



**16th International Summer School of Museology**

## **EXPANDING HORIZONS**

**Echoes of heritage in the future of museums**

**25–28 May 2025, Koper / Slovenia**

*28 May excursion to Nova Gorica*

### **CALL FOR PARTICIPANTS**

**Organizers:**



**Venue:** Koper Regional Museum, Koper / Slovenia

**Target public:** museum curators, students, experts, conservators and all others interested in museums

**Language:** English

## **This year's 16th International Summer School of Museology explores the evolving role of museums as dynamic spaces that connect the past with the future!**

At the heart of this theme lies the understanding that heritage is not a static collection of artifacts, but a living and evolving narrative that continues to influence our present and future. This edition will focus on how museums can preserve, reinterpret, and communicate cultural identity in the face of modern challenges such as climate change, globalization, digital transformation, and shifting societal values.

### **PROGRAMME AND GOALS**

Through lectures, discussions, and practical workshops, this year's Summer School will provide students with the tools to critically assess the role of museums in a changing world. The primary goal of the Summer School is to foster open dialogue between museum professionals, educators, and students. Participants will engage in an international exchange of knowledge and experience, rethinking the role of museums in a rapidly evolving society, and learning how to innovate while honouring tradition. The programme is developed in collaboration with institutions across Europe, offering a diverse range of expertise through lectures, workshops, and debates. By expanding our horizons, we will explore how the echoes of heritage can inspire museums to become not only preservers of the past but also active contributors to a diverse, inclusive, and forward-looking future.

Participants will engage with critical themes, including:

- **Cultural Identity and Heritage:** How do museums serve as custodians of collective memory and identity? This track will examine how heritage institutions can address the diverse backgrounds and identities of their audiences, allowing them to see their stories reflected in the exhibits.
- **Migration and Multiculturalism:** In an increasingly interconnected world, migration shapes cultural identities and, consequently, the role of museums. We'll discuss how museums can tell the stories of displacement, diaspora, and multicultural integration, creating spaces that resonate with people from various backgrounds.
- **Digital Futures:** Technology is transforming the museum landscape, offering new ways to engage with heritage. From virtual exhibits to AI-enhanced curatorial practices, participants will explore how digital innovation can expand accessibility, interactivity, and the preservation of heritage for future generations.

## PROGRAMME

**Sunday, May 25, 2025**

**Venue: Boutique Hotel Capris, Koper**

18.00	<b>Registration</b>
18.00 – 20.00	<b>Networking reception with light refreshments</b>

**Monday, May 26, 2025**

**Venue: Koper Regional Museum, Kidričeva 19, Koper**

09.00 – 10.00	<b>Registration</b>
10.00 – 10.30	<p><b>Inaugural addresses</b></p> <p><b>Marko Bonin</b>, director of Koper Regional Museum</p> <p><b>Andreja Rihter</b>, director of FSK</p> <p><b>Massimo Negri</b>, Scientific Director of the European Museum Academy Foundation</p> <p><b>Representative of the Koper Municipality</b></p>

### 1<sup>st</sup> panel: Cultural Identity and Heritage

10.30 – 11.15	<p><b>From Stories to Strategies: Building Sustainable Heritage Ecosystems</b> (<i>online</i>)</p> <p><b>Dragana Lucija Ratković Aydemir</b> – Owner / CEO at Muze d.o.o. / Muses Ltd</p>
11.15 – 12.00	<b>Coffee break</b>
12.00 – 12.30	<p><b>Expanding horizons: Cultural identity and heritage in the future of museums</b></p> <p><b>Dorian Koçi</b> – History expert and English Lecturer, focused on Museology, History, and Political Sciences</p>
12.30 – 12.45	<b>Discussion</b>
12.50 – 14.15	<b>Break for lunch</b>
14.20 – 14.50	<p>Example of Good Practice: <b>The Museum of Bečarac</b></p> <p><b>Mateja Kuka Brkić</b> – Project manager at Muze d.o.o. / Muses Ltd</p>
15.00 – 17.00	<p>Workshop: <b>Crafting the Narrative for Engaging Exhibitions</b></p> <p><b>Iva Klarić Vujović</b> – Business Director at Muze d.o.o. / Muses Ltd</p>
18:00 – 20.00	<p><b>Networking with light refreshments</b></p> <p>(venue: atrium of Koper Regional Museum)</p>

