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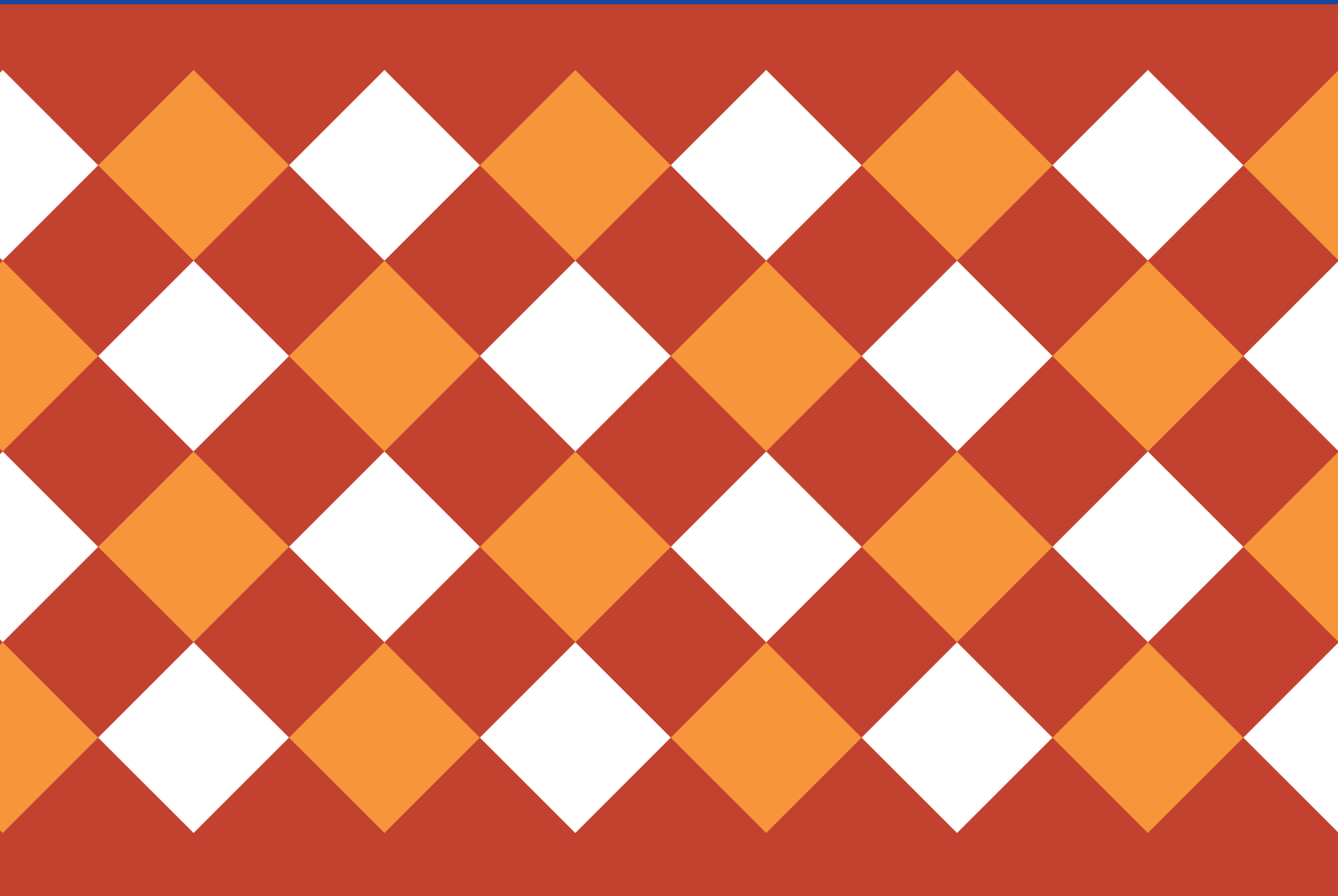
international
council
of museums

South East Europe

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NEWSLETTER

2025



ICOM SEE
IN 2024:
MEETINGS,
WORK AND
OUTCOMES

ICOM SEE
ANNUAL
CONFERENCE
IN SERBIA
7 & 8 MAY 2024

NEWS FROM
ICOM SEE,
UPCOMING
CONFE-
RENCES



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February 2025

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ICOM SEE

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FOREWORD

Dear all,

I am honoured and pleased to be able to write a foreword for the ICOM SEE News 2024, especially as it not only includes reports, but also features papers from our successful ICOM SEE Annual Conference. I am delighted 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, it is safe to say that the goals of the conference have been achieved. We gained new knowledge and a wealth of great ideas, and most importantly, we widened our network, met colleagues and made friends. I am also very thankful to the ICOM SEE Vice Chair Lidija Milašinović, director of the Kikinda National Museum, for her friendly welcome in Kikinda, and to her dedicated colleagues, who participated, offered all the help and made us feel warmly welcomed.

