

ICOM international
council
of museums
South East Europe
ANNUAL CONFERENCE

Museums, Education & Research

7 & 8 MAY 2024

KIKINDA, SERBIA

NATIONAL MUSEUM IN KIKINDA
Trg Srpskih Dobrovoljaca 21, 23300 KIKINDA



Programme board:
Alenka Černelič Krošelj
Lidija Milašinovič
Urška Purg

Edited by:
Urška Purg

Language review:
Mateja Žuraj

Design:
Matija Dronjič

Published by:
ICOM Southeast Europe Regional Alliance

Represented by:
Alenka Černelič Krošelj, ICOM SEE Chair
Posavski muzej Brežice / Posavje Museum Brežice, Slovenia
alenska.cernelic.kroselj@pmb.si
+ 386 31 342 252

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May 2024

Foreword



**ALENKA
ČERNELIČ
KROŠELJ,**
ICOM SEE Chair

ICOM South East Europe (ICOM SEE) is pleased to welcome you at the annual conference, which is 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.

In line with the United Nations' Sustainable Development Goals (SDGs), and with IMD 2024, the conference focuses on Goal 4: Quality Education and Goal 9: Industry, Innovation, and Infrastructure. We invite you to reimagine education, envisioning a future where knowledge sharing transcends barriers and innovation unites with tradition.

The participants invited through ICOM SEE and the ICOM network will share how they use the wealth of knowledge offered by museums in their everyday work. The conference is a platform for sharing best practices, research findings and innovative ideas related to museums, education, and research.

We would like to thank our host the National Museum of Kikinda and its director Lidija Milašinović, who is also the ICOM SEE Vice Chair, for welcoming us in Kikinda, Serbia. Our special thanks go to Urška Purg for the many different tasks she has tackled and to Matija Dronjić for designing and promoting the conference materials.

The annual conference held in one of the ICOM SEE countries is always a great experience, an excellent opportunity for gaining new knowledge and fostering professional networks and friendships. I am honoured to chair a regional alliance that connects and develops good practices in SE Europe. This is the power of our network, of museums, of heritage that gives us strength and courage for the present and the future. SDGs give us precise and clear directions that can help us co-create our society. Each step counts and so does our conference. I am happy that we are walking this path together.

Conference Programme

Tuesday,
7 May 2024

9.30–10.00 Registration and welcome

10.00 Welcome speeches by **Alenka Černelič Krošelj** (ICOM SEE Chair), **Lidija Milašinović** (Director of the National Museum of Kikinda)



10.30–12.00 **Panel: Museums, Education and Research**,
moderator: Lidija Milašinović

10.30–10.45 Sacral Topography of the Knjaževac Region – A Model for Education and Research; **Milena Milošević Micić**

10.45–11.00 Encouragement of Educational Initiatives in Bulgarian Museums; **Aksiniya Buteva, Svetla Dimitrova, Svetlozar Todorov**

11.00–11.15 French Connections in Museums; **Jasenka Butić & Iva Validžija**

11.15–11.30 Museums of the Croatian Zagorje – An Excellent Example of Museum Education for Children and Young People; **Jurica Sabol**

11.30–11.45 Museums, Education and Research/Our Many Easts; **Adela Železnik**

11.45–12.00 Q & A

12.00–12.30 Coffee break



12.30–13.30 **Panel: Museums, Education and Research**,
moderator: Alenka Černelič Krošelj

12.30–12.45 Elements of Puppet Theatre and Verses in Museum Interpretation; **Tatjana Ljubojević**

12.45–13.00 Bankarium: Exploring the Multifaceted Educational Landscape of a Banking Museum; **Urška Purg**

13.00–13.15: Q & A

13.15–15.00: Lunch



15.00–15.45 **Panel: Food Is What Connects Us: Exploring Food Heritage in Museums**, moderator: Urška Purg

15.00–15.15 Ivan Ivačič, Master Chef – The First Slovenian Cooking Show Star (1921–1984); **Mihaela Kovačič**