**Tuesday, May 27, 2025**

**Venue: Koper Regional Museum, Kidričeva 19, Koper; on field, Koper**

### 2<sup>nd</sup> panel: Digital Futures

09.00 – 9.45	<b>Lecture</b> <b>Massimo Negri</b> – <i>Scientific Director of the European Museum Academy Foundation</i>
09.50 – 10.30	<b>From Observation to Immersion: How Digital Technologies Are Transforming the Experience of Cultural Heritage</b> <b>Fabio Viola</b> – <i>Videogame Designer and Producer / Creative Director / Art Curator &amp; Museum - Professor</i>
10.30 – 11.15	<b>Discussion</b>
11.00 – 11.30	<b>Coffee Break</b>
11.30 – 12.00	Example of Good Practice <b>Amilcar Vargas</b> – <i>World Heritage Manager Casa Batlló</i>
12:00 – 12.30	Example of Good Practice: <b>Heritage in Motion: New Technologies and Cultural Heritage</b> <b>Laura Diamanti</b> – <i>Multimedia Editor for a Specialist Master’s program in Contemporary Museology at IULM University / European Museum Academy »Heritage in Motion Award« project cooperator</i>
12.30 – 13.00	<b>Empathy, Confidence, and Resilience – The Power of Museums</b> <b>Henrik Zipsane</b> – <i>Director of the European Museum Academy</i>

### 3<sup>rd</sup> panel: Migration and Multiculturalism

13.00 – 13.30	Example of Good Practice: <b>Becoming a Copenhagener (online)</b> <b>Jakob Parby</b> – <i>senior researcher and curator at the Museum of Copenhagen</i>
13.30 – 14.30	<b>Break for lunch</b>
14.30 – 15.15	<b>What can museums do about migration and multiculturalism?</b> <b>Borut Rovšnik</b> – <i>Museum Counselor</i>
15.15 – 16.00	<b>Inclusion in the museum: questions and challenges</b> <b>Małgorzata Waszczuk</b> – <i>Museum of History of Polish Jews</i>
16.00 – 16.30	Example of Good Practice: <b>Memory, politics, spirits, and impermanence</b> <b>Giacomo Sferlazzo</b> – <i>The Lampedusa Migration Museum</i>
16.30 – 17.00	Example of Good Practice: <b>Migration and communities</b> <b>Helen Crutcher</b> – <i>Heritage and Museums   Researching the Interpretation of Climate Change in World Heritage</i>
17.00 – 17.30	Example of Good Practice <b>Marlen Mouliou</b> – <i>Assistant Professor of Museology, National and</i>

	<i>Kapodistrian University of Athens (NKUA) / Coordinator of CIVIS Open Labs for NKUA</i>
17.30 – 18.30	<b>Break</b>
18.30 – 21.00	<b>Networking with light refreshments</b> (venue: atrium of Koper Regional Museum)

### Wednesday, May 28, 2025

Venue: excursion to Nova Gorica, European Capital of Culture 2025

08.00	<b>Departure from Koper to Nova Gorica</b>
09.30 – 11.00	<b>Arrival to Kromberk Castle, reception at the Museum – Welcome by Director <i>Vladimir Peruničič</i></b>
11.00 – 13.00	<b>Programme in Nova Gorica</b> <ul style="list-style-type: none"> <li>- <b>Museum on the Border:</b> Museum Collection Kolodvor in the railway station of Nova Gorica (<a href="#">more information</a>)</li> <li>- <b>Tactile Gallery: The Art Beyond the Visible,</b> Mercator Center Nova Gorica (<a href="#">more information</a>)</li> </ul>
13.00 – 15.30	<b>Free Time</b> (see participant guide for suggested activities)
15.30	<b>Departure from Nova Gorica to Koper (stop in Trieste)</b>
17.00	<b>Return to Koper</b>

## SPEAKERS – BIOGRAPHIES AND ABSTRACTS OF LECTURES



### **Dr Andreja Rihter**

*Director of Forum of Slavic Cultures*

#### **Biography**

Doctor of Historical Sciences, Museum Councillor, author of permanent museum exhibitions. Lecturer, manager, director, researcher. Minister of Culture of the Republic of Slovenia (4 years), member of the National Council for Culture (5 years). Museum manager (24 years), President of the Community of Museums of Slovenia (4 years), member of international professional associations, President of the EMA (since its foundation in 2009). Initiator and manager of the International Summer Museum School in Celje and Piran (18 years), international judge for the EMA Award (16 years) and the ŽIVA Award for the Best Slavic Museum (10 years). National correspondent of EMY (13 years). As a politician (8 years), she participated in the work of the Council of Europe Assembly as Vice-Chair of the Subcommittee on Cultural Heritage (2010-2011) and as Council of Europe Expert Historian (5 years). Her work also spans the field of audience development for young people up to the age of 14. She is the founder of the Children's Museum in Slovenia and was also Vice-Chair of Hands On! For 13 years she has been the Director of the International Foundation - Forum of Slavic Cultures, where she has been the author and initiator of numerous projects. Her work in the management of the Foundation is mainly related to international networking, moderating and mentoring. Her professional work is complemented by some 230 original articles.

