

ICOM

international
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South East Europe

NEWSLETTER

2024



ICOM SEE
IN 2023:
MEETINGS,
WORK AND
OUTCOMES

ICOM SEE
ANNUAL
CONFERENCE
IN ROMANIA
16 & 17 OCT 2023

SHORT
REPORTS
FROM
ICOM SEE
COUNTRIES



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ICOM SEE

FOREWORD

Dear all,

I am honoured and pleased to be able to write a foreword for the ICOM SEE News 2023/24, especially as it not only includes reports, but also features papers from our first major ICOM SEE conference after the turbulent pandemic times. As an RA, we were active at the Prague General Conference in August 2022, we met in Brežice, Slovenia, and have been in touch online and through our projects, the meeting in Bucharest, however, gave us a new opportunity for making new connections and also for some of us to meet in person for the first time. I am pleased to say that the conference filled our museum community with new strength and energy. Unfortunately, not all the members were able to attend it, as our region still struggles with many economic and political issues. With this in mind, we can state that the goals of the conference were achieved. We gained new knowledge and a wealth of great ideas, and most importantly, we widened our network, meet colleagues and made friends. I am also very thankful to the Vice Chair, our host Dr Virgil Stefan Nitulescu, who welcomed us at the National Museum of the Romanian Peasant, and to his colleagues who participated.

A full and exciting year is ahead for of us. I hope to see many members and colleagues in Kikinda (Serbia), where our host will be Lidija Milasinović, director of the Kikinda National Museum and ICOM SEE Vice Chair. I also hope I will get to meet you as part of other activities and projects. We are always open to new ideas and suggestions.

The power of our RA ICOM SEE lies in our network – in all the members that have been supporting this initiative since 2005, and shaping the programmes and projects ever since.

I am grateful to Urška Purg and Matija Dronjić, who have done a lot of hidden and not particularly glamorous work behind the scenes for many projects throughout 2023.

Many thanks to everyone involved in preparing this year's ICOM SEE News. I hope you will enjoy reading it and please do promote it and present it to your colleagues and the public.

Alenka Černelič Krošelj, ICOM SEE Chair


ICOM SEE IN 2023: MEETINGS, WORK AND OUTCOMES

ICOM SEE had a successful 2023, marked by a first fully in-person post-COVID-19 conference and board meeting in Romania, thus showcasing resilience in overcoming challenges. Notable achievements include the publication of the ICOM SEE News, emphasising sustained engagement, and collaboration on the LEADERSHIP ALERT project with ICOM committees and national committees, as well as hosting an in-person Annual Conference in Bucharest. The Annual Conference addressed the challenge of sustainability, while also motivating regional alliance countries, fostering collaboration and sharing best practices.

The board's continuous communication via emails, a holiday card by Matija Dronjić and the use of cloud-sharing for efficient collaboration played a pivotal role. Essential meetings, such as the Annual Meeting in Romania, provided a platform for discussing achievements, setting plans for 2024 and reinforcing the Regional Alliance ICOM SEE's strength. The board discussed the 2024 plans, including a museum financing research project, and an international exhibition dedicated to the ICOM SEE Red List. These discussions reflected ICOM SEE's commitment to clear goals and focus. Regular meetings with Emma Nardi, IMREC and the ICOM Advisory Council highlighted sustained collaboration and engagement within the museum community.

On 24 May 2023, we marked the International Museum Day with an engaging online workshop-lecture titled "Sustainability and Wellbeing". Alenka Černelič Krošelj, ICOM SEE Chair, extended a warm welcome to the participants, provided insights into the IMD 2023 theme, facilitated discussions with guest speakers and encouraged attendance at the ICOM SEE Annual Conference. Our esteemed guests included Dr Kaja Širok, ICOM Executive Board Member, who delivered a talk titled "Museums, Heritage Preservation and Responsible Sustainability Policies". Jody Steiger and Ole Winther shared insights into The Implementation of the Strategic Plan, while ICOM SEE members presented brief overviews of IMD activities in their respective countries.

In conclusion, ICOM SEE's 2023 accomplishments, collaborative efforts and future plans are detailed in the ICOM SEE News, underscoring the commitment to the mission of supporting museums, museum workers and experts in the region.




18 MAY 2023

MUSEUMS, SUSTAINABILITY AND WELL-BEING

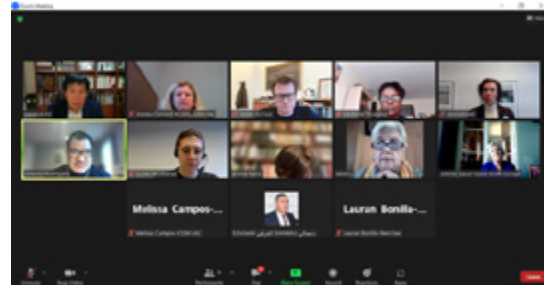
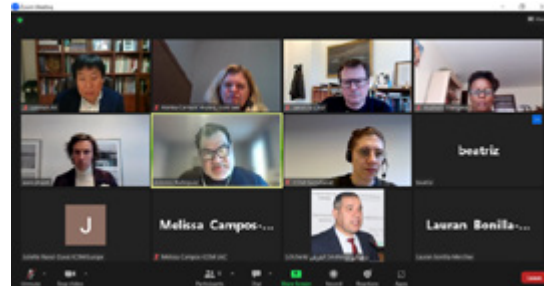
International Museum Day

ICOM international
council
of museums



6 FEB

Meeting with Emma Nardi, the ICOM Secretariat and RA Chairs, attended by Alenka Černelič Krošelj (ICOM SEE Chair)



24 MAY

ICOM SEE online workshop-lecture titled "Sustainability and Wellbeing"

2 JUN

ICOM Advisory Council meeting, attended by Alenka Černelič Krošelj (ICOM SEE Chair)

4 SEP

Meeting with Emma Nardi (ICOM Chair), attended by Alenka Černelič Krošelj (ICOM SEE Chair)



16-17 OCT

6 NOV

Meeting with Emma Nardi (ICOM Chair), attended by Alenka Černelič Krošelj (ICOM SEE Chair)

2023



18 MAY #IMD

8 MAR

ICOM Advisory Council meeting, attended by Urška Purg (ICOM SEE Secretary / Treasurer)

9 JUN

ICOM General Assembly, 38th session, attended by Alenka Černelič Krošelj (ICOM SEE Chair)

14 SEP

Meeting with IMREC, attended by Alenka Černelič Krošelj (ICOM SEE Chair)



9 NOV

ICOM Advisory Meeting, attended by Urška Purg (ICOM SEE Secretary / Treasurer)

PROMOTING ICOM SEE AT CONFERENCES

1 FEBRUARY 2023

INTERCOM, ICOM Croatia, ICOM SEE: Directors' Discussion Forum on Governance and Stakeholder Management – attended by Alenka Černelič Krošelj (Chair), who presented ICOM SEE.

1–2 FEBRUARY 2023

Regional Directors' Forum on Leadership, Ethnographic Museum Zagreb, Alenka Černelič Krošelj (Chair) was part of the organisation team and gave a welcome speech on behalf of the partners.



6–9 MAY 2023

INTERCOM Doha 2023, conference. Alenka Černelič Krošelj (Chair) attended the conference and presented ICOM SEE with a paper titled Museum Leadership and Museum Life in Times of Constant Change. The Future Museum: Framing the Skills and Mindsets of the Visionary Leader.



14–17 NOVEMBER 2023

International Conference: Museum Leadership in Climate Action. Museum ITAPU, INTERCOM, ICTOP, ICMAH, MPR, Hernandarias, Paraguay. Alenka Černelič Krošelj (Chair) attended the conference and presented ICOM SEE with a paper titled Climate Action and Sustainability in Strategic Museum Leadership Plans.



19 NOVEMBER 2023

ICOM Europe, ICOM Nord and ICOM SEE meeting in Lahti, Finland. Alenka Černelič Krošelj (Chair) attended.



8 DECEMBER 2023

ICOM Croatia, Rijeka, Croatia. Alenka Černelič Krošelj (Chair) attended the conference and presented ICOM SEE with a paper titled Climate Action, Sustainability and Other Challenges in Museums.



One of the echoes of the project “LEADERSHIP ALERT – CAPACITY BUILDING FOR FUTURE MUSEUM SCENARIOS”, or part of the dissemination of the project and the results, also took place at the two-day educational forum Leadership and Governance in Museums, organised by the Slovenian Museum Association in Dolenjske Toplice and Brežice (Slovenia) on 17 and 18 April 2023. Part of the programme was a workshop titled Managing Museums and in Museums run by Lizzy Moriarty, an independent consultant in the field of museology. Many topics were explored through group work and answers to various questions were asked. In particular, the participants emphasised the importance of education, acquiring competences and various expectations that do not follow real-life situations.

ICOM SEE IS LEADING THE PROJECT “EFFECTIVE MUSEUM LEADERSHIP IN MITIGATING RISKS IN CONFLICTS AND CRISES”

Since 2023, ICOM SEE has been leading a project in collaboration with ICOM Zambia, INTERCOM, ICOM Arab, ICOM Tanzania and Fundacion Typa. The project is in the process of generating guidelines, templates and a technical manual to enable National Committees, International Committees and Regional Alliances to implement their own Director's Forums to support museum leaders facing local crises (wars, cultural disruptions, trafficking) or global issues (climate crises, biodiversity crises).

The project, stemming from INTERCOM's Museum Leadership research 2021/22, expands the Director's Forums and Mentoring Initiatives undertaken in 2022/23. The materials, available in English, Arabic and French, will be published on multiple platforms, promoting an environmentally friendly approach. The objectives include developing tools aligned with ICOM's 2022–28 Strategic Plan, empowering committees to support museum directors, fostering knowledge exchange, providing insights into crisis management, and training committees in capacity building for museum leaders based on regional and thematic interests.

ICOM SEE AT TRAININGS

17-18 APRIL 2023

Leadership and Governance, workshop, Brežice and Dolenjske Toplice; the workshop was held by Lizzy Moriarty; Alenka Černelič Krošelj (Chair) attended the workshop and presented ICOM SEE.



DIRECTOR'S FORUM “CRISIS MANAGEMENT IN EARTHQUAKES” ADDRESSED MUSEUM LEADERSHIP AMIDST CONFLICTS AND CRISES IN RABAT, MOROCCO

As part of a focused two-day event between 17 and 18 January 2024, ICOM SEE explored the critical role museum leadership plays in mitigating risks during conflicts and crises. The event featured presentations from global museum experts, starting with Alenka Černelič Krošelj (ICOM SEE Chair) and followed by Goranka Horjan (INTERCOM), who emphasised the importance of good museum infrastructure and planned risk resilience, addressing challenges in museums' regular work and responding to extraordinary events, such as the Zagreb earthquake. Darko Babić (ICOM Croatia) highlighted the need for permanent crisis management training and sharing Croatia's experience with a strategic emergency management plan (SEMP) introduced after an earthquake in 2020. Martha Ikabongo (ICOM Zambia) discussed Zambia's challenges with natural disasters and how government risk mitigation templates aid museums. Ech Cherki Dahmali (ICOM Morocco), who was the host of the meeting, presented Morocco's response to an earthquake in Marrakech, showcasing immediate actions, government support and international collaboration. Presentations were followed by breakout sessions, focusing on crisis preparedness, efficient response strategies and reconstruction efforts.