15.15–15.30 Educational Practices as Part of Living Heritage in the Museum of Spoonsweet – Home of the Cvetic Family; **Lidija Cvetic Vučković**

15.30–15.45: Q & A



15.45–16.30 **Panel: Museums, Education and Research**, moderator: Alenka Černelič Krošelj

15.45–16.00 Learning from the Pandemic. A Virtual Museum Visit for People from Areas with Limited Access to Culture; **Elena Raluca Mocanu, Katia Moldoveanu, Ion Gabriel Panasiu**

16.00–16.15 Dynamization of the Basic Exhibition: From Object-Focused Space to People-Focused Space; **Dragan Kiurski, Katarina Dragin**

16.15–16.30 Q & A

16.30–17.00 Coffee break

17.00–18.00 **Museum tour**

19.30 **Evening reception, Mokrin House**

Wednesday,
8 May 2024

9.00–10.30 ICOM SEE Board Meeting

10.40–11.00 The ICOM SEE Network, the Past and the Future: **Alenka Černelič Krošelj**, ICOM SEE



11.00–12.00 **Panel: Museums, Education and Research**, moderator: Milena Milošević Micić

11.00–11.15 How We Can Learn about Health and Wellbeing in the Gallery of Matica srpska; **Goran Vujkov, Marija Jevtić & Tijana Palkovljević Bugarski**

11.15–11.30 Elements of Gamification in the Interpretive Programmes of the Museum of Vojvodina; **Sladjana Velendečić**

11.30–11.45 Old Industry – New Heritage, **Lidija Milašinović**

11.45–12.00 Q & A and Conclusion

12.00–15.00 **The Use of Industrial Facilities for Cultural Purposes, Kikinda Case, tour with lunch**

The ICOM SEE Network, the Past and the Future

by **ALENKA
ČERNELIČ
KROŠELJ**,
Museum Advisor,
ICOM SEE Chair,
Director of Posavje
Museum Brežice,
SLOVENIA

The ICOM SEE Network has been connecting museums and especially museum professionals within the SEE region since 2005. Fostering co-operation, connections, similarities and diversity in this part of Europe is part of a vivid and strong museum landscape. In view of contested history, interpretation of both history and heritage is not merely a relevant but a crucial part of our joint work.

ICOM as an umbrella organisation strives to embrace the needs of the museum sector all over the world and also to have a strong impact in every region, state and continent – regional alliances are an important part of achieving global goals and strategic plans.

Joint campaigns on the International Museum Day, held annually on 18 May, with a unifying theme, give us an opportunity to share different opinions and views. Education and research are the cornerstones of our public service, which includes trust, truth and ethic. Knowledge that derives from both fields is also a foundation for a sustainable society and for the necessary and extremely urgent climate action with a strong commitment to participate in the 2030 Agenda.

ICOM SEE has always been part of projects that co-create ICOM and the future of museums. The paper will present some past results and highlight plans for the future with a call for co-operation.

Old Industry – New Heritage

By **LIDIJA
MILAŠINOVIĆ**,
Curator
Archaeologist,
Director of the
National Museum
of Kikinda,
SERBIA

Kikinda was one of the leading industrial centres in the former Yugoslavia during the second half of the 20th century. Most of these industries – food, chemical, construction, engineering etc. – were inherited from the period of the second half of the 19th century. Due to the existence of a long and diverse industrial tradition, today, Kikinda has the opportunity to use the heritage of these industries for social and economic development.

A unique example of using industrial heritage is the Center for Fine and Applied Arts Terra, which uses a former brick and tile plant as an art studio. This facility was built in the period from 1895 to 1905 and contains several buildings. Since 1982, the main building of the facility has been used as a venue for the International Symposium of Large Format Sculpture – Terra. The idea of using this space lies in its attractiveness, but also in the use of the same material and the production process.