#### **ABSTRACT OF ADDRESS**

##### ***FSK. Actual prospective***

After a short break from the organisation of the International Summer School of Museology in Piran and Koper, we are back in Koper. It is a great pleasure with the close cooperation of the Koper Regional Museum, ICOM Slovenia and the involvement of the

Municipality of Koper. Our themes are a new perspective, which have re-shaped the missions of museums in the wake of the COVID-19 crisis and the current times of war in Europe and the world. The newly adopted definition of museums in Prague (2022) could be discussed again. "Green Museums" and the question of how far we can go is a topic we are raising in Koper and will continue in the autumn at our Golden Villa Colloquium. Our (Slavs and countries where Slavic languages are spoken) region is in constant turmoil: natural disasters, political upheavals, wars, the integration and intervention of new technologies in our work strengthen and connect us. Activities in the field of education, training are our permanent activities, which we are developing and will continue to devote more attention to in the future.



## Massimo Negri

*Scientific Director of the European Museum Academy Foundation*

### Biography

**Massimo Negri** is the Scientific Director of the European Museum Academy Foundation and a member of the Scientific Committee of the Great Museum of the Duomo di Milano. Formerly Scientific Director of the Genus Bononiae Project – City Museum of Bologna. Founder and Scientific Director of the Executive Master in European Museology at the IULM University of Milan. He also teaches Museography at the State University of Padua. Consultant for museums and heritage to the Forum of Slavic Cultures Foundation (Ljubljana). European Museum Forum Director from 2000 to 2009 and member of the Jury of the European Museum of the Year Award and Council of Europe Museum Prize from 1983 to 2009. Negri has formulated the concept of several museums and temporary exhibitions. Twice a Fulbrighter at the Pennsylvania State University and at the Smithsonian Institution in the 70's. Independent museum consultant and active lecturer on industrial archaeology and museology, he has written several publications also translated into different foreign languages. In 1993 he was entitled Oficial de la Orden de Isabela la Católica. He is a founding member of the European Museum Academy Foundation (The Hague, NL) of which he was also Director till the end of 2018.





## Dragana Lucija Ratković Aydemir

*Owner / CEO at Muze d.o.o. / Muses Ltd*

### Biography

**Dragana Lucija Ratković Aydemir** lives and works between Zagreb, Istanbul, and Çeşme, bridging culture, heritage, and tourism through innovative approaches. She began her career at the Croatian Ministry of Culture before boldly founding MUZE Ltd. in 2005, a multi-award-winning company specializing in heritage interpretation, (eco)museology, and sustainable cultural tourism with an all-women interdisciplinary team.

With over 100 cultural tourism strategic and interpretation plans, museological programs, and exhibition concepts, she has left a lasting mark across Croatia and the region. Passionate about knowledge-sharing, she collaborates with local communities and European networks. She holds a European Diploma in Cultural Management (Brussels) and a UNESCO Fellowship.

Her European influence was highlighted as President of the Association of Maritime Museums of the Mediterranean (Barcelona) and a Supervisory Board member of Interpret Europe.

### ***From Stories to Strategies: Building Sustainable Heritage Ecosystems***

Museums and heritage sites are part of broader ecosystems, whether within a city, region, or landscape. This presentation explores strategic frameworks for sustainable development, based on the systematic approach and methodology developed at MUZE Ltd. Through interpretation plans and cultural tourism strategies, we engage stakeholders in a participatory process to uncover and activate the power of inherited stories. These narratives foster intergenerational exchange, adding cultural and economic value for today's communities and future generations.

The Ogulin – Homeland of Fairy Tales strategy led to the award-winning Ivana's House of Fairy Tales. The Ecomuseum Moščenička Draga plan supports the House of the World Tree exhibition. The World of Graševina strategy develops three major exhibitions, including the award-winning Bećarac Museum in Pleternica, showcasing heritage as a driver of sustainable tourism.