Among other things, the year was dedicated to navigating the first solidarity project “Effective Museum Leadership in Mitigating Risks in Conflicts and Crises” lead by ICOM SEE. After being partners in several project, mostly dedicated to improving leadership and governance in different world regions, we successfully completed the project.

I would also like to spotlight the engagement and hard work of the ICOM SEE Secretary, Urška Purg. She did most of the co-ordinating and reporting, so I am immensely grateful for her dedication to the ICOM SEE community.

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.

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 general public.

Alenka Černelič Krošelj, ICOM SEE Chair

ICOM SEE IN 2024: MEETINGS, WORK AND OUTCOMES

ICOM SEE had a successful 2024, starting with the publication of the ICOM SEE News, which featured, among other things, reports and papers from the Annual Conference in Bucharest, Romania. We also started the year with a project partner meeting and training in Morocco and continued the work on the first solidarity project titled "Effective Museum Leadership in Mitigating Risks in Conflicts and Crises" lead by ICOM SEE. We are proud that the project was entrusted to us and thankful for the co-operation and successful work.

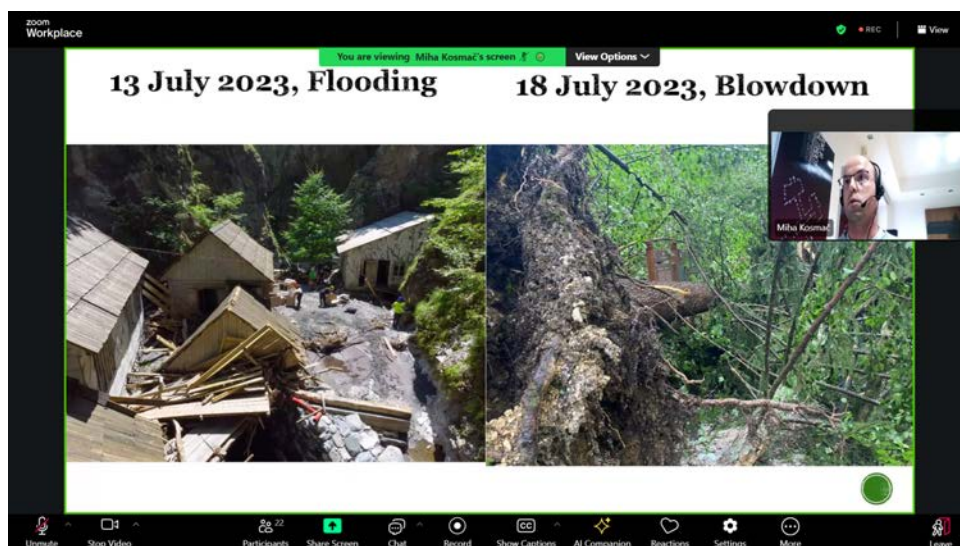
The ICOM SEE board was in continuous communication via emails and zoom meetings whenever needed. The use of cloud-sharing played a pivotal role in efficient collaboration. We also tried to be active on our website and the Facebook page, where we shared the highlights of our work and good wishes for the new year, thanks to Matija Dronjić, who takes care of the ICOM SEE design.

We organised the ICOM SEE annual meeting, which was held in Kikinda during the Annual Conference. The board discussed the 2024 plans, reflecting ICOM SEE's commitment to clear goals and focus.

Regular meetings with Emma Nardi were held every two months and were attended by the Chair or the Secretary. The Chair also attended meetings with IMREC and the ICOM Advisory Council, which highlighted sustained collaboration and engagement within the museum community.



Official ICOM IMD 2025 poster



Miha Kosmač, director of the Idrija Municipal Museum, talking about the flood damage caused to the cultural heritage in 2023.

In 2024, we combined the International Museum Day celebration with ongoing project activities and organised an international webinar Directors' Forum on 21 May 2024 entitled "Effective Museum Leadership in Mitigating Risks in Conflicts and Crisis". You can read more about the webinar and the project on the following pages.