Another example is the Suvaca mill, which represents a kind of pre-industrial heritage. The Suvaca mill was built in 1899 and is a horse-powered dry mill. The mill in Kikinda is the only preserved mill of its kind in the territory of Serbia. It is owned by the City of Kikinda, and the management rights have been given to the National Museum of Kikinda. The Suvaca mill has been open to the public since 2020.

Although in practice both examples reveal certain problems due to a lack of knowledge and experience in using this type of heritage, as well as insufficient recognition of its possibilities and potential by the interested parties, both examples show good practice of using industrial architecture objects in the service of today's needs.

Sacral Topography of the Knjaževac Region – A Model for Education and Research

By **MILENA MILOŠEVIĆ MICIĆ**, Museum Advisor, The Homeland Museum of Knjaževac, SERBIA

The paper presents the result of the fieldwork research conducted through the project ‘Sacral Topography of the Knjaževac Region – A Model for Education and Research’ implemented by the Homeland Museum of Knjaževac in cooperation with the professors and students of Sacral Architecture at the Faculty of Construction and Architecture in Niš.

The project proposed a model of cooperation that enabled and trained students to learn about sacral architecture from the medieval period to modern times, construction materials, techniques and different architectural styles specific to certain periods and architects, to make technical hand-drawings of 30 sacral objects, sketches of iconostasis, bell towers, monuments and other objects during the field research and to transfer them into computer-made models making both paper and digital documentation. On the other hand, art historians collected data about the architecture, frescoes, icons and other artefacts, and IT experts made photogrammetry models and virtual presentations of the interiors. All the final data are presented on the interactive website with a map of sacral objects, 3D models and other relevant information about the 30 churches processed through the project – www.sakralna.muzejknjazevac.org.rs/rs/

This example presents a possible model of cooperation between museums and universities that provides the opportunity for everyone to gain knowledge, experience, data and new skills, but also to form a knowledge base and valuable data and create possibilities for the use of contemporary IT tools and techniques with the aim of presenting and interpreting cultural heritage and making it more vivid and accessible for all.

 **Museums,
Education
& Research**

Encouragement of Educational Initiatives in Bulgarian Museums

By **AKSINIYA BUTEVA**, Head of Department: 'Museum, Galleries and Visual Arts', Ministry of Culture; Prof Dr **SVETLA DIMITROVA**, Director of the Regional Ethnographic Open-Air Museum 'Etar' – Gabrovo; Dr **SVETLOZAR TODOROV**, Head of Cultural Management Department, Regional Ethnographic Open-Air Museum 'Etar' – Gabrovo, BULGARIA

This report presents the mechanisms through which the state encourages informal education carried out by museums as part of their activities. The role of concluded agreements between the Ministry of Culture and the Ministry of Education and Science of the Republic of Bulgaria is outlined with the aim of working on the expansion of children's and students' interest in Bulgarian identity, history, traditions and cultural heritage and confirming the spiritual values of the nation.

The establishment of the national awards 'Museum Educational Activity' and 'The School at the Museum, the Museum at the School' is aimed at bringing out and popularising the good experience of museum specialists.

As part of the pre-school and school education, many museums and art galleries offer projects with educational museum programmes and initiatives for every class or group, popularising them through their sites at the beginning of each school year. The Ministry of Culture holds a competition for financing projects with subjects from the field of educational programmes.

Good educational practices of the Regional Archaeological Museum – Plovdiv and the Regional Ethnographic Open-Air Museum 'Etar' – Gabrovo are presented in the report. Both institutions are the bearers of awards for their contribution in promoting cultural heritage and implementing educational museum programmes.

French Connections in Museums

By **JASENKA BUTIĆ**, Professor of French Language and Literature, Alliance Française de Zagreb & **IVA VALIDŽIJA**, Art Historian, Museum Documentation Centre, CROATIA

We will present the idea of learning and studying French language and culture outside the classroom, i.e. in heritage institutions – museums located near Zagreb. Cooperation was carried out with museums and the local community: Kuća Šenoa, Museum of the City of Sisak, Photo Club 'Siscia Obscura', Museum of Ivanić City, Croatian Sports Museum, Museum Collection Vrbovec and Archaeological Museum in Zagreb.