Additionally, the participants visited some prominent Moroccan museums and engaged in crisis management dialogues with museum heads and staff representatives. The visits highlighted diverse government approaches, with Zambia and Morocco taking proactive steps.

In summary, the discussions underscored the need for ongoing training, effective communication and integrating museums into societal discourse. The event concluded with a commitment to implementing museum leadership-related lessons learned during crises as well as during the process of toolkit preparation for public use.



ICOM SEE ANNUAL CONFERENCE: MUSEUMS, SUSTAINABILITY AND WELLBEING

16–17 OCTOBER 2023

For the first time since the COVID pandemic, the ICOM SEE Annual Conference was held in person at the National Museum of the Romanian Peasant in Bucharest, Romania, between 16 and 17 October 2023. The conference, themed “Museums, Sustainability and Wellbeing”, provided a significant platform for professionals, researchers and enthusiasts to explore the vital role museums play in promoting sustainability and wellbeing within societies. The event also commemorated two decades since the establishment of the Convention for the Safeguarding of the Intangible Cultural Heritage.

EXPLORING THE NEXUS OF MUSEUMS, SUSTAINABILITY AND WELLBEING

The primary goal of the conference was to delve into the intricate relationship between museums, sustainability and wellbeing. Discussions revolved around understanding how museums can actively contribute to building a more sustainable and content society by safeguarding the tangible and intangible cultural heritage and catering to the various audiences. Key topics included future museum challenges and exploration of both tangible and intangible heritage, and their roles in fostering sustainability.



OPENING CEREMONY AND KEYNOTE SPEECHES

The conference opened with a warm welcome and impactful speeches by Alenka Črnelič Krošelj, ICOM SEE Chair, and the host, Virgil Ștefan Nițulescu, head of the National Museum of the Romanian Peasant. Dr Kaja Širok, ICOM Executive Board member, delivered a keynote speech titled “Sustainable Role of Museums in Society”, setting the stage for thoughtful discussions. Matija Dronjić, Senior Curator at the Ethnographic Museum in Zagreb, offered a critical perspective on Croatia's intangible cultural heritage on UNESCO's lists.



PANEL DISCUSSIONS

The first panel, moderated by Alenka Černelič Krošelj, delved into the intersection of “Museums, Sustainability and Wellbeing”. Topics ranged from sustainable relationships through art to the exploration of financial literacy and sustainability. The second panel, moderated by Urška Purg, addressed the future challenges faced by museums, touching on various issues, such as creative tourism, inclusive heritage management and aligning with Sustainable Development Goals. The third panel, moderated by Matija Dronjič, explored making intangible cultural heritage tangible for all, with presentations on digital representation of oral history, museums as active players beyond traditional spaces and exemplary intangible cultural heritage from the South East European space.



In conclusion, ICOM SEE's annual conference proved to be a crucial gathering, advancing discussions on the pivotal role museums play in building sustainable and content societies, providing a collaborative platform for the exchange of knowledge, best practices and innovative strategies within the context of museums, sustainability and wellbeing. The shared knowledge and collaborative spirit of the conference are poised to inspire positive change within the museum community and beyond. Short contributions by the presenters are available in the following ICOM SEE News pages.



PRESENTERS' CONTRIBUTIONS FROM THE ICOM SEE ANNUAL CONFERENCE IN ROMANIA

ADELA ŽELEZNIK
MODERNA GALERIJA
SLOVENIA

SUSTAINABLE RELATIONSHIPS. BUILDING CONNECTIONS THROUGH ART

Museums have no walls; they have a network.

This saying I came across some days ago made me think how important it is that we, museum professionals, consider our work in connection to people, to our constituencies¹ rather than to the institution as a solid building. This network of people is supposed to provide a shield, a protection as well as a guarantee for the maintenance of the museum as an institution of high professional standards, as stated in the current ICOM definition:

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

In this definition, the adjective “permanent” caught my attention. It is clearly a legal term², however, it makes me wonder what sort of a museum it actually means? What is an institution that is not subjected to constitutional changes, and would last or is intended to remain unchanged indefinitely, for ever? From the experiences gained in Slovenia, and probably also in some other countries in Central and Eastern Europe, I can claim that no museum, not even a state one, can be considered permanent. On the contrary, over the last two years, museums, along with other important public institutions (such as the national TV) proved to be extremely vulnerable, especially when attacked by the governing alt right political party. And, if the attacked institution survived, it probably became a mere physical entity with a totally different mission and programme.

If an institution's physical existence is not a guarantee for its continuation, what would help to prevent its disappearance? In my opinion only the content that is shared with other participants, colleagues, friends and members of civil society with similar interests (“sustainable relationships”) can at least partly reassure the institution's content's continuation or rather its sustainable maintenance. When it comes to the future of institutions, it is therefore much more appropriate to talk about sustainability than permanence. Sustainability is one of the key notions of the present time, the main theme of this conference, as well as many others

¹ At the Moderna galerija we call people that we have a relationship with “constituencies”. See: The Constituent Museum. Constellations of Knowledge, Politics and Mediation (Valiz 2018), From/To. Letters From/To the Constituent Museum, 2022, available at https://www.internationaleonline.org/library/#from_to_letters_from_to_the_constituent_museum

² Permanent Institution means an institution established for the purpose of pursuing specific on-going tasks (<https://www.lawinsider.com/dictionary/permanent-institution>)

related to economy, ecology, social justice, and even arts and culture. It is a concept of well-being of all living systems on the planet, with the aim to create an environmentally and socially just world within the limits of the natural world, without compromising future generations.

The notion refers to four distinct areas: human, social, economic and environmental – known as the four pillars of sustainability. ICOM strives to ensure that sustainability – through all its forms – is included in its mission and values, as well as in specific activities. These activities are usually limited to the content – exhibitions on environmental themes, workshops that cultivate children's relation to plants, lectures on the dangers of global warming etc. Many museums, especially in the West, try to operate in a way that is least harmful to the nature (recycle, avoid plastic materials, save drinking water etc.). Sustainability is not only an ultimate goal but also a process of moving towards a sustainable future. From a social point of view, which I find especially important in arts and culture, sustainability is not only about how to keep things stable, but how to make them better. It therefore does not only mean continuation but a



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different paradigm in relationships. As an illustration of my thesis on sustainable relationships, I am presenting two programmes that we have been running at the Moderna galerija³ in the past two years, in collaboration with different partners.

The first programme is called Tivoli Creative Circle and brings together the Moderna galerija (Museum of Modern Art in the city centre) with four museums in the neighbourhood: National Gallery, The International Centre of Graphic Arts, National Museum and Museum of Contemporary History of Slovenia. The programme is based on the idea that five museums in the vicinity join in organising a holiday programme for school children, so that we can share organisation-related work (every year, one of the museums is responsible for the organisation) and responsibility (we do not need so many staff members for the workshops). The programme is organised within a working week, the participants spend each day in a different museum and in the end everyone gains; the participants, who become familiar with five different museums in one week and the organisers, who share the work.

The other programme is related to the Museum of Contemporary Art Metelkova, our second venue, very close to the nearby AKC Metelkova. We conceived it together with four

³ Moderna galerija is a national institution for modern and contemporary art operating at two venues, Museum of Modern Art in the city centre and Museum of Contemporary Art Metelkova, opened ten years ago in a renovated ex-army barracks, which is now part of a museum complex in the Metelkova area.



NGOs from the field of contemporary art⁴ under the title *S(v)odobnost*⁵. The target group were teachers and art teachers, and the topic was art in public space. The programme was a hybrid between a guided tour (within the museum and in the outdoor Metelkova area) and an analysis of three selected contemporary artworks.

For me, this programme was more “sustainable” than the Tivoli Creative Circle, because it focused on a theme that was developed by different partners from various aspects (feminism, performance, dance). The methodology – a structured lecture, discussion and active participation, typical of creative processes in contemporary art – was possible only through a close collaboration of all the actors, authors and participants. A point of departure was a huge drawing by the Romanian artist Dan Perjovschi, on the Museum of Contemporary Art Metelkova façade, entitled “In the 1990s We Spoke about Freedom, Now We Speak about Money”. The work was donated by the artist to the Moderna galerija in 2011, when the new Museum of Contemporary Art was first opened to the public. Perjovschi's intelligent observation of contemporary society in the form of a simple drawing is a source of discussion on many topics: e.g. the impact of economy in the art world, the relationship between art and activism, and sustainability (“Post-Cold War Global Warming”).

Even though the first programme, Tivoli Creative Circle, has some sustainability aspects, i.e. it is economical because resources are shared, environmental because parents bring their children to one place only, it lacks sustainability in the content. A truly sustainable programme, which could potentially survive the constitutional changes of the participating institutions, would be focused on a common theme, through discussions developed by each museum in a consensual way. To achieve this, we would need more time and human resources. Museum educators are generally overworked and educational programmes in their own institutions have priority over some common holiday programme, no matter how much potential for the further development it offers.

What could be the solution? First, we would need to change the paradigm of cultural production. Here I am quoting a colleague, a self-employed artist and performer Teja Reba, who claims that the cultural system in Slovenia can only be sustainable, if it produces less than it could. With this she refers to the non-governmental, self-employed and precarious sector of cultural workers, who should produce less than they can in order to sustainably renew the cultural ecosystem⁶. Teja's idea can be easily transferred to museums, proposing fewer, yet more sustainable programmes, meaningful and oriented towards the future and reparation as opposed to continuation. This would be a sustainable life for us and for our future generations.

⁴ SCCA, Zavod za sodobno umetnost – Ljubljana, Društvo za promocijo žensk v kulturi – Mesto žensk, Kulturno umetniško društvo Mreža KUD Mreža, Umetniško društvo Nomad Dance Academy Slovenija

⁵ The title is a combination of the words svoboda (freedom) and sodobnost (contemporaneity).

⁶ Teja Reba, *Kontinuitete in rezi (Continuity and Ruptures)*, a panel discussion organised by Maska, 28 September 2023, Stara mestna Elektrana – Elektro Ljubljana.

EXPLORING THE CONNECTION BETWEEN MUSEUMS, FINANCIAL LITERACY AND SUSTAINABILITY

Bankarium, the Slovenian Banking Museum, opened its doors in 2021 in the renovated premises of the former Ljubljana City Savings Bank. Set up as a private NLB cultural heritage institution and established under the auspices of NLB, the museum offers a unique insight into the meaning of money, banking and various banking practices that have shaped the financial landscape over more than 200 years of history in Slovenia. The museum strives to make the public familiar with the significance of cultural heritage related to money, banks and banking practices. By presenting the impact these elements have had on our lives throughout the history, including the present, Bankarium aligns with its mission to contextualise the historical value of national heritage and actively contribute to societal improvement through improvement of financial literacy by forming partnerships with relevant institutions in this field.