In June, Alenka Černelič Krošelj and Urška Purg attended the ICOM Annual Meeting in Marseille (France), held at Mucem, Musée des civilisations de l'Europe et de la Méditerranée between 11 and 12 June 2024. During the meeting, various current issues were discussed, voting on ICOM's 39th Ordinary General Assembly meeting took place, the IMD topics until 2027 were set and a meeting with the representatives from ICOM SEE countries was held as part of the ICOM Annual Meeting.

In conclusion, ICOM SEE's 2024 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.



ICOM SEE & ICOM MEETINGS

8 MAR

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

13 MAY

Meeting with Emma Nardi (ICOM Chair), attended by Alenka Černelič Krošelj (Chair). News from ICOM and the Secretariat, report on RA's activities – preparation for IMD 2024.

7&8 MAY

4 MAR

Meeting with Emma Nardi (ICOM Chair), attended by Alenka Černelič Krošelj (Chair). News from ICOM and the Secretariat, report on RA's activities.



2 SEP

Meeting with Emma Nardi (ICOM Chair), attended by Alenka Černelič Krošelj (Chair). News from ICOM and the Secretariat, report on RA's activities.

9 JUN

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

14 NOV

Meeting with Emma Nardi (ICOM Chair), attended by Urška Purg (Secretary/Treasurer). News from ICOM and the Secretariat, report on RA's activities.

1 JUL

Meeting with Emma Nardi (ICOM Chair), attended by Alenka Černelič Krošelj (Chair). News from ICOM and the Secretariat, report on RA's activities.

6 NOV

ICOM Meeting, 11th IC Forum, attended by Urška Purg (Secretary/Treasurer)

2 JUN

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

PROMOTING ICOM SEE AT CONFERENCES

2 FEBRUARY 2024

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



Alenka Černelič Krošelj was invited to attend the Centenary Conference at The Ethnographic Open-Air Museum of Latvia. The open-air museum located near Riga's city centre is one of the oldest open-air museums, presenting Latvian culture and diverse region. The conference was an excellent opportunity for exchanging knowledge and practices from similar regions, connecting the South and the North – the Baltic part of Europe.



22 MARCH 2024

Conference SUSTAINABILITY – Challenging Mindsets through Heritage Interpretation, Koper, Slovenia, attended by Alenka Černelič Krošelj (Chair) with a paper titled “Climate Action and Sustainability – Inclusion, Interpretation in Slovenian and SEE Museums – Some Insights”.

The international conference, organised by the Faculty of Humanities, Primorska University & UNESCO Chair, included a special panel titled “The Challenges of Heritage Interpretation in Slovenia”.

27 NOVEMBER 2024

Public event, Green Conservation Practices in Museums, Libraries and Archives, Ljubljana, Slovenia, attended by Alenka Černelič Krošelj (Chair) with a paper titled “Posavje Museum Brežice: Some Insights and 'Drops'”.

This international event (workshop) was dedicated to presenting different approaches to green conservation. Alenka Černelič Krošelj presented the work carried out by the Posavje Museum Brežice, the Slovenian Museum Association and some examples from ICOM SEE's projects and countries. The event was organised by the Heritage Science Laboratory Ljubljana (HSL), University of Ljubljana, Slovenia, the Greenart project (Horizon Europe Programme – grant number: 101060941) and The Slovene Ethnographic Museum, Slovenia.

28-30 NOVEMBER 2024

ICOM Europe Annual Conference 2024: Heritage Resilience: Safeguarding Cultural Legacy in Crisis Zones, Tbilisi, Georgia, attended by Alenka Černelič Krošelj (Chair) and Urška Purg (Secretary/Treasurer): ICOM Solidarity Project: Effective Museum Leadership in Mitigating Risks in Conflict and Crisis.

The ICOM SEE Chair represented ICOM SEE in the international conference organised by ICOM Zambia, INTERCOM, ICR, ICOM Africa and NATHIST. The conference was an excellent opportunity for exchanging practices and holding meetings with project partners in Tanzania and Zambia.

She presented the solidarity project, the RA and the roles regional museums have in cultural landscapes. She emphasised the following:

Museums are deeply embedded in society. A particularly visible and important position is occupied by regional museums with their close involvement in the cultural landscape and communities, which give museums their sense and mission. Especially in recent years, when each crisis – for instance the pandemic, natural disasters (floods, earthquakes etc.) – is immediately followed by another related to the energy services, climate or the general economic situation, mitigating risks is an ongoing task for leaders.

The importance of global projects is immense; in fact, such projects can reduce the differences and provide different experiences that can be inspiring for “others”. The ICOM SEE Chair is honoured to have had the opportunity to present the work of both RA ICOM SEE and Slovenia at the conference and gain new knowledge, colleagues and a better network.