Our project has been running continuously for six years and each time the museums and the partners present their objects of French heritage for educational purposes.

Through this project, museums develop inter-institutional cooperation and open new opportunities for cultural exchange. Our focus are smaller museums and collections within a 50-km radius from Zagreb, which allows us to get there in an environmentally friendly way: on foot, by bicycle or by train. Due to the particularity of the topic, the collaboration is interesting to the local media (radio and local newspapers), so the French links have been additionally promoted and presented to the local community.

One of the important features of this project is that the cooperation between an educational institution (or its students) and a museum/museum collection/local community continues and expands. Museums/museum collections are given the opportunity to present their collections and materials in a different way and to a new type of audience – Francophones and Francophiles of all age groups. This kind of cooperation encourages both us and our partners to be creative in finding new and interesting ways of teaching and presenting language, culture and heritage.

Museums of the Croatian Zagorje – An Excellent Example of Museum Education for Children and Young People

By **JURICA
SABOL**, Director
of the Museums
of the Croatian
Zagorje, Gornja
Stubica, CROATIA

Consisting of five different thematic specialised museums in north-western Croatia, the Museums of the Croatian Zagorje are the largest museum in Croatia. Due to their specific organisational structure, building architecture, unique structure and attractive permanent exhibitions, the Museums are an indispensable destination for cultural tourism in the Krapina-Zagorje County, visited annually by more than 300,000 visitors from all parts of the world. A large number of children and young people come to the Museums as part of field trips or extracurricular lessons. Through clever thinking and design, the Museums' educational programmes are adapted to the children's age and are often added to the school curriculum. Various educational workshops (prehistory, natural history, history, ethnography and art) encourage children to learn through research, creative expression and play. The Museums play a key role in the promotion and protection of the cultural and natural heritage of Croatian Zagorje. The programmes are designed in a way that allows the participants to actively participate in a museum workshop, which lasts up to an hour, while also giving them an opportunity to express themselves freely and independently.

In addition to working with school groups, the Museums carry out various collaborations with the local community, associations and individuals throughout the year, and organise special educational programmes as well as workshops that are part of their regular activities. An excellent example of an educational programme intended for individual visitors, i.e. families with children, is the joint project 'On a Horse in the Museum', which has been connecting five museums in a unique way for two years through workshops whose common theme is an animal (horse), which each museum explores thematically in its own way.

According to statistical data, this approach and way of working with the museum audience, primarily with children and young people, ranks the Museums of the Croatian Zagorje at the very top in terms of attendance, i.e. more than 70,000 children and young people visit the Museums annually.

Museums, Education and Research/Our Many Easts

By **ADELA ŽELEZNIK**,
Curator for Public Programmes,
Moderna galerija (MG+MSUM),
SLOVENIA

Moderna galerija, Ljubljana, is the Slovenian national museum for modern and contemporary art, operating at two venues: Museum of Modern Art, MG+ in the city centre and Museum of Contemporary Art Metelkova (+MSUM) in the Metelkova area.

The second venue was established with the aim of providing a permanent space for Moderna galerija's international collection Arteast 2000+, a pioneering collection of Eastern European avantgarde art in dialogue with the West. This collection was inaugurated in 2000 in the not-yet renovated building within the ex-Yugoslav army barracks and it has been the core of the Museum of Contemporary Art Metelkova since its foundation in 2011.

The presentation will concentrate on the ways the knowledge of the avantgarde art in the region has been constructed through this collection, its exhibitions and public and educational programmes at the Museum of Contemporary Art Metelkova. It will also focus on the notion of the 'East', what it meant for the museum and its context back in 2000 and what it means now.