Banking museums have a unique opportunity to foster a connection between financial literacy and sustainability. These museums serve as educational platforms where visitors can learn about the history, functions and importance of the banking sector. By integrating financial literacy and sustainability into their exhibits and programmes, banking museums can raise awareness about the interplay between financial decisions, personal well-being and sustainability.

This paper showcases Bankarium's areas of focus and explains why museums, especially banking and money museums, are ideal places to conduct financial literacy education, fostering a connection between cultural heritage, financial literacy and overall societal well-being and sustainability.



The permanent exhibition in the Bankarium is designed to present an interesting and educational journey through the history of banking services. It is divided into three content units, which intertwine and make up the story from the first savings banks to modern digital wallets. The first unit focuses on the world history of banking, the development of banking services and the role of innovation and social change over the millennia. Visitors can get to know in more detail the 200-year history of the Slovenian territory and the related currency exchange, which changed in accordance with the change of state regulations. At the same time, it also offers an overview of the creation and development of banking institutions in the Slovenian territory and important persons who are responsible for this.

The second part of the exhibition focuses on the banking practices through three periods, presented with a help of impressive objects that illustrate how banks have adapted to social changes, economic challenges and technological progress. This is easily depicted through an open ATM machine, a bank vault from 1905 and virtual reality. Virtual reality is used here as a tool to approximate digital services each individual uses when paying with a card, a phone or a watch.

The heart of the exhibition is the Financial Labyrinth, an innovative centre for personal financial literacy. It is intended for visitors of all ages who want to improve their understanding of the financial world. With this, Bankarium tries to be an active place for learning. Visitors can test their knowledge through interactive stations, explore the hidden corners of the world of finance and develop their skills in responsible money management.

Financial literacy is a fundamental aspect of financial capability, playing a pivotal role in influencing various dimensions of human life and functioning. In line with the theme of the International Museum Day (IMD) 2023, Bankarium was actively working to embody the IMD's message and is utilising cultural heritage as a medium to foster personal financial education. By doing so, the museum connects its dedication to national heritage preservation with visitor well-being and aligns with the objectives of the United Nations, and the European Union's Recovery and Resilience Plan through its participation in the Financial Literacy for Adults 2022–2024 project group. Additionally, Bankarium actively engages in partnerships to enable the enhancement of individuals' and society's quality of life.

Financial literacy is a vital life skill, empowering individuals to make effective financial decisions and cultivate financial well-being. It enables adults to navigate their finances wisely, plan budgets, comprehend investment risks and manage long-term goals responsibly. Financially literate individuals are better equipped to recognise and navigate financial pitfalls, protecting themselves from fraud. This competency, comprising knowledge, skills, mindful attitudes towards monetary matters and sustainable financial behaviour, lays the groundwork for a stable financial future. Moreover, financial literacy plays a pivotal role in achieving the United Nations' Sustainable Development Goals (SDGs), contributing significantly to the creation of stable, sustainable and equitable global economies. Financial literacy plays an indispensable role in realising the UN SDGs, encompassing increased resource utilisation efficiency, poverty reduction, promotion of entrepreneurship and innovation, enhanced adaptability in financial challenges, promotion of sustainable financial practices, improved quality of life and access to basic services, promotion of responsible consumerism and enhancement of social justice and equality. Hence, financial literacy is foundational for individuals' sustainability orientation, directly contributing to the realisation of the UN SDGs and fostering a more sustainable, just and stable future for all.

Museums, as unique cultural spaces, play an exceptional role in promoting financial literacy and contributing to a sustainable society. Their non-profit nature allows for independence and guidance in education, positioning them as trustworthy institutions that can create positive change. Using interactive techniques and cooperation with communities, they enable active participation of visitors and spread messages about financial literacy. Museums act as cultural centres that help understand historical and cultural contexts and shape sustainable (financial) practices. Their impartiality and credibility in the eyes of the public provide stability and trust, which is crucial when dealing with sensitive topics such as financial regulation. With a high level of trust, museums provide authentic information, which positions them as effective platforms for financial literacy and sustainable guidance of society.

Therefore, Bankarium advocates a comprehensive approach to raising financial literacy, implementing this through diverse strategies. As part of the permanent exhibition, the



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Financial Labyrinth enables individuals to playfully learn the basics of personal finance management. Interactive stations such as the Financial Doctor help visitors understand their own relationship with money, and the Financial Tetris and Financial Monopolies present important principles of money control and smart financing. With the Financial Snake, participants first learn about the concepts of safety and pension reserves, and then test their knowledge and decisions through a stock market lottery simulation and fortify it through a quiz.

In addition, Bankarium devotes itself to intensive financial literacy workshops, such as Financial Management. Tailored to children, teens and adults, these workshops include various topics, such as planning for life events, controlling spending, creating savings, ensuring financial security, borrowing wisely and growing wealth. With the goal of a wider reach, the workshops are held free of charge once a month, which increases accessibility.

At the same time, Bankarium participates in the creation of a publicly valid educational programme in partnership with the Slovenian Institute for Adult Education. The Financial Literacy for Adults 2022–2024 project, which focuses on young adults and seniors, includes an analysis of the situation and needs for the development of financial literacy in Slovenia. The results are used to prepare guidelines for public and exemplary informal programmes and conduct workshops that combine digital competencies and financial literacy. Bankarium thus establishes a solid foundation for the sustainable financial future of individuals and society, and, as a museum, it also serves as a credible and accessible source of information in this key area.

Everyone is aware of the saying “Money makes the world go round” and often agrees with it. However, in many cases we are not sufficiently aware that on an emotional level this agreement can lead to a feeling of helplessness and passivity. In such a situation, we accept that we have no control over money and that money rules us instead of the other way around. Bankarium strives to change this paradigm by focusing on equipping individuals with the knowledge and skills to effectively manage their own finances. The goal is for individuals to recognise that through planning and discipline, they can take control of their personal finances. Thus, Bankarium aims to enable individuals to improve the quality of their lives and become responsible participants in society, pursuing a sustainable future.

ANDREJA MATIJEVC
POSAVJE MUSEUM BREŽICE
SLOVENIA

A MUSEUM AT THE INTERSECTION OF PUBLIC SERVICE AND ECONOMY FOR SUSTAINABLE COMMUNITY DEVELOPMENT

The article presents an example how a museum can expand its area of activity with the goal of achieving sustainable development of a wider community.

The Posavje Museum Brežice is located in the small town of Brežice, in the southeast of Slovenia. The town has an interesting old town with a few historical buildings along the main street: a castle from the 16th century, an iron bridge from 1906 and a water tower from 1914. The wider area of the Municipality of Brežice is mostly rural with a diverse cultural landscape.

The area of the Municipality of Brežice represents little more than 1% of the Slovenian territory and population, however, also around 4% of tourist overnight stays and arrivals. The majority of tourists come to the destination to visit Terme Čatež, the largest Slovenian spa resort and water park close to Brežice. Being in close proximity to a major tourist attraction is an opportunity to highlight the entire cultural and natural heritage and thus expand the range of tourist products and services that the destination can offer to visitors.

As the manager of the two most important local attractions – Brežice Castle and the Brežice Water Tower – the Posavje Museum Brežice is an important stakeholder in the tourism of this area. The Brežice Castle is a monument of national importance. The most recognisable part of the castle is the Knight's Hall, a grand hall with baroque frescoes. Since 1949, the castle has housed a regional museum, which performs the public service in the area of four Posavje region municipalities.

The Brežice Water Tower, a monument of local importance, is the town's highest building, which was built in the early 20th century to supply drinking water. Due to its uniqueness, it is a symbol of the town and the municipality, as well as part of the local community identity.

With extensive experience in managing historical buildings and the expertise in presenting heritage, the museum actively participated in the renovation of the water tower. The museum content curation was focused on the following visitor-related goals: to provide access to the building that had been closed and abandoned for a very long time, to present the heritage of water supply, and to change visitors' thinking and behaviour in relation to drinking water. Therefore, the user experience includes finding out stories from the past through visitors' active involvement.

A special emphasis was on preparing programmes for pupils, which gives young people an opportunity to learn and search for sustainable forms of water use through active learning and their own creativity.

The Posavje Museum Brežice with the Brežice Water Tower was the first Slovenian museum to join the Global Network of Water Museums. The network is a Flagship Initiative of UNESCO-IHP (Intergovernmental Hydrological Programme), which fosters water awareness education and supports museums, institutions, and people to implement new actions to repair our deteriorated relationship with water and develop “a new culture of water”.

One of the activities carried out within the network was the “Water We Want” contest. Students created artworks to present their views of fresh water and issues related to biodiversity, climate change and water-related natural and cultural heritage. The works were exhibited in the water tower and five of them were selected to be included in the global network's digital exhibition. One of them received a special mention with a commendation for “preventing water pollution”.

The museum is inseparably intertwined with the local environment and cultural landscape, aiming to follow contemporary social movements and use heritage to look for and offer

solutions for sustainable regional development. Therefore, it stepped outside the comfort zone of its primary museum work and opened a visitor centre, a café and a souvenir shop that are part of the Brežice Water Tower. Housed in a new, modern building, the café is a popular place for locals and tourists alike and has immense significance for the old town of Brežice, because previously there were no other trendy places to socialise, connect and enjoy free time. The café is also the venue for various cultural and musical events.

The souvenir shop offers specially selected and certified products that reflect the local features. These products are sourced from farmers and the handicrafts included in the local collective brand called “Brežice Selection”.

The collective brand and presence in the Brežice Water Tower Souvenir Shop contribute to greater visibility and more successful marketing and sales of local artisans and producers, as well as to sustainable economic development. Such collaborations show the strength of each individual “cell” and prove how invaluable all things local are. In addition, when it comes to value estimation, museums as a source of knowledge and a tourist destination play a very important role.



SVETLA DIMITROVA & SVETLOZAR TODOROV
REGIONAL ETHNOGRAPHIC OPEN-AIR MUSEUM ETAR
BULGARIA

THE TRANSFORMATION OF THE ETAR MUSEUM INTO A PLACE FOR CREATIVE TOURISM

The transformation of museums is a logical process, whose speed and quality are determined by the influence of internal and external interference. In the first case, the determinant role can be played by the museum management, the team capacity, the local authorities and the national policies. The external influence, on the other hand, is vividly illustrated by the COVID pandemic and the regional wars, which raised a number of civilisation- and society-related questions towards which cultural institutions adopted a stance. Such phenomena present museum directors with concrete challenges that contain a potential to evoke a transformation in the way they communicate with the public. In addition to using their senses to perceive what is presented to them, museum visitors often want to be active participants.

The concept for the presentation of such possibilities finds its realisation through the project carried out by the Municipality of Gabrovo titled “Etar Museum – A Museum for Creative Tourism”. The project ended in 2023 and its purpose was to create a material base and new exhibition venues for the realisation of creative practices, connected mainly with crafts and home occupational activities.



The project was funded from the operational programme “Regions in Growth 2014–2020. Priority Regional Tourism”. The procedure for providing non-grant financial assistance was titled “Development of Tourist Attractions”. The total project amount was EUR 5 million. Two-thirds of this sum was a grant and one-third was a loan with a repayment period of ten years. The project duration was 42 months (18 June 2020–18 December 2023).