## Mateja Kuka Brkić

*Project manager at Muze d.o.o. / Muses Ltd*

### Biography

**Mateja Kuka Brkić** is a member of the MUZE team since 2018, where she manages projects in the field of heritage interpretation, from their conceptualization to implementation. Her professional interests include topics and practices of active protection of cultural and natural heritage, interpretive planning, possibilities of interdisciplinary creative collaborations and the use of contemporary curatorial practices in heritage presentation.

She graduated in history of art and anthropology from the Faculty of Humanities and Social Sciences in Zagreb and has completed numerous non-formal education programs, including Peace and Women's Studies. She was an assistant to the WHW curatorial collective and an associate on the Inappropriate Monuments by NGO SF:ius. She is a member of Interpret Europe and ICOM, and a jury member of Heritage in Motion 2025 Awards.

### **Case Study: The Museum of Bećarac**

Bećarac is a lively, humorous, and often cheeky folk song deeply tied to the identity of the people from the eastern part of Croatia. Composed in a decasyllabic couplet form, its structure is simple. Everything else - topics, themes, and delivery - is complex. Bećarac touches on all aspects of life, and being a comprehensive part of wider community life, it was recognized by UNESCO as an intangible cultural heritage of humanity. This case study will examine how the Museum of Bećarac - a museum for a living tradition - was created. It will offer a glimpse behind the creation of the permanent exhibition, show the creative process, and emphasize the critical role that the local communities and heritage bearers played in shaping the museum.



## Iva Klarić Vujović

*Business Director at Muze d.o.o. / Muses Ltd*

### Biography

**Iva Klarić Vujović** has dedicated her career to heritage interpretation, museology, and visitor experience design. She holds a Master's degree in Sustainable Tourism Development from VERN University and a degree in Art History, Museology, and Heritage Management from the University of Zagreb.

Since 2015, she has been a member of MUZE team, where she works as Business Director. She is a certified trainer for Interpret Europe since 2020 and is qualified in leading interpretive guiding, writing, and planning courses. She co-authored the Heritage Interpretation Handbook, a manual that enables school teachers to explore heritage identities with their students while fostering respect and appreciation for all heritage.

She is Vice President of Interpret Croatia and an active member of Interpret Europe.

### *Crafting the Narrative for Engaging Exhibitions*

This workshop introduces students to the first step in exhibition development—choosing a central narrative. Defining a clear and compelling narrative is one of the crucial steps in exhibition development, because it shapes many decisions that follow. Participants will gain practical tools and strategies to structure an engaging exhibition concept while considering key messages and visitor experience. Working in small teams, participants will receive a thematic prompt and address an exhibition-related challenge. They will brainstorm approaches, engagement strategies, and possible solutions. With structured guidance, teams will develop a basic exhibition framework, outlining how content, space, and interpretation connect.

The workshop concludes with a quick-share discussion, where teams present their ideas and reflect on insights gained. This workshop provides practical tools and strategies for developing engaging exhibitions while fostering collaboration, problem-solving, and innovation in exhibition planning.



## Giacomo Sferlazzo

*The Lampedusa Migration Museum*

*Artist and political activist from Lampedusa*

### Biography

**Giacomo Sferlazzo** is one of the founders of the Askavusa collective, through which he has recovered, preserved, and exhibited hundreds of objects belonging to migrants passing through Lampedusa. His research into the stories of the Lampedusan community led him to create the performance "*Lampemusa, stories and memories in the middle of the sea, songs and tales about the island of Lampedusa.*" He has recorded seven albums. He also founded PortoM, a multifunctional space where, in addition to the exhibition of "migrant objects," performances, exhibitions, and live music events are regularly held.

For years, he has been dedicated to the traditions of Sicilian popular storytelling. Together with the "Opera dei pupi – Brandimarte" company and in collaboration with the Palermo puppeteer Enzo Mancuso, he has restored the puppets of the last puppeteer of Lampedusa, Carmelo Maggiore, known as "*il Conte*" ("the Count").

### *Memory, politics, spirits, and impermanence*

Between 2009 and 2015, in Lampedusa's municipal dump, the Askavusa collective gathered hundreds of objects belonging to migrants. These items were found inside the boats which, after being seized, are taken to so-called "boat cemeteries" and then destroyed along with everything still inside them: letters, photographs, cooking utensils, clothes, and many other belongings.