28-30 NOVEMBER 2024

International conference Museum Leadership in the 21st Century: Regional Challenges and Global Impacts, Livingstone, Zambia, attended by Alenka Černelič Krošelj (Chair) with a paper titled “Regional Museums and Mitigating Risks: A Brief insight for Slovenia and South East Europe”.

ICOM Georgia hosted the ICOM Europe International Conference and trainings on “Heritage Resilience: Safeguarding Cultural Legacy in Crisis Zones,” marking the 70th anniversary of the UNESCO Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict.

The conference delved into best practices, the roles of various entities and strategies to prevent the intentional destruction of cultural assets. It aimed to offer a platform for knowledge exchange, addressing complex issues and fostering international collaboration. As part of the conference, ICOM SEE presented its lead project and the project outcomes following a successful project completion in mid-2024.



ICOM SEE AT TRAININGS

18 SEPTEMBER 2024

New ICOM Code of Ethics – a new tool for museum professionals, a training session organised in a hybrid format: in person at Posavje Museum Brežice, Cesta prvih borcev 1, 8250 Brežice, Slovenia, and online via a Zoom event.

The ICOM Code of Ethics for Museums is an essential tool for the capacity building of museum professionals. It helps museums safeguard and preserve their collections, increases security and prevents illicit trafficking, but it also includes management of stakeholders and helps build a healthy working culture in museum institutions.

ICOM SEE and its partners organised a discussion with Sally Yerkovich, who is in charge of the Revision of the ICOM Code of Ethics for Museums and chairs the ICOM Standing Committee on Ethics (ETHCOM).

New ICOM Code of Ethics

— a new tool
for museum
professionals



“ *Museum Ethics is an essential tool for the capacity building of museum professionals. It helps museums safeguard and preserve their collections, increases security, and prevents illicit trafficking but it also includes management of stakeholders and helps build a healthy working culture in museum institutions.* ”

ICOM SEE and partners invite you to join the discussion with **Sally Yerkovich**, who is heading the Revision of the ICOM Code of Ethics for Museums and chairing ICOM Standing Committee on Ethics (ETHCOM).

The event will take place on **Wednesday 18 September 2024** at **17.30** and have a hybrid format:

Live onsite venue:
Posavski muzej Brežice
Cesta prvih borcev 1,
8250 Brežice, Slovenia

Online ZOOM meeting:
Meeting ID:
878 7902 1468
Passcode: **402418**



DORINA XHERAJ-SUBASHI

A SHORT 2024 ICOM IMREC REPORT AS PART OF THE ACADEMIC AND PROGRAMMING BOARD

As a member of ICOM SEE within ICOM IMREC, I have attended several ICOM IMREC meetings since April 2024 jointly with representatives from the Shanghai University, ICOM Chair Emma Nardi, IMREC President Carol Ann Scott, the other board members and the ICOM Secretariat.

We have been briefing on how to provide students from all around the world with opportunities that are directly connected with their previous museum studies and an obligatory ICOM membership, in order to provide this unique study opportunity: ten academic scholarships for the master's degree studies in Cultural Heritage Management at Shanghai University. The board has been reframing and analysing the opportunity and the applicants' challenges. A broader recognition of this opportunity has been largely discussed, so many applicants could have the opportunity. The applicants' previous museum studies were one of the prerequisites for this scholarship award.

The board welcomed ten impressive applications from various countries. After several meetings, the board conducted a detailed review process and examined the application documents. The applicants had to have an interview with Shanghai University staff; some of them failed the interview and others had provided incomplete documents. Despite their excellent application files and previous museum studies, most of the applicants were not members of their respective ICOM National Committees, which prevented most of them from continuing to the next phases. The documentation review process revealed that only two applicants were ICOM members and had paid their dues. This verification was done in close collaboration with ICOM's membership department, which confirmed the applicants' valid membership.

The next steps were suggested to encourage applicants to register and be active member of their national committees and to encourage applications for the next year, by making this opportunity more visible.

ICOM SEE PROJECT “EFFECTIVE MUSEUM LEADERSHIP IN MITIGATING RISKS IN CONFLICTS AND CRISES” HAS BEEN SUCCESSFULLY CONCLUDED

Launched in 2023, this project expanded on previous leadership programmes and insights from INTERCOM's Museum Leadership research. It aimed to create and distribute comprehensive resources – including guidelines, templates and a technical manual – to empower National Committees (NCs), International Committees (ICs) and Regional Alliances (RAs) to independently conduct Directors' Forums. These resources are tailored to equip museum leaders to manage both local crises (such as war and cultural threats) and global challenges like climate and biodiversity crises, in alignment with ICOM's 2022–2028 Strategic Plan.