Parts of the activities were directed at converting a large building, used for administrative needs, into a centre for exhibitions and work with different audiences. A new children's centre was built to be used for the pursuits and lessons of children between the ages of 4 and 12. Restoration and conservation of all water-related technical equipment was carried out in order to allow the demonstrations of occupational activities. In 2010, the museum got the building of a former school, which now houses museum items, grouped according to the type of material. As part of the project, the building was repaired – new woodwork, partial air conditioning, a restoration and conservation laboratory equipped with modern technology were added. A residential centre for students and artists from various fields was set up. Temporary exhibition spots that will provide possibilities for creative workshops and studios were arranged. The museum hotel was basically repaired and reconstructed. The premises, equipped with kilns for baking clay and glass vessels, give an additional opportunity for the development of creative tourism. A new greenhouse, a new stage and artistic lightening for the immovable cultural property were set up. A navigation system for improving the way visitors are directed around the museum (a model, totems, boards and a map) was developed and applied. The museum strives to increase the visitors' interest, to improve its competitiveness, to make possible the application of the new principles of museum studies and to guarantee sustainable development in the next decade. The project includes sites that are declared immovable cultural monuments of national importance and all the activities are coordinated by the Ministry of Culture. The executors are different, which requires strict coordination of the work and at the same time the museum remains open to visitors.

Transformation is a remarkable process especially when it leads to development. This refers to all of us, as well as to the organisation we represent. To gain a better understanding of the aspect of change at the Etar museum, we have to return to the idea of its establishment. It was conceived by to Mr Lazar Donkov – the first director of the museum. He followed his



dream of presenting to the next generations the living conditions of the ancestors – what their homes looked like, what kind of items they used, what clothes they wore. And above all, how they adapted to the difficult life in the mountains and what crafts they practiced to guarantee the subsistence of their families. The construction of the museum took more than 20 years. Its beginning was set in 1963, the museum was opened in 1964 and the last water wheel was mounted in 1986. To this day, the museum has remained popular due to its characteristic Bulgarian Revival architecture, technical water equipment and craftsmen who practice traditional crafts in the workshops. Without changing all this, a new spiritual transformation is being made at the Etar museum. It is revealed through the possibility for various types of audiences to create and experience the museum activities and events. They can feel the emotion, go back in time and be part of the surroundings. This transformation took place after the museum director, Prof. Svetla Dimitrova, and her team came up with the idea and the responses to two questions – what exactly we want and how to make it happen. And what is more, the transformation that happens inside us reflects the things around us, including in our work.

GORANKA HORJAN

TRAKOŠČAN CASTLE
CROATIA

INCLUSIVE, INTERACTIVE AND SMART HERITAGE MANAGEMENT

The development of new intangible cultural heritage concepts for visitors rests on an elaborate methodology and an engaged visitor principle. Heritage phenomena mapping and adaptation for museum project needs are important for museums. Additionally, it is necessary to work on the visibility of the activities and the target group of visitors and users. The promotion of heritage should be accompanied by a new communication strategy, as part of which online advertising opportunities are enhanced by the synergistic effect of marketing through selected associations and other collaborators. It is planned to present the campaign of the museum project, which is based on the prefix RE-, which suggests a change in behaviour. Each project activity can be summarised under one

RE+VERB phrase (RETHINK, REINVENT, REBREND, REFUEL, RECYCLE etc.) The project triangle of improving the quality of life through a green and inclusive approach is presented, and the main components are the art of living, mobile, healthy and mentally active users who contribute to the well-being of their environment through education and participation in heritage activities. Museums will thus use intangible heritage to strengthen the destination, introduce new offerings and work on the activation of a partnership that seeks to overcome the consequences of the crisis and insufficient resources. A common strategy of smart destination management is being designed to influence stakeholders who are seen as key partners for future sustainable development. The goal is to create a range of museum services that includes intangible heritage and brands the museum as an actor that is green, smart and sustainable.

CONCEPTS FOR VISITORS

The development of new cultural heritage concepts for visitors rests on an elaborate methodology and visitor engagement on different levels. In order to rethink the existing practices, attractions are multiplying and expectations are rising. In Croatia, recently the number of visitor or interpretative centres has grown considerably due to the EU funding targeting smaller communities in order to foster equal development in different regions. On the other hand, the budgets for existing museums are shrinking due to the lack of money in national budgets that also support EU-funded projects in a given percentage. However, public expectations are rising in relation to new technologies and going-green models. Museum leaders are urged to draft visions for their respective institutions to inspire new visitors and boost the museum profile, thus ensuring institutional growth. Rebranding institutions is needed in order to make professionals rethink the priorities in the ever-changing environment, which always brings new challenges. Reflection on what we are doing professionally starts in the present by asking honest questions about the present profile and museum reputation. How are these two elements reflected in the visitor figures? When we project future scenarios, we have short-term and long-term goals. We may contrast near future expectations and a big picture that sets goals further in the long-run. We have to reinvent the museum creativity from time to time and refuel our staff with new energy. It is important to know about what the real desire is behind building stories. For the big picture, we need to determine our highest aspirations and be sure to find out what people have in mind when they assess our potential.

In order to inspire and ignite internal energy, we have to make sure that all staff members are pursuing the mission together. We should not just assume, but also check. From time to time, it is good to test how effective our key messages are and if the mission still works. Another aspect is how to preserve the desired continuity in the institution of using the collections to serve the audiences in the best possible way. There are many challenges for the so called “unuseful” museums that have lost connection with their public. In our



institutions, such a case can spark off resignations or quiet quitting – so we have to check, if we are on track. A lack of imagination leads to the petrification of the museum and we are encouraged to find the right measure of performance to catch the interests of audiences since the interests are shifting. Therefore, we should opt for innovation and environment-friendly solutions.

“A theory of change is a method that explains how a given intervention, or set of interventions, are expected to lead to a specific development change, drawing on a causal analysis based on available evidence” (UN Manual). It is not easy to track the development of change, as it has a pace that changes rhythm. The most difficult ones are developmental challenges mainly caused by numerous factors and layers that are embedded deeply in the way society functions. In addition to the ecological awareness and the fact that museums are keeping the most significant treasures, some of the most demanding issues are related to a lot different stakeholders. Museum leaders have to manage them well in order to secure support and keep pace with current demands. A particularly sensitive field is how to improve the working culture, find a silo mentality and lack of proper human resources policy. Constant checking and prototyping is necessary to see who the audiences for cultural products are and what values are important for them. There are numerous collaborative examples and the Trakošćan Castle museum has started several projects targeting audiences in a participatory way. The museum increased visibility and won the 2023 Google Pin Award.

VALERIA SURUCEANU
CHISINAU CITY HISTORY MUSEUM
MOLDOVA

THE CHISINAU CITY HISTORY MUSEUM AND SDG

In the 2022–2023 period, ICOM Moldova’s National Committee remained actively dedicated to fortifying the organization’s internal capabilities and broadening its membership, with a particular focus on welcoming new, young museum professionals. In June 2023, the association held its annual meeting, resulting in the election of a new bureau, with Orest Dabija assuming the role of the ICOM Chairperson and Mariana Mischevca appointed as the Committee Secretary. Representatives of ICOM Moldova were actively engaged in multiple international ICOM conferences throughout 2023, fostering continued collaboration with the regional ICOM SEE Alliance. Notably, ICOM Moldova participated in the ICOM South Eastern Europe (ICOM SEE) Conference in Bucharest, Romania, on 16 and 17 October 2023. In line with the 2023 International Museum Day theme, “Museums, Sustainability and Wellbeing”, Valeria Suruceanu, ICOM Moldova’s project manager and administrator, presented a report titled “Chisinau City History Museum and SDG”, drawing on her experience as the manager of the Chisinau City History Museum. Furthermore, Valeria Suruceanu shared insights into the activities of Moldovan museums in 2022–2023 at the European museum conference “Europe of Museums: New Definition, New Perspectives: Identity, Credibility, Sustainability” in Athens between 12 and 13 December. Her presentation shed light on the regional challenges stemming from the war in Ukraine, adversely affecting the sustainable development of the sector.

In 2023, Moldovan museums continued their commitment to supporting initiatives linked to Ukrainian culture and heritage. National and local museums organised a variety of events, including workshops for refugee children, charity exhibitions and concerts, to provide assistance to Ukrainian refugees and promote their cultural heritage. For instance, the National Museum of Ethnography and Natural History of Moldova and the National Art Museum of Moldova regularly host masterclasses for refugee children from Ukraine. The National Museum of History of Moldova collaborates with the Ukrainian Embassy, arranging charitable exhibitions and concerts to support Ukrainian culture. ICOM Moldova



remains dedicated to supporting cultural initiatives in collaboration with Ukrainian museums and cultural associations. In 2023, numerous exhibition projects were organised as part of the Year of Ukrainian Culture in Moldova. In June 2023, the Chisinau City History Museum hosted the “Museum Chronicles During the War” comics exhibition. Curated by Maria Apriatov in collaboration with the Odessa City Museum of Private Collections “A.V. Bleshunov”, the exhibition featured 42 illustrations and texts, narrating the story of how museum collections have been preserved during the war that began on 24 February 2022. With the financial support of ICOM Moldova, a brochure containing the comics was published and distributed at various events. On 24 August 2023, the Chisinau City History Museum organised an open-air exhibition of contemporary art titled “Through Suffering and Heroism: Retrospective of the Ukrainian War through Art”. In collaboration with the public association Progressive Community, this exhibition marked the Independence Day of Ukraine and was part of the “Independence in My Heart” campaign, contributing to the Year 2023 of Ukrainian Culture in the Republic of Moldova.

In 2023, ICOM Moldova actively engaged in the project “Museums, Libraries and the Sustainable Development Goals: Tailoring Common Approaches to Local Settings” implemented by the Latvian Museum Association with financial support from the UNESCO Participation Programme. A guide by Henry McGhie, titled “Localizing the SDGs Through Museums and Libraries”, was developed and made available at the Latvian Museum Association’s website: https://muzeji.lv/lv/specialistiem/new-publication-aims-to-help-museums-and-libraries-get-to-work-for-the-sustainable-development-goals?fbclid=IwAR19nVP_IYz3H81VQMu7EclSWMtIErb9R5lITiopQqnAH1d6csQZiEsc

As a result of international collaborations, on 15 December 2020, the Chisinau City History Museum hosted the Annual Scientific and Practical National Symposium titled “Local Museum for Sustainable Development”. This significant event was a joint effort of the Chisinau City History Museum in collaboration with the State University of Moldova, and the ICOM Moldova National Committee. Recognising the crucial role local museums play in shaping a sustainable society, it is acknowledged that the concept of sustainability carries diverse meanings based on national contexts and local economic considerations. Sustainable development, encapsulating the social, economic, and environmental dimensions, aligns with the core principles of the 2030 Agenda and the United Nations framework, serving as a guide for implementing the Sustainable Development Goals (SDGs).