Elements of Puppet Theatre and Verses in Museum Interpretation

By **TATJANA LJUBOJEVIĆ**,
Museum Educator,
Museum of
Vojvodina,
SERBIA

Children are the sincerest and most loyal audience of the Museum of Vojvodina. That is why it is important for educators, pedagogues and other museum experts to sometimes look at the world through children's eyes and find the best way to convey to them the knowledge, love and passion for the work they do and the heritage they protect, because it is these children who will one day become guardians of our cultural heritage. This is the reason for the focus of the Education Department of the Museum of Vojvodina on creating innovative programmes for this audience category. The Theatre of the Museum of Vojvodina is an interactive programme for children aged 4 to 10 years. Museum pedagogues and educators use elements of puppet theatre to inspire the youngest audience to take an interest in the museum environment in a way that is acceptable to them. Educational puppet stories, inspired by objects from the permanent exhibition of the Museum of Vojvodina, are an introduction to the tour of the museum exhibition. In addition to elements of puppet theatre, educators also use other atypical interpretation tools, such as verses. The picture book *Who's been nibbling?* is the first publication for children of the Museum of Vojvodina that uses verse and rhyme. Connecting the text in rhyme with interesting illustrations, children ask questions, get answers and learn, develop critical thinking, a spirit of inquiry and love for culture and art.

Bankarium: Exploring the Multifaceted Educational Landscape of a Banking Museum

By **URŠKA PURG**,
Museum Advisor,
Bankarium,
Slovenian Banking
Museum,
SLOVENIA

Museums stand as dynamic educational institutions, fostering continuous learning, discovery, and cultural understanding. They provide immersive environments where visitors can engage with diverse subjects, from history and art to science and technology. Through interactive exhibits, hands-on activities, and engaging presentations, museums cater to various learning styles and preferences, making knowledge accessible to all.

This paper explores the educational role within a banking museum – Bankarium, highlighting learning dynamics across various segments. The educational processes mingle in many ways, however, never one-way. The paper will present the dynamics within the educational processes, and levels on which learning takes place. Curator-guided tours with workshops adapted for different segments of visitors facilitate deep understanding and visitor feedback informs continuous improvement. Insights from retired bankers, historians, and other experts enrich exhibitions, knowledge about the collections, and provide invaluable context. Interdisciplinary collaboration yields educational materials extending the museum's impact beyond its walls.

Learning from the Pandemic. A Virtual Museum Visit for People from Areas with Limited Access to Culture

By **ELENA RALUCA MOCANU**,
Restoration Painter
at Atelierele
Verde Patrat
and art teacher
at 'St. Andrew'
Gymnasium
School; **KATIA
MOLDOVEANU**,
Museographer
at The National
History Museum
of Romania;
**ION GABRIEL
PANASIU**,
Lecturer at
History & Theory
of Architecture
and Heritage
Conservation
Department
from 'Ion Mincu'
University of
Architecture and
Urban Planning
– Bucharest,
ROMANIA

The pandemic times came with new situations to be handled and forced us to experiment. Some results were good, others less so. In the end, however, we should not forget about the positive things we have learned and we should try to use them to tackle the current cultural educational limits.

A memorable pandemic experiment was trying to bring children to the National History Museum of Romania during lockdown using modern technology.

With the limited resources we had at our disposal from that time we experimented with the possibilities and limitations of a 360-degree camera museum tour. This allowed the children from a gymnasium in Bucharest and their parents to participate and interact with the museum exhibits and museographers from the comfort of their homes.

We believe that this type of experience can be implemented in educational programmes for people in areas with limited access to culture.