KEY TOPICS COVERED

Leadership Development: Focusing on crisis management, disaster risk reduction and promoting sustainable practices, the project aligns with UNESCO recommendations and the SDGs.

Addressing Global Challenges: Training programmes were delivered to enhance capacities in managing issues related to climate change, conflict and cultural preservation.

Governance and Best Practices: Resources emphasise museum management, sustainable funding and proactive crisis response, offering museum leaders practical insights.

MAIN OUTCOMES

Resource Creation: The project developed and delivered e-publications and training tools that empower leaders to implement crisis management practices effectively.

Leadership Empowerment: Forums and training sessions equipped leaders to handle crises with robust governance strategies.

Global Collaboration: The initiative strengthened networks across continents, encouraging mutual support and experience-sharing among museum professionals.

Accessible Resources: Materials, translated into multiple languages (English, Arabic, and French), are hosted on various ICOM platforms, ensuring wide accessibility and promoting environmentally sustainable practices.

PROJECT PARTNERS AND THEIR CONTRIBUTIONS

ICOM SEE: Coordinated the project, management and strategic direction.

ICOM Zambia & Tanzania: Tailored materials to the African context and contributed to regional adaptations.

ICOM INTERCOM & ICOM Arab: Analysed outcomes and refined resources for various global contexts.

Fundación Typa: Offered technical expertise and collaborated on manual development.



The guidelines, templates and technical manual created as part of this project are accessible globally and serve as a resource for ongoing and future ICOM activities. By making these materials available online in multiple languages, ICOM will promote resilience and leadership across the international museum community, ensuring the sector is well-equipped to face both current and future challenges. All the materials are available for free on the ICOM SEE website: <https://icom-see.mini.icom.museum/icom-solidarity-project-effective-museum-leadership-in-mitigating-risks-in-conflict-and-crisis/>.

DIRECTORS' FORUM "CRISIS MANAGEMENT IN EARTHQUAKES" FOCUSED ON MUSEUM LEADERSHIP AMIDST CONFLICTS AND CRISES, RABAT, MOROCCO

17-18 JANUARY 2024

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 by 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 shared 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 the way 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 governmental 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.

DIRECTORS' FORUM EVENT TITLED "EFFECTIVE MUSEUM LEADERSHIP IN MITIGATING RISKS IN CONFLICTS AND CRISIS"

21 MAY 2024

The Directors' Forum event titled "Effective Museum Leadership in Mitigating Risks in Conflicts and Crisis", held within the ICOM SEE framework, highlighted strategies and insights for museum leaders dealing with various crises such as conflicts, cultural heritage threats and natural disasters.

The forum brought together experts from various regions, including museum professionals and leaders, to discuss risk management and preparedness. The key presentation included a case study of the natural disaster response practices at the Franja Partisan Hospital by the director Miha Kosmač. Participants explored how museums can play proactive roles in safeguarding cultural assets during times of crisis and examined practical approaches to building organisational resilience.

The event was part of ICOM SEE's broader Solidarity Project, aiming to equip museum professionals with tools and guidelines for effective leadership under crisis conditions.

This initiative involved collaborations between ICOM SEE, INTERCOM and international committees from Arab regions and Africa. The project has also produced various resources, such as a technical manual for organising director-led forums, which are available for global use.



ICOM SEE ANNUAL CONFERENCE: MUSEUMS, EDUCATION AND RESEARCH

7-8 MAY 2024

The ICOM SEE Annual Conference 2024 took place between 7 and 8 May 2024 at the Museum of Kikinda, Serbia, where participants were shown warm hospitality by the hosts. The conference focused on "Museums, Education and Research," addressing pressing issues related to museums' educational roles and their intersection with sustainability, which aligned with International Museum Day's 2024 theme "Sustainability and Well-being" and emphasised the role museums play in promoting social, economic and cultural development.



The conference's rich program featured sessions on transforming educational approaches within museum spaces, integrating digital tools and collaborations that enhance research. It covered the preservation of food heritage as a cultural practice and adaptive reuse of industrial sites for cultural and educational purposes. Participants engaged in thought-provoking discussions, exchange of ideas and learned from innovative practices. Workshops provided hands-on experiences and networking opportunities that fostered partnerships across disciplines and countries of the ICOM SEE region.