In 2024, ICOM Moldova implemented a project, supported by the Ministry of Culture, titled “Informational Online Database of National Mobile Heritage – Digital Transparent Solution for Documentation, Dissemination and Protection”. This initiative aimed to integrate the Ghidulmuzeelor.md web portal with the museum assets database (Electronic Museum Register) for public access, maximising the potential of museum collections and enhancing



information accessibility for national and international visitors. Digitising mobile heritage, crucial for preservation and utilisation, was facilitated by the developed automated system, establishing a unique information platform for mobile heritage in the Republic of Moldova. Complying with European standards, it is poised to become a platform for the European Digital Library in the future. The Ministry of Culture plans to invest in the skills of young specialists, encouraging their active involvement in processes related to the preservation, enhancement and promotion of cultural heritage. In 2023, ICOM Moldova's National Committee focused on public engagement, especially with young people, regarding cultural heritage and museums. Two intellectual game events were organised to promote national cultural heritage and its values. On International Museum Day, a thematic trivia quiz dedicated to museums took place in Dendrarium Park; it was attended by around 80 young participants. On 31 August, the National Day of the Romanian language, another quiz dedicated to linguistic heritage was organised at the "Chisinau Bookfest 2023" international book fair with over 100 attendees and media coverage by a popular Moldovian TV station. ICOM Moldova maintains an active role in lobbying for the museum community's interests, participating in various public consultations related to political decisions in the field of culture and cultural heritage in the Republic of Moldova.

ALENKA ČERNELIČ KROŠELJ

ICOM SEE CHAIR / POSAVJE MUSEUM BREŽICE
SLOVENIA

LOOKING AHEAD

INTRODUCTION

RA ICOM SEE was established in 2005 – initially, as an ICOM Europe working group and since 2008, it has existed as an ICOM Regional Alliance.

This initiative was endorsed by a long-term regional project on the topic of Revitalisation of Cultural and Natural Heritage in South East Europe. This project represented a platform for the foundation of an ICOM SEE alliance and was of essential importance for its development and for all further actions (training, education) and events (conferences, meetings, workshops) that took place in the subsequent years and are realised in collaboration with various partners. In 2020, we celebrated fifteen years of a successful, yet ever-challenging collaboration that follows the adopted mission – led by ICOM's core values and strategic

guidance, ICOM SEE, from its very beginning, has been exploring new strategies for the revitalisation of heritage in the region of South-East Europe with the aim of improving conditions in museums and society. As we are all well aware, the 2020–2022 period was challenging, giving us the opportunity to reshape both our work and our values.

The new definition of the museum – one of the most widely used words around the globe – also gives us new guidelines and pace for the future, where strong networks and society work is emphasised.

PROJECTS – BEING ACTIVE AND INVOLVED

ICOM SEE shows the dedication to shaping the future of museums in the SEE region by collaborating on several projects in the service of museums with the aim of being empowered to successfully deal with the challenges faced in this day and age. In addition to knowing that our towns are better, richer and more appealing places if our employees, hand in hand with our audiences, are representatives of the communities we serve, it is important to set standards for our work through knowledge, example and skills. An important step towards this is active participation in the following INTERCOM-led projects:

SPECIAL PROJECT "MUSEUM WATCH GOVERNANCE MANAGEMENT PROJECT", 2021–2022

ICOM SEE collaborated with INTERCOM and CIMAM in implementing the project together with a supporting partner – ICOM Poland – in order to reveal the aspects of museum governance. The project was supported by ICOM as a Special Project and was completed in April 2022.

SOLIDARITY PROJECT "INTERCOM GLOBAL MUSEUM LEADERSHIP STUDY AND KNOWLEDGE PLATFORM", 2021–2022

The project was supported by ICOM as a Solidarity Project and implemented in cooperation with the following partners: INTERCOM, ICOM Czech Republic, ICOM India, ICOM Zambia, ICOM SEE and ICOFOM. The project was implemented over a period of 18 months and ended in April 2022.



SOLIDARITY PROJECT "LEADERSHIP ALERT – CAPACITY BUILDING FOR FUTURE MUSEUM SCENARIOS", 2022

The project was implemented in cooperation with the following partners: INTERCOM, ICOM Czech Republic, ICOM BiH, ICOM Zambia, ICOM SEE and the Kolkata Centre for Creativity. In addition, a strategic implementation partnership has been established with Fundación Typa from Argentina. The project results are presented in the publication titled Museum Leadership – Taking the Pulse 2021, ICOM-INTERCOM¹.

1 <https://intercom.mini.icom.museum/museum-leadership-publication/>

The partners have entrusted ICOM SEE with leading a new successful project – “EFFECTIVE MUSEUM LEADERSHIP IN MITIGATING RISKS IN CONFLICT AND CRISIS”, which started in June 2023 and will be implemented in cooperation with INTERCOM, ICOM Zambia, ICOM Tanzania, ICOM Arab and Fundacion Typa until August 2024.

The project centred around training and capacity building, leadership support, and resource development is an important part of reshaping museum leadership in different regions that can exchange the knowledge and skills and also make a new step towards empowering different parts of the museum sector and the world at large.



SOME THOUGHTS – MUSEUMS AND SUSTAINABILITY AND FUTURE

Museums are deeply embedded in society. They are an integral part of this day and age, while also drawing ideas from the past to be used in the future.

Based on the museum definition, and above all through the fundamental tasks specified in their respective founding documents and the missions detailed in their strategic plans, museums carry out their work more or less successfully depending on different circumstances. From museums that were primarily collectors and custodians of heritage, contemporary museums have taken over many tasks, which are performed at the service of and in cooperation with the so-called museum community and the society at large.

In this day and age, a sustainable position and being anchored in society are at the fore, however, they depend on a number of factors. Especially in recent years, when each crisis, for instance the pandemic, is immediately followed by another related to the energy services, climate or the general economic situation.

Contemporary museums co-create the commitment to multidisciplinary, inter-institutionality and cooperation as part of regional and even more so sustainable development. The question of what development means and whether this is just a terminologically popular part of development strategies is ever present. Many smaller and larger, successful and less successful project experiences have revealed that museums need to accept responsibility and co-responsibility, and promote respect for the diversity of partnerships.

The so-called projectification of museum work, which often involves little or not enough funds, has multiple layers. There is, however, no doubt that it brings more good than bad.

The following are the key questions that need to be answered:

1. How to strengthen the position and perception of museums as important agents of sustainable development.
2. How to ensure and develop effective governance and integration of physical and digital collections.
3. How to ensure planning and governance for a more efficient work of museums and galleries through the systematic overhaul of structures and processes, while also adopting the best practices of professional development for everyone (leaders, employees, collectives, outside experts).

LEADERSHIP

Much like in other fields, the museum sector is faced by many personnel-related challenges, and ever more so, high expectations. Various projects and questionnaire analyses have revealed some essential leadership qualities: a wealth of knowledge and energy, as well as fearlessness in dealing with challenges. Leaders need to be empathetic, strive for continuous improvement, and need to understand and not give in to difficult situations. They are expected to possess the right information, the right network and support.

It is, however, important to know that a leader is not only the person in charge (e.g. the director or the head of department); in fact, any employee who performs their tasks in a responsible way can be a leader.

Effective leadership is also crucial when it comes to museums' financial stability and securing funding from various sources. One of the most important ones is certainly good cooperation with the economic sector, especially the tourism industry and the individual branches of tourism – cultural, creative and sustainable tourism. The views on these collaborations differ, relationships and perceptions, however, are transformed through different project.

One of the echoes of the project “LEADERSHIP ALERT – CAPACITY BUILDING FOR FUTURE MUSEUM SCENARIOS”, or part of the dissemination of the project and the results, also took place at the two-day educational forum Leadership and Governance in Museums, organised by the Slovenian Museum Association in Dolenjske Toplice (Slovenia), on 17 and 18 April 2023. Part of the programme was a workshop titled Managing Museums and in Museums run by Lizzy Moriarty, an independent consultant in the field of museology. Many topics were explored through group work and answers to various questions were asked. In particular, the participants emphasised the importance of education, acquiring competences and various expectations that do not follow real-life situations.

According to the participants, the most important topics and some of the key strategic directions for museum work are:

1. ethics comes first, TRUE STORIES are the most important,
2. followed by professionalism,
3. respect for diversity,
4. openness and creativity,
5. financial stability,
6. flexibility.

Leadership is also imparted through governance, which is equally as multifaceted and extremely important. In ICOM SEE countries and worldwide, we emphasise ICOM's statement on the independence of museums:

“The function of museums is to preserve, interpret and promote the natural and cultural inheritance of humanity. Regardless of their funding source or governance model, museums should maintain control of the content and integrity of their programs, exhibitions and activities.”²

² https://icom.museum/wp-content/uploads/2018/09/CP_Statement-independence-of-museums_EN.pdf, published on 27 Mar 2018.

The success of leadership and governance depends on the acceptance of tasks and cooperation that is founded on trust and respect for the profession, as well as achieving goals and accomplishing the mission on the basis of the outlined programme, hard work done by the professionals from the relevant field who are dedicated to their profession, a lot of enthusiasm, cooperation, inclusion and with additional financial resources from project funds and other sources.

It is an ongoing challenge to really ensure autonomy, establish the needed governance practices and shape excellent leaders. Among other things, this includes the importance of ICOM and work on the fulfilment of ICOM's Strategic Plan with the vision defined as follows:

"By 2028, we will be a more transparent, agile, collaborative and democratic organisation, supporting our network to meet the demands of a rapidly changing world."³

CONCLUSION

To sum up, it all comes down to the importance of leadership and governance. Success rests on taking on tasks and on cooperation based on trust and respect for our field of expertise. And among other things, all of this facilitates achieving Sustainable Development Goal No. 16 of the 2030 Agenda for Sustainable Development: "Peace, Justice and Strong Institutions".

It is very important to make sure that geographically smaller regions are strong and incorporated too. As pointed out by many museums – including the museum I come from, Posavje Museum Brežice in a small town on the border between Slovenia and Croatia – "We learn from the past how to be more skilful and brave in the future". And we can add that the past captured in our heritage is the power for the future and strong networks are a solid foundation for a better world.

ZHI YE
KING'S COLLEGE LONDON
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ADVERTISING INTANGIBLE CULTURAL HERITAGE: TECHNOLOGY-DRIVEN CULTURAL PRESENTATION WITH THE ENHANCED AIDA MODEL

Oral histories and fading traditions are at risk in our rapidly evolving world, particularly as we transition into the digital era. The qualities that enrich intangible cultural heritage (ICH), such as its fluidity, oral transmission and context-specific practices, are now its greatest vulnerabilities. Reimagining the presentation of ICH in the digital era represents more than just the application of digital technologies; it embodies a vision for the future where technology enhances, rather than replaces, the human role in preserving cultural heritage.