The letters soaked by the sea, the photos faded by the weather are not only historical testimonies, but signs of a continuous aggregation and disintegration of matter — of impermanence.

In 2011, while I was searching for "migrant objects" in the dump, I found some letters from my own family. It was as if my ancestors were revealing themselves to me through that search in the landfill.

How can these objects be exhibited and preserved?



## Laura Diamanti

*Multimedia Editor for a Specialist Master's program in Contemporary Museology at IULM University | European Museum Academy »Heritage in Motion Award« project cooperater*

### Biography

**Laura Diamanti** is an expert in the design and management of cultural projects at both national and international levels, with a focus on the enhancement of historical heritage. She has coordinated the restoration and museum development of historical buildings, contributing to the creation of significant exhibition spaces. She has experience in research on museology and cultural heritage communication. She currently works as a Multimedia Editor for the Master Course in Contemporary Museology and Museum Communication at IULM University of Milan, she is a member of the international jury for the Children in Museums Award and serves as project manager for the Heritage in Motion Award.

### *Heritage in Motion: New Technologies and Cultural Heritage*

A short presentation of the Heritage in Motion Award, its origins and goals, with a focus on how digital tools and multimedia are used to enhance access to cultural heritage. Selected award-winning projects will illustrate current trends in innovation and interpretation.



## Dr Henrik Zipsane

*Director of the European Museum Academy*

### Biography

**Henrik Zipsane**, the Director of the European Museum Academy since 2019. From 2002 to 2019, he served as CEO of the Jamtli Foundation in Sweden, and from 1986 to 2001, he was Director of the Municipal Museum and Archive in Farum, Denmark. He is an Adjunct Professor in Museum Education at the University of Science and Technology in Meghalaya and an Associate Expert with the Pascal Observatory. He holds a Master's degree in History from the University of Copenhagen and a PhD in Education and History from the Danish University of Education.

### *Empathy, Confidence, and Resilience – The Power of Museums*

The latest insights from the ongoing European research project, META-MUSEUM.



## Dr Dorian Koçi

*History expert & English Lecturer: Focused on Museology, History, and Political Sciences*

### Biography

**Dr. Dorian Koçi** is a renowned expert in Museology and Cultural Heritage, with extensive academic and professional experience in the field. He holds a Ph.D. in History and has specialized in the preservation and interpretation of cultural heritage. Dr. Koçi has worked as the Director of the National Historical Museum of Albania and has led several key projects focusing on the preservation of cultural identity and the role of museums in society. He has been involved in numerous international collaborations, including European Union-funded projects related to museum practices, cultural heritage management, and public engagement. His research interests include the intersection of cultural heritage, digital innovation, and community involvement in museums. Dr. Koçi has also published several influential articles on museology, cultural heritage, and their evolving roles in contemporary society.

### *Expanding horizons: Cultural identity and heritage in the future of museums*

As museums evolve, their role in shaping and preserving cultural identity becomes more vital than ever. More than static repositories of artifacts, they are dynamic spaces that connect past and present, giving voice to diverse communities. This presentation explores how heritage institutions can foster inclusivity and engagement by integrating multiple perspectives into exhibitions. By embracing community-driven storytelling, museums create spaces where visitors see their histories represented, strengthening collective memory and fostering a sense of belonging. In an era of globalization, migration, and shifting societal values, museums must adapt to remain relevant. This discussion highlights innovative curatorial strategies that ensure accessibility and representation, from digital tools to participatory exhibits. As we expand the horizons of museology, we will examine how museums can bridge cultures and serve as inclusive platforms for dialogue and understanding.



## Fabio Viola

*Videogame Designer and Producer | Creative Director | Art Curator & Museum - Professor*

### Biography

With a humanistic background, **Fabio Viola** worked for multinational entertainment companies on titles such as Fifa, The Sims and Crash Bandicoot before teaching at numerous universities and academies, including the New Media chair at the International Film School of Cuba. He is the author of numerous essays such as “L’Arte del Involvolgimento” (Hoepli) and “GameDesigner” (Franco Angeli).

His tourism and cultural innovation projects such as Father and Son for the National Archaeological Museum of Naples, Past for Future for the archeologica museum of Taranto, One day for Reggio di Caserta, PlayAlghero for the city of Alghero have reached millions of “players”/visitors and led the TuoMuseo.it collective to become one of the main creative and technological companies in Europe.