This year's event aimed to empower museum professionals and scholars by emphasising the impact of research-driven museum education and how such practices can promote sustainability and well-being in communities. As part of the programme, the local heritage of Kikinda was showcased, offering attendees a chance to experience the city's cultural landscape.



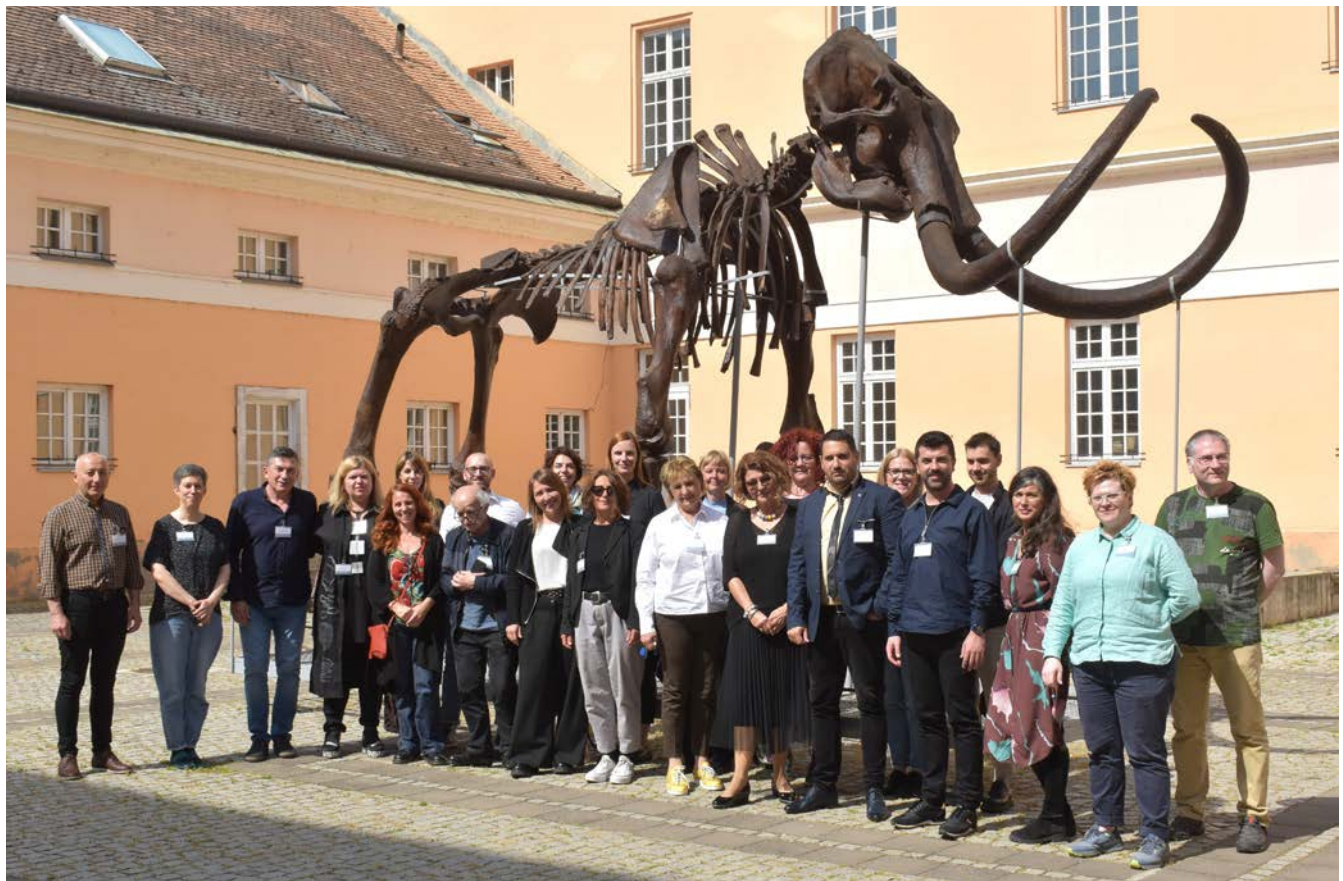


PANEL DISCUSSIONS

The panel discussions at the ICOM SEE Annual Conference 2024 examined the key aspects of museum practices:

The Innovative Museum Education panel explored how museums can use digital tools, participatory activities and interdisciplinary approaches to create engaging and inclusive educational experiences. The subsequent discussion focused on tailoring content for diverse audiences and integrating technology effectively, examining the exchange of good practices in museums across the ICOM SEE region. The panel also focused on repurposing industrial heritage – it presented a successful case study of Kikinda, where industrial spaces have been converted into cultural hubs – examining challenges, adaptive reuse strategies and the social impact of such transformations.