Dynamization of the Basic Exhibition: From Object-Focused Space to People-Focused Space

By **DRAGAN
KIURSKI**, Museum
Pedagogue
& **KATARINA
DRAGIN**, Museum
Educator, National
Museum of Kikinda,
SERBIA

How to shape and 'pack' the elements of local heritage into an educational product, attract visitors and make some change in society? The aim of this presentation is to present Kikinda identities and elements of the basic exhibition of the Kikinda National Museum, with an emphasis on its educational potential. The main problem that will be discussed during the presentation is how the traditionally installed exhibition came to life (became a more dynamic and performing space) through the use of pedagogical tools and how a traditionally unattractive space was transformed into an interactive and participatory stage for numerous visitors. In addition, the most common models of education and most popular programmes will be shown (Museum from A to Z, Museum as a Classroom, working sheets about mammoths, owls, and a dry mill, children's area – Club, museum theatre, storytelling, discussions), as will the target groups of these programmes and the characteristics of working with them (children, youth, families, students on excursions, elderly). Through the explanation of all of the above, including methods, principles, and forms of working with specific groups of visitors, the changes brought with permanent education in the National Museum of Kikinda in the last 15 years will be pointed out.

Elements of Gamification in the Interpretive Programmes of the Museum of Vojvodina

By **SLADJANA VELENDEČIĆ**,
Museum
Pedagogue,
Senior Curator,
Museum of
Vojvodina,
SERBIA

Playing games has always been an integral part of human life, but in today's digital era, the concept of game and its various elements are present all around us more than ever. The concept of gamification entered the scene directly from the sphere of digital media, but it soon found wide application in various aspects of life and work, and it was shown that almost everything can be gamified.

Simply put, gamification is the application of game design elements and principles in non-game contexts with the goal of motivating and engaging users.

In the context of museum education, it involves the application of principles used in game design to enhance the learning experience in a museum. By including elements of a game, with the aim of engaging the visitor in a more interactive way, visiting a museum becomes more interesting, and learning about the cultural heritage is more pleasant with elements of entertainment, leaving the possibility of adapting the interpretation to different audience categories.

Most studies on gamification show that it has positive effects on the individual. By integrating gamification into the interpretation of cultural heritage, taking into account the natural human need for achievement and reward, the museums could thus attract a wider audience, improve visitor experiences and promote a deeper understanding and appreciation of history and inheritance.

For more than 20 years, the Museum of Vojvodina has been introducing elements of games into museum interpretation and education – from solving simple puzzles through research quests to interactive mobile applications.

How We Can Learn about Health and Wellbeing in the Gallery of Matica srpska

By **GORAN VUJKOV**,
Philosopher;
Prof Dr **MARIJA JEVTIĆ**, Group
Analyst, Specialist
in Hygiene;
Dr **TIJANA PALKOVLJEVIĆ
BUGARSKI**, Art
Historian, The
Gallery of Matica
srpska,
SERBIA

Living in a modern world is extremely challenging for all people and the whole society. The constant race for time, neglecting our own needs and the lack of moments to stop and appreciate something beautiful prevent us from recognising the importance of taking care of our wellbeing.

In 2023, the Gallery of Matica srpska was invited to be a partner in a project in the field of (public) health. This project, led by the Institute for Public Health of Vojvodina, gave us a new and productive partnership. The third partner was the Novi Sad Health Centre, as a special 'entrance' for realising the idea that cultural content could be part of social prescribing in the health sector. This is how the Gallery of Matica srpska has become as a place of nourishing mental health.

The purpose of 'cultural treatment' was inspired by mental hygiene and a group analysis. The methodological frame was developed by intersectoral collaboration between both group analysts and hygiene specialists (public health), as well as museum educators (a philosopher and an art historian).

The museum educator's inspiration for creating a special recipe was an existing exhibition, with Vasa Pomorišac' paintings as a roadmap to reflect on health. This special 'Culture on a Recipe – Culture for Health' gave us an opportunity to discover a new dimension of understanding the cultural contents (paintings, vitrage, drawing) as a roadmap to health.

We will try to highlight possible novelties in the development of a new museum activity, as well as inter-institutional cooperation with the public health sector.