He was curator of new languages for the National Cinema Museum in Turin, launching the first permanent collection of video games in a national museum and actually curator for the exhibition “Amano Corpus Animae” at Palazzo Braschi in Rome.

### ***From Observation to Immersion: How Digital Technologies Are Transforming the Experience of Cultural Heritage***

In recent years, digital technologies have increasingly played a central role in shaping how we access, interpret, and engage with cultural heritage. This talk will explore how immersive and interactive tools—such as augmented reality, virtual environments, videogames, conversational AI, and participatory platforms—are transforming the relationship between audiences and archaeological spaces, museums, and cultural landscapes.



Drawing on case studies and strategies developed across Europe and beyond, we will examine the shift from cultural institutions as static repositories of knowledge to dynamic platforms for co-creation, emotional engagement, and cognitive activation. From augmented tours at open-air archaeological parks to virtual reconstructions of ancient cities and gamified learning experiences, new media are expanding both the temporal and spatial dimensions of storytelling in heritage contexts.

Participants will gain an overview of how digital ecosystems can support inclusive access, stimulate new educational formats, and enhance community involvement, particularly in fragile or remote archaeological sites.



## Borut Rovšnik, MA

*Museum Counselor*

### Biography

**Borut Rovšnik** graduated in Art History from the University of Ljubljana in 1977 and completed a Master's in Museology at the University of Zagreb in 1995. As a senior museum counsellor, he led the Educational Service at the City Museum and Galleries of Ljubljana. From 1991 to 2011, he chaired *Museoforums* – annual gatherings of Slovenian museum professionals and international experts focused on the future of museums. As one of Slovenia's first museum visitor researchers, he spent 15 years conducting visitor studies, evaluating public programmes, and performing market analyses. Since 1995, he has been involved in numerous exhibition teams at the City Museum and served as a consultant for other Slovenian museums. He has carried out exhibition evaluations for major institutions, including the Slovene Ethnographic Museum, the National Museum of Slovenia, the Museum of Contemporary History, and the Regional Museum in Celje. He has also led workshops and provided consultancy on visitor research and exhibition interpretation. As a member of the UK's Visitor Studies Group, he has consistently championed visitor access and engagement in museum activities.

### *What can museums do about migration and multiculturalism?*

Migration is one of the constants of humanity, and we are also aware of this in Slovenia, which has been extremely transient in the past. Today, we are witnessing migration as a result of unimaginable war conflicts, increasingly unpredictable climate change and the resulting economic imbalances, all of which are accelerating across borders, as well as internal migration and displacement.

Migration is an urban phenomenon, so museums in urban environments play a key role in raising public awareness of the historical and contemporary perspectives of migration. Smaro Skoulikidis, who has been leading large-scale humanitarian programmes in

Greece for the past 25 years, believes that museums could serve as agents of positive change if they served as a platform to engage the wider community in the debate on policies, needs and solutions to migration challenges in urban environments and if they promoted cultural diversity policies. tolerance and non-discrimination.

In this article, we will look around the European area and focus on how museums in Greece, Italy and Poland organise exhibitions and therapeutic workshops, how they organise educational programmes and interactive events together with immigrants. We will be interested in how museums in an urban environment establish a dialogue with the local community and visitors about the cultural integration of immigrants and the emerging new cultural identities of the place. We will dwell in more detail on questions of a museographic nature, how to place migrations in a museum, how to represent them. To show the path travelled by immigrants? Listen to their stories and present their personal cultural heritage (photographs, personal items, clothing)? Highlight their contribution to urban life and the challenges they face?

Answers to these and similar questions not only increase understanding and empathy, but also promote the integration and acceptance of immigrants into the local community. Museums can become safe spaces where migrants can express themselves, share their experiences, and connect with other members of the community. In this way, they strengthen social cohesion and help build a more inclusive community for all residents. All this will certainly be discussed after the panel, where museum colleagues will present some examples of good practice. We believe that in this way we will empower the participants of the International Summer School of Museology and encourage them to motivate their colleagues in their professional environments.



## Małgorzata Waszczuk

*Head of Intercultural and Leadership Programs  
Section at POLIN Museum of the History of Polish  
Jews*

### Biography

Małgorzata Waszczuk is an expert in intercultural education. She holds a Master's degree in sociology from Warsaw University, she has finished postgraduate Urban Studies at Academy of Fine Arts in Warsaw and postgraduate Romani Studies at Adam Mickiewicz University in Poznań.