The Food Heritage and Sustainability panellists discussed the role of museums in preserving and promoting food heritage, emphasising sustainable practices and how these contribute to community well-being. The topics discussed included traditional food knowledge and its cultural significance.





PRESENTERS' CONTRIBUTIONS FROM THE ICOM SEE ANNUAL CONFERENCE IN SERBIA

ALENKA ČERNELIČ KROŠELJ

ICOM SEE CHAIR / POSAVJE MUSEUM BREŽICE
SLOVENIA

THE ICOM SEE NETWORK, THE PAST AND THE FUTURE

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 ethics. The 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.

The 2024 IMD emphasised the following two goals:

Goal 4: Quality Education – Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

Goal 9: Industry, Innovation and Infrastructure – Build resilient infrastructure, promote inclusive and sustainable industrialisation and foster innovation.

It is also very important to promote and “use” 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.”

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

The results of various ICOM SEE projects – for instance, SOLIDARITY PROJECT “INTERCOM GLOBAL MUSEUM LEADERSHIP STUDY AND KNOWLEDGE PLATFORM”, 2021–2022, project partners: INTERCOM as the leading project partner, ICOM Czech Republic, ICOM India, ICOM Zambia, ICOM SEE and ICOMFOM; and SOLIDARITY

PROJECT “LEADERSHIP ALERT – CAPACITY BUILDING FOR FUTURE MUSEUM SCENARIOS”, 2022, project partners: INTERCOM as the leading partner, ICOM Czech Republic, ICOM BiH, ICOM Zambia, ICOM SEE and the Kolkata Centre for Creativity, in co-operation with Fundación Typa from Argentina – showed that museums worldwide need more knowledge and skills in dealing with and answering the following questions:


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 a systematic overhaul of structures and processes, while also adopting the best practices of professional development for everyone (leaders, employees, staff, collectives, outside experts).

Museums in the SEE region struggle with strong political influences that are a kind of “tradition”, which makes it difficult to talk about the independence of museums and focus on other important matters that are changing the work of museums in Europe and worldwide. This is connected with adopting and executing the new museum definition from 2022.

The new definition echoes in NEMO (Network of European Museum Organisations) as well. NEMO published the following statement, adopted at the 2023 General Conference in Lahti:

“Our ethical and professional priority is to work with our communities for the future sustainability of the planet. Museums have a critical role to play in environmental sustainability and imagining our possible futures. Our commitment is that we will use our diverse collections and the stories that they hold to inspire people and facilitate change. We realise that it is no longer possible to preserve all heritage and collections in their current conditions. We are committed to re-evaluating our collections in terms of their social, historical, environmental, and educational impact.” (NEMO Statement 2023)

There are different prints that we leave with our work. At first there was only the footprint, but then we started to talk about the handprint and the heartprint. Museums are institutions with a mission to improve the world, to show how we can learn from the past and how we can shape the future from heritage foundations. Heartprint serves the societies, inclusion and co-creation, so museums can once again become the “hearts” of good societies, wellbeing and, most importantly, constantly advocate for a non-violent and peaceful world.



**HANDPRINT /
FOOTPRINT /
HEARTPRINT**

Another topic is connected to the development of artificial intelligence (AI) and its use in heritage and museums. It is necessary to emphasise the political vision and regulatory framework for museums that recognises their potential as partners in the development of ethical AI-related practices. Financial resources and long-term funding need to be allocated for infrastructure, equipment and staff training to ensure that AI is successfully applied in the public cultural domain.

Ethics, professionalism, true stories, diversity, openness, creativity and flexibility are the “magic” words and core concepts of better museums. Efficient management, staff relationships, cooperation with the founders, the institute council, other key stakeholders and, most importantly, the museum visitors and users, is vital. This is a universal and ongoing process.

We are dedicated to our mission in the SEE region; ICOM SEE has always been and will remain part of the projects that co-create ICOM and the future of museums.

MILENA MILOŠEVIĆ MICIĆ

HOMELAND MUSEUM OF KNJAŽEVAC
SERBIA

SACRAL TOPOGRAPHY OF THE KNJAŽEVAC REGION – A MODEL FOR EDUCATION AND RESEARCH

The research of sacral art is of exceptional importance for the study of the rich cultural heritage of the Knjaževac region and represents a contribution to the study of national art, visual and spiritual culture.