Multi-Modal Cultural Experiences represent a transformative approach to presenting and preserving ICH. Traditionally, cultural heritage has been conveyed through a single-modal approach, where audiences engage with heritage via a single sensory channel. While this method offers authenticity and intimacy, it often encounters limitations such as restricted accessibility, preservation difficulties, and a lack of resonance with modern, technologically inclined audiences. The digital era helps the realisation of the multi-modal cultural experiences approach in ICH. The dynamic approach uses technology to engage audiences through multi-sensory channels, including visual, audio, tactile and interactive elements, significantly enhancing accessibility, inclusivity and interactivity, ensuring the essence of ICH is preserved and enlivened. The preservation of cultural heritage blends technology with reality and offers deeper engagement and more dynamic experiences.

The enhanced AIDA model (fig. 1) for preserving and presenting ICH in a multi-modal environment includes adapting to the nuances of ICH while leveraging new opportunities created by digital technologies, cultural elements, multimedia, and interactive and immersive presentations. It combines traditional approaches and digital technologies for more effective preservation and further engagement.



Fig. 1.
Enhanced AIDA Model
for presenting ICH

To ensure ICH's authenticity and respectful representation, it is important to co-create with local communities and cultural practitioners. This involves an iterative feedback loop (fig. 2) that includes community engagement, co-design, implementation, feedback and refinement, ensuring accurate, authentic and respectful representation. Digital platforms offer innovative ways for community involvement, allowing for authentic and dynamic representations. Key components for digitally representing ICH include social media, physical and digital experiences, focus groups, hands-on workshops and digital tools. This approach highlights technologies and traditions that are complementary in preserving ICH, emphasising the community's role in ensuring their heritage is accurately represented and appreciated digitally.



Fig. 2.
Co-creation Iterative
Feedback Loop

Ronghua, traditional Chinese velvet flowers, originated in the Qin Dynasty and became highly valued as "palace flowers" in the Tang Dynasty. Their intricate creation involves dyeing, softening brass wire and detailed design. The traditional craft of Ronghua is being revitalised through the enhanced AIDA model, co-creation and community engagement. This involves capturing attention with digital content of Ronghua's history and culture, engaging users through interactive storytelling and immersive experiences and using the "Rong" app to encourage active participation.

This app allows users to experience velvet flower-making virtually, offering more than a game-like experience. The exporting and sharing function broaden Ronghua's digital appeals. Designed through co-creation with communities, this app maintains authenticity and shows respect for craft makers. "Rong" sets the stage for potential offline activities, bridging digital engagement with physical interaction and preserving traditional craft and dynamic integration into contemporary culture.

ICHs are the lifeblood of our cultural identities, offering insights into past generations. Technology emerges not as a disruptor but as a guardian. It ensures the continuity of ICH. Proper preservation is not mere documentation; it is about engagement and participation.

Community collaboration provides the essence of traditions while preparing them for new generations. At the intersection of tradition and innovation, it is essential to recognise that embracing technology does not mean abandoning the other. The future of ICH lies not only in storied manuscripts or whispered tales but also in digital forms and shared experiences. Technology, community involvement and frameworks like AIDA ensure that the echoes of our past continue to enrich our present and inspire our future.



JURICA SABOL & KARLA IVAK
MUSEUMS OF THE CROATIAN ZAGORJE
CROATIA

THE LEGEND OF VERONIKA OF DESINIĆ: AN EXCELLENT EXAMPLE OF INTANGIBLE CULTURAL HERITAGE FROM THE VELIKI TABOR CASTLE

The Veliki Tabor castle is part of the Museums of the Croatian Zagorje along with four other organisational units – the Museum of Peasant Revolts, the “Old Village” Museum in Kumrovec, the Antun Augustinčić Gallery and the Krapina Neanderthal Museum. Veliki Tabor is situated in the northwestern part of Croatia, in Croatian Zagorje, in the close vicinity of the village of Desinić. The castle is a monument of the highest protection category.¹ It is one of the most important cultural and historical monuments of secular architecture and thus one of the recognisable symbols of both Zagorje and Croatia as a whole. The story of Veliki Tabor dates back to the late medieval period, to the mid-15th century, when the Counts of Celje started building the castle. From the beginning of the 16th century until the end of the 18th century, the castle was owned by the Rattkay family. During these 300 years, the

¹ Registar kulturnih dobara Republike Hrvatske <https://registar.kulturnadobra.hr/#/details/Z-3072> (accessed on 22.11.2023.).

owners continued the construction, giving the building the monumental architecture it boasts today.² Its rich yet troubled history left it in a sorry state that led to extensive conservation and restoration work along with archaeological research carried out from the mid-1990s to 2011.³ The work was desperately needed to save the building from being reduced to rubble and to enable the castle to function as a museum, which nowadays welcomes up to 30,000 visitors annually.

Many legends and stories are associated with the Veliki Tabor Castle, the most famous among them, however, is the legend of Veronika of Desinić. The tragic love story between Veronika, a member of the lower nobility, and count Frederick II of Celje has become the trademark of the Veliki Tabor castle and the Desinić region. The Ministry of Culture recognised the importance of this particular example of oral tradition as part of Croatian intangible cultural heritage and has entered it in the Cultural Heritage Register of the Republic of Croatia.⁴



Just like any other legend, this one is a story based on real historical events and figures with an additional folk tale layer that enriches the historical basis. The folk tale was developed mostly in the 19th and 20th centuries⁵, however, the story is based on the lives of two 15th-century people, Veronika of Desinić and Frederick II of Celje. For the most part, the legend is true to history. It follows the events of Veronika first being Frederick's mistress, the accusations that he killed his first wife so he could marry Veronika, their marriage and children, followed by his imprisonment in Celje. Veronika was trialled as a witch but acquitted of the charges, only to get executed by the orders of Frederick's father, Herman II of Celje. Veronika's death

² Rolanda Fugger Germadnik, Kristina Pavlović, Veronika Deseniška v slovensko-hrvaškem spominu, exhibition catalogue (27.6.–17.10.2018.), Celje: Pokrajinski muzej Celje, Desinić: Dvor Veliki Tabor, 2018, p. 36.

³ Veliki Tabor <https://www.veliki-tabor.hr/o-muzeju/prehled/obnova-velikog-tabora> (accessed on 22. 11. 2023.).

⁴ Registar kulturnih dobara Republike Hrvatske <https://registar.kulturnadobra.hr/#/details/Z-6348> (accessed on 22. 11. 2023.).

⁵ Nadica Jagarčec, Legenda o Veroniki Desinićkoj - riječju i slikom, exhibition catalogue (27. 9. – 30. 10. 2013.), Desinić: Dvor Veliki Tabor, 2013, p. 4.

is where the tale partially takes over. She was indeed executed by drowning, however, based on history, she was killed and buried in Slovenia, not at Veliki Tabor. Also, she was not walled up in the castle. The historical figures of Veronika and Frederick can be seen incorporated into the biblical scenes on the wall murals of the chapel of St. John in Ivanić Miljanski, giving us the opportunity to get an idea of what they looked like.⁶

Veronika and her tragic story have been a source of inspiration for many artists. It has inspired theatre pieces, works of literature and visual art. It first became widely popular in the first half of the 19th century, during the Croatian national revival period, when themes from national history were especially popular. Some of the most recognisable works of art that took Veronika as inspiration are certainly “The Rose of Zagorje”, the first novel on that topic, written in the late 19th century by Hinko pl. Davila and “Veronika of Desinić”, a 1902 painting by the Croatian painter Oton Iveković.⁷

The Veliki Tabor Museum keeps the legend alive by organising various children's art contests and educational museum workshops on this topic. Moreover, the museum staff founded a medieval inspired theatre group called Ioculori. They stage puppet shows such as “The Legend of Veronika of Desinić” and “Our pride – Veronika of Desinić!”, through which even the youngest visitors learn about the legend. Children from the Desinić elementary school have recorded a radio show about Veronika called “The Rose of Zagorje”.⁸ The public's direct involvement with the story makes sure that intangible heritage does not get forgotten by the people that helped form it through the centuries. The story keeps getting passed on to younger generations, raising awareness about the importance of protection of oral tradition as part of the cultural identity of places, in this particular case the Desinić region. Cultural heritage is also being preserved with the help of innovative practices, such as multimedia installations. By presenting the tale of Veronika in a modern way, the video-mapping projection of “The Legend of Veronika of Desinić” contributes to the active protection of heritage, while also promoting sustainability in cultural tourism.⁹

Practises implemented by the Veliki Tabor Museum ensure that the legend of Veronika of Desinić does not fall into oblivion. By using contemporary, innovative storytelling modes, the museum makes sure that this piece of intangible cultural heritage stays engaging to the public and keeps the question of whether poor Veronika's wails can really be heard in the castle during cold winter nights on the visitors' minds long after their castle visit.

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7 Jagarčec 2013, pp. 11–12.

8 Ivana Škiljan, *Legenda o Veroniki Desinićkoj*, depliant, Muzeji Hrvatskog Zagorja Dvor Veliki Tabor, Desinić, 2007, p. 7.

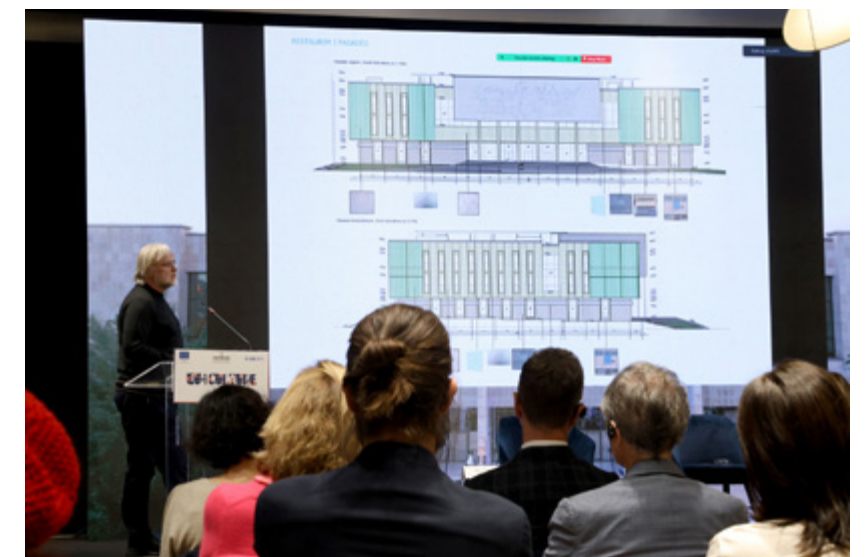
9 Škiljan, 2007.

SHORT REPORTS FROM ICOM SEE COUNTRIES

EDLIRA ANDONI

ICOM ALBANIA

Albania welcomed more than ten million tourists in 2023. During the year, tourism significantly increased, garnering attention from national and international media outlets across the globe. The diversity and intensity of tourists have never been higher, deserving the title of a “tourist boom”. At the beginning of the year, there was a noticeable growing excitement about Albania's potential in the tourism sector. In the first six months, the number of visitors entering the country increased exponentially compared to the previous year. This created a buzz in the mainstream and social media alike, anticipating an influx of visitors, but no one expected the sheer number of tourists that arrived during the summer. Fall also recorded some of the highest numbers ever witnessed, indicating that the tourist season would also continue during the winter.