Since 2007 she has been working in the field of civic, intercultural and anti-discrimination education. She has experience in cooperation with NGOs, cultural institutions and local governments. Since 2013 she has been working in POLIN Museum of the History of Polish Jews, where she develops educational programs that involve people with minority, migration and refugee background. She is a member of European Roma Institute for Arts and Culture.

### *Inclusion in the museum: questions and challenges*

The mission of POLIN Museum of the History of Polish Jews is to preserve and recall the memory of the history of Polish Jews and to counteract antisemitism, discrimination, and exclusion by fostering mutual understanding and respect. The experiences of educational work in POLIN Museum will be a starting point to discuss the questions and challenges connected to the role of museums.

How can history be a meaningful starting point to talk about contemporary migration? How to find ways to involve people with migration and refugee background? How to give them safe space to tell their stories? What are the main challenges for creating intercultural meetings in museums?



## Jakob Parby

*Curator at the Museum of Copenhagen*

### Biography

Jakob Ingemann Parby is a senior researcher and curator at the Museum of Copenhagen. He has published extensively on museology, urban history, sensory history and migration and identities particularly in the 18<sup>th</sup> and 19<sup>th</sup> century city.

### *Becoming a Copenhagener*

The topic of migration as curatorial tool in exhibitions at a Scandinavian Museum of the city. The research project *Becoming a Copenhagener* explored the history of migration in Copenhagen from 2009 to 2015, culminated in the exhibition *Becoming a Copenhagener*, which opened at the museum in November 2010



## Helen Crutcher

*Heritage and Museums | Researching the Interpretation of Climate Change in World Heritage*

### Biography

Helen Crutcher is from the UK but is currently based in Germany, where she is pursuing a Dual Master's Degree in World Heritage Studies and Cultural Heritage and Museum Studies through BTU Cottbus-Senftenberg in Germany and Deakin University in Melbourne. Her interests encompass the social roles of museums and heritage, community engagement, and the intersections between heritage and climate change. After earlier roles in the public sector, Helen has built her experience in heritage and museums, curating a digital community heritage project and undertaking various voluntary roles within museums and international heritage organisations, including World Heritage Watch and European Heritage Volunteers. This summer, she will take part in the prestigious International Exchange Program with ICOMOS USA, gaining further hands-on experience at a World Heritage Site.

### *Migration and communities*

This presentation explores how institutions in Germany, the UK, and Australia are addressing the challenge of responding to migration and integrating diverse communities into their exhibitions and broader work. Through case studies of Melbourne's Immigration Museum, Hamburg's MARKK, and London's Migration Museum — along with insights from elsewhere — Helen reflects on how storytelling, community collaboration, and inclusive design can transform museums into spaces that resonate across varied backgrounds. The examples illustrate how museums can act as catalysts for dialogue, empathy, and shared meaning-making. More than simply preserving the past, they can promote understanding in the present.

## PARTICIPANT INFORMATION

### TARGET PUBLIC

The 16th International School of Museology is designed for different participants, such as museum curators, students, experts, conservators and all others interested in museums as active and dynamic stakeholders in contemporary international society.

### IMPORTANT DATES

- Deadline for early bird registration (*for non-speakers*): **25 April 2025**
- Deadline for registration (*for non-speakers*): **10 May 2025**

### REGISTRATION

Please fill out the online registration form available [HERE](#) if you would like to join the 16th International Summer School of Museology.

Please note that the number of participants is limited to 30 people.

### PARTICIPATION FEE

- Full rate: **EUR 100.00**
- Students, FSK Members: **EUR 50.00\***

Early bird (until 25 April 2025):

- Full rate: **EUR 80.00**
- Students, FSK Members: **EUR 40.00\***

***The fee includes materials and an excursion to Nova Gorica\* on 28 May 2025!***

**\* As part of our excursion to Nova Gorica, we will explore:**

### **GO! 25 – European Capital of Culture**

*Nova Gorica and Gorizia represent the first European Capital of Cross-Border Culture, with leading a territory united in spirit and intent. The cross-border area has always been an important and strategic place for both Slovenia and Italy, as well as a tool for development in many other areas: culture, economy, trade, and transportation. More about the European Capital of Culture [here](#).*

### **Goriški muzej – Kromberk Castle**

*The Regional Museum Goriški muzej operates in the historical Goriška region, in the part now belonging to the Republic of Slovenia. The museum owns eleven museum collections, including the one at Kromberk Castle and the Museum Collection Kolodvor (Railway Station) in Nova Gorica.*

