno:

- restavriranje, konserviranje in zaščita arheološkega najdišča Simonov zaliv, s čimer bi omogočili celostno predstavitev spomenika – tako bivalnega dela rimske obmorske vile na kopnem kot podvodnega dela pripadajočega pristanišča, kar vključuje vzpostavitev prvega podvodnega arheološkega parka v Sloveniji;

- povečanje in izboljšanje dostopnosti do spomenika, kar temelji na celostni predstavitvi le-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, pa 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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Project AS: Archaeology for All - The Revival of the Archaeological Park Simonov Zaliv and Its Objectives

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*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 some parts of the structure have already been abandoned. The corridor and the port have 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 Koper.

With the proper financial stimulation of the financial mechanism EGP, the partners wish to make all necessary steps within the proposed project, which will be necessary 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 archaeo-

logical 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 cultural 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 general public;
- businesses, clubs and individuals associated with cultural heritage and the sea (diving centers 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.

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Projekt AS: Arheologija za vse – Dostopnost kulturne in naravne dediščine za osebe s posebnimi potrebami

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Sodobne smernice za učinkovito učenje v heterogeni inkluzivni družbi postavljajo nov izziv – ustvarjanje univerzalno bogatega učnega okolja, ki bo spodbujalo in omogočalo učenje vsem osebam. To ne pomeni naravnost na „povprečnega učenca“ ampak upoštevanje vnaprejšnjega zavedanja, da je povsem normalno, da na področju učenja pričakujemo različnost. Nujno je torej ustvariti učno platformo, ki bo ponujala različne spodbude in pristope k učenju upoštevajoč senzorne, fizične, socialne, interesne, didaktične in kurikularne dejavnike. Tako okolje učečega se spodbuja k aktivnejši participaciji saj omogoča več izbire in prilagajanja procesa učenja lastnim potrebam, interesom in zmožnostim ter lastnemu učnemu stilu. Dostopnost do zakladov naravne in kulturne dediščine, ki predstavlja bogastvo vsega človeštva lahko povečujemo, če poznamo potrebe omejitve in zmožnosti oseb, ki imajo različne primanjkljaje, ovire oziroma motnje. V vzgoji in izobraževanju vedno bolj spoznavamo, da inkluzija ne pomeni zgolj vključevanje oseb s posebnimi potrebami ampak predstavlja dvig kakovosti za vse udeležence v učno-vzgojnem procesu (Unesco, 2005). Če želi biti vzgojitelj oz. učitelj uspešen in učinkovit pri svojem delu, mora na vsebine in cilje, ki jih želi realizirati, pogledati skozi prizmo ovire posameznega udeleženca, kar pogosto predstavlja pedagoški izziv, ki odpira nove dimenzije, spodbuja ustvarjalnost, inovativnost – ne le pri vzgojitelju oz. učitelju ampak tudi pri otrocih.

Kdo so osebe s posebnimi potrebami? Prav vsi smo unikatne, edinstvene osebe, ki smo na nekaterih področjih bolj na nekaterih manj zmožni. Prav ta raznolikost družbi daje pestrost, ki jo po eni strani dela zanimivo, po drugi pa soodvisno, saj nekatere skupine ljudi, ki imajo različne ovire, primanjkljaje oz. motnje pri svojem razvoju in vključevanju v družbeno okolje potrebujejo posebno pozornost in skrb. Skrb za inkluzivnost in socialno kohezijo v kateri se omogoča čim bolj kakovostno življenje vseh članov, mora sodobni družbi predstavljati eno največjih vrednot.

Po Zakonu o usmerjanju otrok s posebnimi potrebami (ZUOPP, 2011), ki je v Sloveniji podlaga za zagotavljanje ustreznih prilagoditev, pomoči in podpore v procesu izvajanja vzgoje in izobraževanja, lahko po področjih primanjkljajev, ovir in motenj izpostavimo devet skupin oseb s posebnimi potrebami in sicer: osebe z motnjami v duševnem razvoju, osebe s slepoto, slabovidnostjo ali okvaro vidne funkcije, osebe z gluhoto, naglušnostjo ali okvaro funkcije sluha, osebe z govorno-jezikovnimi motnjami, osebe z motorično ali gibalno oviranostjo, osebe z dolgotrajno ali kronično boleznijo, osebe z motnjami v čustvovanju in vedenju, osebe s primanjkljaji na posameznih področjih učenja in osebe z motnjami avtističnega spektra. Poznavanje ključnih značilnosti posameznih skupin, ki se lahko kažejo kot posebnosti na področju zaznavanja, komunikacije, mobilnosti, razumevanja, ali še kakšnih drugih omejitev v funkcioniranju pripomore k odstranjevanju ovir in zagotavljanju dodatnih možnosti za njihovo aktivno vključevanje na različna področja družbenega življenja, tudi v vlogi obiskoval-