The overall increase in the number of tourists in Albania during 2023 showed effects in every segment, including visits to museums and archaeological parks. Official data from the Ministry of Tourism and Environment reveals that the total number of visitors reported to these cultural institutions was 40–65% higher than the previous year. All museums across the country reported a 36–41% increase compared to 2022. Castles were visited more than any other category of cultural institutions; compared to the previous year, the number of castle visitors increased by 79%. The country's archaeological parks reported 39% more visitors than 2022.

ICOM Albania's activities in 2023 were mostly focused on organising an annual conference on the occasion of the International Museum Day. Our National Committee, the Institute of Archaeology and the Archaeological Museum in Tirana organised a scientific conference

titled “Museums, Sustainability and Wellbeing”. This topic brought together professionals, specialists, experts and researchers to present and discuss their experiences, research, dynamics and challenges related to museology and cultural heritage in the country. The topics were focused on the role of museums in modern society, the cultivation of heritage at the heart of the community, risks, trafficking, prevention and actions on the protection of cultural heritage. In this meeting, close attention was devoted to various aspects of the legal framework for museums and cultural heritage in Albania. On the International Museum Day, ICOM Albania took the opportunity to promote for the second time the Red List for Southeast European Cultural Objects at Risk, this time, however, in the Albanian language. Once again, we pointed out the purpose of publishing this important tool that illustrates the types of heritage most at risk of theft and smuggling. We consider the Red List an important step towards protection of the country's heritage and the fight against illicit trafficking of cultural heritage. Also, all of us together promoted the newest museum in Albania – the Tirana-based “Women’s Museum” – as a new alternative to promote cultural and social development. The director of the museum provided an overview of its collection and invited everyone present to visit it. The meeting held on the International Museum Day and the promotion of the Red List of South-East European Cultural Objects at Risk was widely disseminated through the visual media and was described as an important event in the field of cultural heritage and museums.

ICOM Albania members were actively involved in other relevant ICOM committees through regular participation in online meetings and communications. An event that merits a special mention is the 50th International CIMUSET Conference held in Seoul from 23 to 27 October 2023, to which one of the ICOM Albania members was invited as a key speaker with her research subject on “Learning Spaces, Fostering Inclusiveness – Western Balkans Between Challenges and Lessons Learnt”.

In December 2023, an important meeting was held in Tirana to present the Ministry of Culture's most ambitious project “Restoration, Reconstruction and Musealization of the National Historical Museum Design” in the presence of partners, cultural heritage professionals and the media. ICOM Albania was invited as one of the main stakeholders. The new museum will be designed in three domains: archaeology, ethnography and language. The history will be conceived through 12 exhibitions that reflect the “traces of history”. The reconceptualisation of the museum is combined with an increase in the number and diversity of exhibition spaces. This change aims to provide a more attractive museum that exhibits various types of exhibitions for different audiences and a lively museum that frequently changes the programme consisting of exhibitions and accompanying events. The museum's new identity is deeply marked by its diverse programme featuring 12 simultaneous exhibitions, seven “changing” long-term exhibitions and five temporary exhibitions. During 2023, the “museum line”, considered to be the first phase of the project, was completed. The museum will undergo extensive technical changes as a result of the depreciation of the building during the 40 years since its construction, as well as due to the damages caused by the earthquake on 26 November 2019.

ALMA LEKA

ICOM BOSNIA AND HERZEGOVINA

2023 was a successful year for the work of the museums in Bosnia and Herzegovina and the National Committee of ICOM Bosnia and Herzegovina, with a focus on the promotion, presentation and protection of cultural and historical heritage, as well as the promotion of ICOM principles in our country.

SOUTH-EAST EUROPE MUSEUM DIRECTORS’ DISCUSSION FORUM ON GOVERNANCE AND STAKEHOLDER MANAGEMENT

In cooperation with INTERCOM, ICOM Croatia and ICOM SEE, at the beginning of 2023, ICOM Bosnia and Herzegovina organised a very important regional forum on leadership.

Discussions, workshops, keynote addresses and Q&A sessions were organised in a dynamic format prepared by INTERCOM, Fundacion TyPA and Creative Mentorship. The forum was a unique opportunity for museum directors and leaders from South-East Europe to learn more about the benefits of mentoring and leadership models.

Recent research by ICOM INTERCOM has revealed that many museum leaders have an urgent need to strengthen their expertise on governance and stakeholder management with the aim of gaining increased autonomy over the institutions they lead.

Organised from 1 to 2 February 2023, the Governance Discussion Forum was designed to help museum leaders in communication with key stakeholders, such as governments, the Board of Trustees, corporate partners, philanthropic organisations etc.

Alma Leka, ICOM BiH Chair, and directors of museums from Bosnia and Herzegovina – City Museum Sarajevo, Museum of Eastern Bosnia Tuzla, Museum of Una-Sana Canton Bihac, Museum of Herzegovina from Mostar and Museum of Herzegovina from Trebinje – participated in the work of this forum.



ARS AEVI MUSEUM – SPECIAL RECOGNITION FOR SUSTAINABILITY

Apart from the Wood Carving Museum from Konjic, winner of the Živa Award for best Slavic museum in 2022 by the Forum of Slavic Cultures, and the War Childhood Museum from Sarajevo, winner of the Council of Europe Award in 2018, which is a part of the EMYA Award Scheme by the European Museum Forum (EMF), another museum from Bosnia and Herzegovina was awarded a prestigious museum award.

In 2023, the Ars Aevi Museum of Contemporary Art from Sarajevo was one of the 24 nominated museums from ten countries, winning the Special Recognition for Sustainability, which is awarded by the Forum of Slavic Countries to museums from Slavic-speaking countries. The 2023 Živa Award ceremony was held from 2 to 4 October in Bratislava, Slovakia. The event ended on 4 October with the announcement of the Živa Award winners.

In the past nine years, the Forum of Slavic Cultures, the founder of the Živa Award, led by Andreja Rihter (Slovenia), significantly contributed to the recognition of the museums from Slavic countries in their diversity, including their Slavic identity and a wealth of cultural heritage.

The Ars Aevi Museum of Contemporary Art is the largest project of public interest in Sarajevo after the XIV Winter Olympic Games 1984, the most significant project of contemporary art in Southeast Europe, created as an expression of resistance of the world's most important artists to the siege of Sarajevo, and the most valuable and significant collection of contemporary art in the SEE region.

The award is a motivation for both the museum and Sarajevo to continue the activities in preparation for the construction of the Ars Aevi museum building, which is included in the Culture Development Strategy of Sarajevo Canton and the Government of Sarajevo Canton until 2027.

ICOM SEE ANNUAL CONFERENCE 2023 – MUSEUMS, SUSTAINABILITY AND WELLBEING

ICOM South East Europe (ICOM SEE) held its annual conference titled "Museums, Sustainability and Wellbeing" in Bucharest, Romania, on 16 and 17 October 2023 under the The conference theme was aligned with the International Museum Day 2023 theme "Museums, Sustainability and Wellbeing". As part of the conference, a one-day programme was dedicated to celebrating the 20th anniversary of the Convention for the Safeguarding of the Intangible Cultural Heritage.

On 17 October 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, which was a big step towards safeguarding and understanding the world heritage.

The aim of the conference was to explore the relationship between museums, sustainability and wellbeing, and to discuss how museums can contribute to a more sustainable and content society, thus including the topics of food heritage, tangible and intangible heritage.

This event also provided a platform for sharing best practices, research findings and innovative ideas related to museums, sustainability and wellbeing. The conference was attended by Alma Leka, ICOM BiH Chair, and Ivana Grujić, director of the Museum of Herzegovina from Trebinje. The conference was held at the National Museum of the Romanian Peasant in Bucharest.

PROMOTION OF THE ICOM RED LIST OF SOUTHEAST EUROPEAN CULTURAL OBJECTS AT RISK

The month of November, when the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property was adopted, marks a worldwide celebration of the International Day against Illicit Trafficking in Cultural Property.

This panel discussion and exhibition were organised on the occasion of the International Day against Illicit Trafficking in Cultural Property, first adopted by UNESCO on 14 November 2019 to commemorate the signing of the 1970 Paris Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, as a major international legal instrument for combating illicit trafficking of cultural property.

The OSCE Mission in Bosnia and Herzegovina, in co-operation with the Centre against Trafficking in Works of Art (CPKU), hosted the exhibition "Missing Works of Art", which was followed by a panel discussion on combatting illicit trafficking in cultural property in Bosnia and Herzegovina. The event was held at the International Portrait Gallery in Tuzla on 30 November 2023.

Bosnia and Herzegovina is the only country in the region that does not have a Register of Stolen Cultural Property, nor is it known how many objects have actually been stolen from our museums since the 1990s, partly due to political instability and the irresponsibility and negligence of people who work on documenting museum objects.

Alma Leka, ICOM BiH Chair, participated in the aforementioned panel discussion, where she presented the ICOM Red List of Southeast European Cultural Objects at Risk, as well as ICOM Bosnia and Herzegovina and its work in the fight against illicit trafficking in cultural property in Bosnia and Herzegovina.

ICOM BULGARIA

ICOM SEE AND REGIONAL ETHNOGRAPHIC OPEN-AIR MUSEUM ETAR WITH FRUITFUL COLLABORATION DURING THE 18TH INTERNATIONAL FAIR OF TRADITIONAL CRAFTS

The fruitful collaboration between the Bulgarian open-air museum Etar and ICOM South East Europe Alliance (ICOM SEE) guarantees the participation of craftsmen with remarkable skills in the 18th International Fair of Traditional Crafts. One of the most significant events in the cultural sphere in Bulgaria was held from 1 to 3 September 2023. It was attended by fifteen European and Asian countries, and their craftsmen known for their contribution to the preservation of a specific craft.

The fair is under the patronage of the chairperson of the National Assembly of the Republic of Bulgaria and is conducted with joint efforts of three Bulgarian institutions – the Ministry of Culture, the Municipality of Gabrovo and the Regional Ethnographic Open-Air Museum Etar. ICOM South East Europe Alliance provided important information about the craftsmen who presented their skills in front of almost nine thousand visitors.



Twenty specialists, including Alenka Černelič Krošelj, ICOM SEE Chair and director of Posavje Museum Brežice, Slovenia, participated in one of the most important concomitant events – the International Scientific Forum "The Traditional Crafts: Contemporary Reflections". Her report titled "Souvenirs and Traditional Crafts, Ideas and Projects from Slovenia", presented at the forum, aroused the interest of the scientific community.

At the fair bazaar, foreign craftsmen presented their individual crafts, i.e. wood carving, stone masonry, carpet weaving, pottery, furniture painting, lace making, felts and traditional embroidery, whereas the Bulgarian artisans showcased the black smith's craft, cutlery, coppersmith's trade, cooperage, weaving, icon painting, wood carving, whittler's craft, packsaddle making, harness making, pottery, stone masonry, confectionary, bone processing, basketry, Kalofer lace making, Easter egg painting, mummers' masks, antique weapons and beaded adornments.