*We are going to stop at the Kromberk Castle which is a beautiful Renaissance mansion located just a few minutes from the centre of Nova Gorica. Kromberk Castle showcases permanent art exhibitions and cultural history exhibitions, with a dedicated space for temporary exhibitions. Surrounded by a lovely park, the castle premises also boast an amphitheatre and outdoor lapidarium. More on the Kromberk castle [here](#).*





## Europe Square (Trg Evrope / Piazza Transalpina)

*The Europe Square is a symbol of coexistence between Slovenia and Italy. The square sits right on the border between Nova Gorica and Gorizia, and is a unique example of integration between two cities in different countries.*

## Museum on the Border – Museum Collection Kolodvor

*Museum Collection Kolodvor in the railway station of Nova Gorica is one of four locations that form the project Museum on the Border which includes along the state border also Museum Collection Pristava in the former offices of the border crossing in Pristava, the Military Watchtower in Vrtojba, and the Museum Collection Miren housed in the cemetery building in Miren (currently under renovation). This used to be the Gorizia North Train Station or the Sveta Gora Railway Station. The station, distinguished by rich Secession décor, was the largest and most beautiful one on Slovenian territory. The exhibition received the Valvasor honorary recognition award from the Museum Society of Slovenia. More on the museum collection [here](#).*

## Tactile Gallery: The Art Beyond the Visible

*The exhibition The Art Beyond the Visible opens the door to two distinct worlds. In the first part, we aim to make existing art accessible to people with visual impairments, who often cannot experience it fully because touching of the artworks is not allowed. A journey through examples of good practices from Slovenia and abroad takes us through the history of art, leading to the second part of the exhibition. Here, visitors will watch a video that introduces the purpose of our experiment: fostering a dialogue between artists, their works, and visitors. The second part of the exhibition reveals a new world, where artists have created tactile works specifically designed to be touched and experienced.*

## Not a FSK member yet? \*

FSK Membership exclusive privileges:

- discount on Živa Award conference,
- discount on International Colloquium Piranova,
- discount on International Summer School of Museology,
- free FSK publications.

Read more about FSK membership [HERE!](#)

## Cancellation Policy

Notification of cancellation must be made in writing, and sent to the e-mail address [info@fsk.si](mailto:info@fsk.si).

- Before 15 April 2025: Full refund
- After 1 May 2025: 50 % refund

No refund will be granted after 10 May 2025.

## PAYMENT INFO

Please, transfer the payment to the following bank account (Reference: Summer School of Museology 2025) and send the copy of the bank transfer receipt to Forum of Slavic Cultures, [info@fsk.si](mailto:info@fsk.si).

- **Bank name:** UniCredit Banka Slovenija d.d., Šmartinska 140, 1000 Ljubljana, Slovenija.
- **Account holder:** Mednarodna ustanova Forum slovenskih kultur
- **Account holder address:** Ulica 27. aprila 47, 1000 Ljubljana.
- **IBAN:** SI56 2900 0005 0604 466
- **SWIFT / BIC:** BACXSI22

## ORGANIZERS

### Forum of Slavic Cultures

The Forum of Slavic Cultures is an international foundation, a non-profit and non-government organization, whose idea emerged in the cultural circles at the turn of the 21th century. The FSK was officially founded in 2004, and today unites more than 300 million Slavs in 13 Slavic countries: Belarus, Bulgaria, Bosnia and Herzegovina, Croatia, the Czech Republic, Montenegro, North Macedonia, Poland, the Russian Federation, Slovakia, Slovenia, Serbia and Ukraine.

### Koper Regional Museum

The Koper Regional Museum is a public institution founded by the Municipality of Koper. It has public authorization to perform public museum duties. This is the largest museum in Slovenian Istria with rich collections, from the prehistorical period to the glamour of the Venetian era and more recent history, and with a lovely ethnological collection located in the separate ethnological department on Gramsci Square in Koper.



## ABOUT KOPER

Koper, the largest town of Slovenian Istria and the home of about one half of the population of the Municipality of Koper, is also the only Slovenian port; in addition, it also hosts one of the Slovenian universities.

Search more about Koper and experiences it offers [HERE!](#)



Photo: Jaka Ivančič

## CONTACT

For any additional information and assistance, do not hesitate to contact us at [info@fsk.si](mailto:info@fsk.si).



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MESTNA OBČINA KOPER  
COMUNE CITTA DI CAPODISTRIA

***Welcome to the coast!***