Ivan Ivačič, Master Chef – The First Slovenian Cooking Show Star (1921-1984)

By **MIHAELA KOVAČIČ**,
Curator, Posavje
Museum Brežice,
SLOVENIA

The contribution presents the concept and implementation of a project about the master chef Ivan Ivačič from the 100th anniversary of his birth in 2021 to this year, which marks the 40th anniversary of his death. Ivan Ivačič was born in 1921 in the village of Zdole in Posavje, a region he was connected with throughout his life. He also had a strong personal connection with Vojvodina. He is remembered mainly for his cooking shows on TV Ljubljana, which were broadcast between 1960 and 1975, and for his cookery book, which is still found in many Slovenian households.

In 2020, before the anniversary of Ivan Ivačič's birth, the Posavje Museum Brežice connected with his son, Peter Ivačič, who, during his regular visits to the museum, donated many objects and photographs related to his father's professional and personal lives. In 2021, when Slovenia was the holder of the European Region of Gastronomy title, a smaller exhibition was first put on virtually to mark the master chef's 100th birthday as an introduction to the central theme and exhibition of the year, titled Around Posavje with a Spoon and a Glass: Five Senses: 1 – Sense of Taste. From 2021 onwards, the Posavje Museum Brežice created a travelling exhibition with selected donated items, which toured Slovenia three times. We built on the inter-institutional cooperation about Ivačič with an exhibition curated by the Radovljica Municipality Museums, which was hosted at the Posavje Museum Brežice. This year, on the occasion of the 40th anniversary of Ivačič's death, we are preparing an expansion of the existing exhibition Around Posavje with a Spoon and a Glass with objects that have been part of the travelling exhibition until now. This addition is part of the new exhibition Museum Donors - The Lifeblood of the Museum, which will highlight museum donors throughout 2024. By researching Ivačič's extensive work in the culinary field, we are constantly discovering his influence on today's everyday cuisine and the way he is perceived in modern times.



Food Is What Connects Us: Exploring Food Heritage in Museums

Educational Practices as Part of Living Heritage in the Museum of Spoonsweet – Home of the Cvetić Family

By Dr **LIDIJA
CVETIĆ
VUČKOVIĆ**,
Programme
Director at the
Museum of
Spoonsweet –
Home of the
Cvetić Family,
SERBIA

The Museum of Spoonsweet – Home of the Cvetić Family singles out museum education as the most valuable of its practices. Hereof, the largest number of our programmes, aimed at a direct communication with the audience, originates from the interpretation of the history of food. In addition to the preparation of traditional spoonsweet from the museum's historical garden – a 116-year-old family practice – our programmes include professional lectures with tastings, workshops, reconstruction of meals, as well as the museum theatre. Reconstructing the everyday culture of civic Serbia and the intangible heritage to which our museum is dedicated, we have chosen to reach the widest target groups of visitors through gastroheritological research. 'Bread on Serbian medieval frescoes', 'Wine saga of Serbia', 'Sweet travelogues', 'Lunch from 1908' are some of the most popular lectures that are presented elsewhere or performed in our historical house, thus responding to the special requests and interests of domestic and foreign guests. 'Alice's First Tea Party' – a performance about the culture of drinking and serving tea in Europe and Serbia is especially interesting for the youngest visitors. Our themes bring together different cultures and our family history, emphasising the local identity at the same time. Observing the culture of medieval Serbia, dominant in the Raška region, where we come from, it was unavoidable not to devote significant lectures to the interpretation of bread and wine, as staple food. Performing successfully in other cultural institutions, our family heritage connects local culture with scientific knowledge, always making the historical context alive and current.

UPCOMING EVENTS

Online Director's Forum

21 MAY 2024 @ 4 PM (CEST)

With Keynote by Dr **Miha Kosmač**,
director of Idrija Municipal Museum

Discussing the most important topics:

- ◆ Empowering staff and organisational development in the times of crisis
- ◆ Strategic communications and profile raising: How to ensure public support for the renovation?
- ◆ Influencing and stakeholder management (relationship with the Board, Government etc.)