The Art Zone exhibition bazaar – another noticeable fair feature – popularises the craftsmen's culture through the original concept of creators who present the contemporary application of traditional craftsmen's techniques. The 2023 Art Zone edition welcomed the first contemporary Bulgarian pipe maker, who showcased a pipe-making technique from the Czech Republic, a luthier innovator, who presented the rebec-making details, a maker of art dolls from natural materials, a maker of origami wallets and a master of dry and wet felting.

The International Craftsmen's Competition in silversmith's trade began on 1 September and continued until 3 September. In 2023, the competition participants were craftsmen from

Malta, Romania, Turkey, Macedonia and Bulgaria. The silversmith's trade consists of two varieties – goldsmith's trade and dyukmendzhiistvo. Goldsmith's trade uses precious metals – gold and silver, whereas the base metals in dyukmendzhiistvo are copper, zinc, lead and dudiya (an alloy of zinc and tin). There is no complete division between the two varieties, nor was there one in the past. The craftsmen's competition recreates craftsmen's bets that used to be organised during the period of the Bulgarian National Revival. The winner receives the coveted Silver Bell award, prize money and a right to stage a one-man show at the Etar museum.

The craftsmen's competition also features a youth section. In 2023, pupils from the National High School of Applied Arts "St. Luka" from Sofia, specialising in "Artistic Processing of Metals", and students specialising in "Metal" from the National Academy of Arts joined the museum initiative. The winner received the Bronze Bell award and the educational institution the right to stage an exhibition bazaar during the following year.

The fair featured two exhibitions. The first one titled "The Croatian Intangible Cultural Heritage in UNESCO Lists" was realised to a great extent thanks to the contacts provided to the Regional Ethnographic Open-Air Museum Etar by the ICOM South East Europe Alliance. The second one – "Armenian National Costumes, Traditions and Fashion" – presented the traditions of the Armenian people. The visitors had the opportunity to join the photographic competition "Etno Objective: Fair of Crafts". The fair also featured folklore groups from all over the country, which presented their art on the stage at the Etar museum.



MATIJA DRONJIĆ

ICOM CROATIA

In addition to its regular activities in 2023, ICOM Croatia was involved in organising and implementing the Leader/Mentor Project. The project was drafted by ICOM Croatia and INTERCOM members as a support project to the INTERCOM Leadership Alert project to design tools for more efficient profiling of museum directors and senior management staff in a specific region in order to lead museum institutions, associations and organisations and serve their communities in a better way. The project included several workshops and panels held during the conferences and meetings in the Southeast Europe region and the Near East due to

the cooperation with regional alliances ICOM SEE and ICOM Arab. The results of the Leader/Mentor Project were publicly presented in October at the ICOM SEE Annual Conference in Bucharest and an identically titled e-publication published at the end of the year.



In 2023, the main innovation in ICOM Croatia's work was the implementation of the ICOM Croatia Annual Awards, which encourages the excellence and competitiveness of Croatian museum projects. The ceremony was held on Friday, 8 December, in Rijeka as a part of the Croatian Museum Days event and the awards (as well as honourable mentions) were awarded in four categories: International Cooperation, Intersectoral Cooperation, International Museum Day Theme and Innovative/Sustainable Museum Practices.

2023 was also an election year for ICOM Croatia. The elections were held during a regular (election) assembly in December and the following individuals were confirmed in the representative bodies for the 2023–2026 tenure: Chair: Željka Modrić Surina (Natural History Museum Rijeka); board members: Matija Dronjić (Ethnographic Museum Zagreb), Jelena Dunato (Cres Museum), Goranka Horjan (Trakošćan Castle), Tea Perinčić (Maritime and History Museum of the Croatian Littoral Rijeka). In addition, in order to improve the implementation of regular and project activities, the new representatives assigned Darko Babić (Chair of Museology, Faculty of Humanities and Social Sciences, University of Zagreb) to the role of Chief Executive Officer.

PHILIPPOS MAZARAKIS-AINIAN

ICOM GREECE

In 2023, the Hellenic National Committee of ICOM experienced a highly productive year and also celebrated 40 years of its existence. The organization of events remained steady throughout the year, finally surpassing the constraints imposed during the earlier stages of the pandemic.

On 4 July, the exact anniversary of its official creation, a big event was organised in the courtyard of the committee's headquarters. It featured live music and was open to all the members and friends. A series of guided tours of new exhibitions in Athens was organised for the members, as were cultural daytrips in other areas of the country.

Several reflection groups that are active within ICOM Greece organised their own public events, including the Conservation Group (European Conservation Day, October 2023), the Educational group ICOM/CECA Greece (annual conference for the presentation of educational museum activities), University Museums ICOM/UMAC-Greece group (European Academic Heritage Day), etc.

ICOM Greece followed closely the developments leading to, and from the adoption of the new museum definition. In February, the official Greek translation was presented, carefully studied and prepared in collaboration with the Translation Department of the Ionian University, based in Corfu.

As usual, the International Museum Day was widely celebrated. ICOM Greece coordinates the organisation of festive activities nationwide and the relevant information is collected and disseminated in a printed and online catalogue. Furthermore, an “honoured” museum is selected each year, based on its outstanding presence on the national museum scene and in relation to that year’s selected topic. In 2023, it was the Basil and Elisa Goulandris Foundation’s turn – a private collection that was recently exhibited in a museum, housing major modern art works. It is housed within a new building incorporating an older listed one, in a downtown residential area very close to the Panathenaic Stadium. While featuring a very representative selection of Greek and European 19th and 20th century art, it is also a museum with natural and urban sustainability at the core of its functions. Apart from the official celebration in the museum’s meeting hall, a series of guided visits were organised during the following days.

On 7 July, a round table meeting was organised in collaboration with the Department of Museum Studies of the University of the Aegean, bringing together specialists from several museology fields in order to discuss the various activities that took place during the previous year on the occasion of the 100th anniversary of the 1922 “Asia Minor Catastrophe”, an event ending a major Greek-Turkish War that led to the influx of hundreds of thousands of refugees with their tragic memories.



At the end of the year (12–13 December), a celebratory conference on the topic of “Europe and Museums: New Definition, New Perspectives. Identity, Credibility, Sustainability” was organised at the Acropolis Museum. The conference was organised in collaboration with ICOM Europe, ICOM France and ICOM Cyprus as partners, and ICOM Belgium, ICOM Georgia, ICOM Germany, ICOM Italy, ICOM Moldova, ICOM Romania, ICOM Ukraine and ICOM CECA as associated committees. It brought together important players from all around the continent (including two former ICOM presidents, Dr Martin Hinz and Dr Alberto Garlandini) in crucial discussions for the future of museums. The Minister of Culture, Dr Lina Mendoni, opened the conference, while ICOM’s President Emma Nardi gave an online welcome address.

Like every other year, the Hellenic National Committee of ICOM published a newsletter that includes articles on new exhibitions, events, publications, educational programmes and museum innovation on local, national and international levels. The newsletter constitutes an important source of information and inspiration for the Greek museum community. Several speeches by eminent Greek and foreign scientists, discussions, book presentations etc. were organised at the ICOM headquarters during the year.

ICOM MONTENEGRO

PROJECT: DAYS OF INTANGIBLE CULTURAL HERITAGE OF BAR

Given that 2023 marks twenty years of legal protection of intangible cultural heritage and ten years since Montenegro started the process of safeguarding its first intangible cultural assets, the DAYS OF THE INTANGIBLE CULTURAL HERITAGE OF BAR were a means of participating in a responsible/original way and contributing to the significant jubilee of the European Heritage Days, which in 2023 were held at the traditional time (during September and October) and were dedicated to the protection and valorisation of the intangible cultural heritage of humanity.

The “Days of the Intangible Cultural Heritage of Bar” project, conceived by the art historian Dr Anastazija Miranović, manager of the Heritage Museum of Bar, was realised by the Heritage Museum of Bar in cooperation with ICOM Montenegro, the Ministry of Culture and Media of Montenegro, the Matica Montenegrin-Bar Branch, the Bar Tourist Board, educational institutions (Secondary School of Economy and Hospitality and ŠOMO Petar II Petrović Njegoš), NGOs, the local community, as well as individuals, under the auspices of the Municipality of Bar.

The 2012 project focused on listing/reconnaissance of intangible cultural heritage elements in the municipalities of Montenegro, organised by the Ministry of Culture and Media of Montenegro and implemented by the Administration for the Protection of Cultural Properties, recognised the following 12 intangible assets in the territory of the municipality of Bar: Procession of the Cross of St. Vladimir; the Legend of Vladimir and Kosara (these two elements of intangible cultural heritage are protected by law as the Cult of St. Vladimir); The Wine-Coloured Garnet from Crmnica; The Legend of Fairies, Fairy Pairs and the Fairy Cave; Oil of Rumija (traditional medicine); Healing with Glasses/Potieres (traditional medicine); Filigree Technique (ancient craft); Caulking (ancient craft); Guvno/Gumno (cult place), Cult of the Old Olive on Mirovica; Maslinijada (traditional manifestation); Okra (traditional diet), which are represented by this cultural-tourist event.

Also, in addition to the narrative, visualisation and presentation of the way the listed elements of the intangible cultural heritage of Bar are practiced, three additional elements of this important resource of the cultural heritage of Bar were also presented: Silkworm Breeding, Murovača/Murava Brandy and the Blacksmith’s craft. The aim was to expand the existing preliminary list of recognised elements of the intangible cultural heritage of the Bar municipality and to make sure these elements receive adequate protection/valuation through certain procedures adopted at the competent state body – the Administration for the Protection of Cultural Properties of Montenegro (which is one of the projected goals of the manifestation).

This was the first time the Days of the Intangible Cultural Heritage of Bar were realised in this form and scope in Bar, and at the same time in Montenegro, thus surpassing local importance. Over three days (28–30 September), 21 programmes took place (expert lectures, presentations, workshops etc.) at three locations (Heritage Museum Bar, Secondary School of Economy and Hospitality, and Old Olive on Mirovica) with dozens of participants.

The key goal of the event was to develop individual/collective awareness of the need for protection/preservation and adequate valorisation of intangible cultural heritage, with an emphasis on the Bar region. The significant success of this project was achieved through the interactive participation/inclusion of young people (local elementary and secondary school students).

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ICOM SEE ANNUAL CONFERENCE 2024

MUSEUMS, EDUCATION AND RESEARCH

MUSEUM OF KIKINDA, SERBIA
7-8 MAY 2024



ICOM South East Europe (ICOM SEE) is pleased to announce its annual conference, which will be held in Kikinda, Serbia on 7 and 8 May 2024. The conference theme is aligned with the International Museum Day 2024 theme "Museums, Education and Research". This year's focus underscores the vital role of museums as dynamic educational institutions fostering learning, discovery, and cultural understanding.

Participate in the conference and share how you use the wealth of knowledge museums offer in everyday work. The conference will provide a platform for sharing best practices, research findings, and innovative ideas related to museums, education, and research. We welcome proposals for papers, presentations, and workshops from museum professionals, academics, and researchers.



18 MAY 2024
INTERNATIONAL MUSEUM DAY
MUSEUMS FOR EDUCATION
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