cev kulturnih in naravnih znamenitosti. Trend sodobne družbe gre v smeri sprejemanja človeka v vsej raznolikosti njegovih potreb s težnjo po prepoznavanju darov in izzivov za čim bolj human razvoj in napredek. Družbena usmerjenost v skrb za dostojanstvo in kakovost človekovega življenja v inkluzivni in socialno kohezivni družbi mora skrbeti za večjo dostopnost in izbirnost na vseh področjih njegovega udeleženja. Iz opisanih potreb posameznih skupin oseb s posebnimi potrebami se kaže skupni imenovalec, to je zagotavljanje izbire v spektru veččutnih izkustvenih priložnosti za učenje in raziskovanje virov – to pa je priložnost za več za vse.

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Project AS: Archeology for all – Accessibility of Cultural and Natural Heritage to persons with special needs

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Contemporary guidelines for efficient learning in heterogeneous inclusive society pose a new challenge – creating a rich learning environment that will encourage learning and make it accessible to all people. This does not mean the orientation toward an »average student« but rather the acceptance of the fact that it is completely normal to expect diversity in the field of learning. It is necessary to create a learning platform that shall offer different approaches to a learning person taking into account sensory, physical, social, interest, didactic and curricular factors. Such environment stimulates learner's more active participation by enabling more choice and adaptation of the learning process to one's own needs, interests, capabilities and learning style.

The accessibility of the treasures of natural and cultural heritage that present the wealth of entire humanity can be enhanced if we know the needs, limitations and abilities of persons with different disabilities, challenges or disorders. In education we are more and more aware of the fact that inclusion does not mean only including persons with special needs but raises the quality for all participants in the education process (Unesco, 2005). If educators or teachers want to work efficiently and successfully, they must see the contents and goals they wish to realize through the prism of the disability of an individual participant. That often turns out to be a pedagogical challenge that opens new dimension and incites creativity and innovativeness – not only in teachers and educators but also in children.

Who are persons with special needs?

All of us are unique, one-of-a-kind creatures with more abilities in some and less abilities in other areas. These differences diversify a society and make it interesting at one hand and interdependent on the other since certain groups of people with challenges, disabilities or disorders in their development and social integration need special attention and care. The responsibility for inclusiveness and social cohesion as well as enabling the highest possible quality of life for all its members must present one of the highest values in a modern society.

Slovenian Children with Special Needs Act, which presents the legal basis for ensuring necessary adjustments, assistance and support in the education process, lists nine groups of persons with special needs according to their challenges, disabilities or disorders. These are: persons with intellectual developmental disability, blind or visually impaired persons, deaf or hearing impaired persons, persons with speech and language disorders, movement impaired persons, persons with long-term or chronic illness, persons with emotional and behavioural disorders, persons with specific learning disabilities and persons with autistic spectrum disorders. The knowledge of key characteristics of individual groups that can demonstrate themselves as specifics in perception, communication, mobility, understanding or any other limitations in functioning can be helpful in removal of obstacles and providing additional opportunities for their inclusion into various aspects of social life, also while visiting the places of cultural and natural interests.

The trends in modern society go into direction of accepting a person in all the diversity of his or her needs with the tendency of recognizing gifts and challenges for a humane development and progress. Social orientation into care for dignity and quality of the life of an individual in an inclusive and socially cohesive society must provide greater accessibility and selection in all fields of human activity. Described needs of particular groups of persons with special needs have a common denominator in provision of choice in the spectre of multi-sensory opportunities for experimental learning and research of sources – and this represents an opportunity for us all.

Additional reading:

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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 (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.



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 (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.

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 nurtures 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.

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**NERVING
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OF SLAVIC
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