For many years, the Homeland Museum of Knjaževac has been conducting field reconnaissance, scientific research work and recording of sacred objects, in cooperation with the competent protection institutions, representatives of the Serbian Orthodox Church, the competent Institute for the Protection of Cultural Monuments and other scientific and educational institutions, for the purpose of research, valorisation, presentation and interpretation, but also the preservation of sacral art and architecture as important elements of the national cultural heritage. Long-term experience, the situation in deserted villages, new tendencies in the sphere of private piety, consecration and modern founding practices, along with the Serbian Orthodox Church's need for the renovation of existing churches and monasteries, indicated the necessity of constant recording and documentation of changes in situ.

The municipality of Knjaževac includes 85 villages. In this territory, there are thirty official sacral buildings under the jurisdiction of the Diocese of Timok and Niš and one recently constructed building that is not recognised by the Serbian Orthodox Church. The lack of sources and official data on sacral objects in the territory of Knjaževac municipality further



The medieval church in Donja Kamenica, 3D model. Photo documentation of the Homeland Museum of Knjaževac

ANNOUNCING FAB

Learn about Epic's new marketplace and the changes coming to Sketchfab later this year.

LEARN MORE



IN COLLECTIONS



Interior architecture in VR
Guillermo Sainz

959 1.7k



Misc Photogrammetry
Shahriar Shahrabi

2k 265



Vaults / Bóvedas / Domes
Zoiq

332 160

SUGGESTED 3D MODELS



Црква Св. Богородице, Др
Завичајни музеј Књажевац

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Горња Каменица иконостас

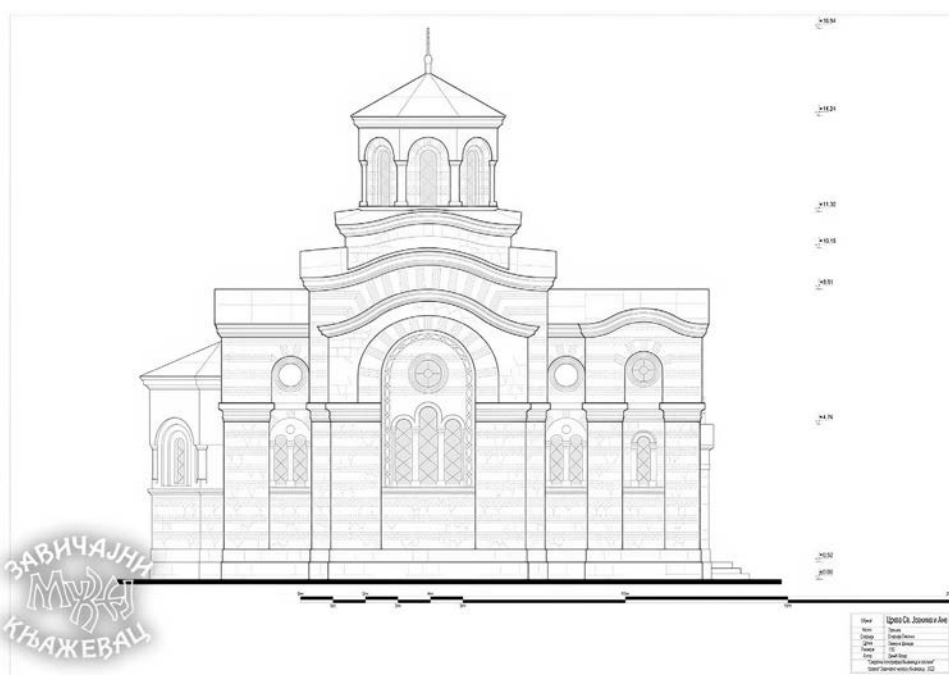
complicates the study and valorisation of sacral art and architecture. Occasional field visits have indicated that constant changes take place in the churches in the above-mentioned territory, which greatly alter the appearance and stylistic characteristics of the objects, and thus the possibility of adequate evaluation and protection of sacral architecture and art. The changes include the restoration of churches, iconostasis and paintings, and the replacement of complete church furniture. Not infrequently, due to the lack of consultation with the competent protection services or experts, these well-intentioned but inappropriate interventions lead to the destruction of elements of sacral art. Negligence and carelessness, the lack of people in almost abandoned villages, and the negative effects of atmospheric and human factors lead to the complete deterioration of certain churches and their furniture. Some of the churches in remote villages have been looted. All the above has indicated the necessity of recording the current situation and creating adequate documentation with the use of modern digital tools and technologies, which would be available to all the interested parties to preserve this important element of cultural heritage, and would also serve for its further study, comparison, valorisation and interpretation.

Interactive 3D model – interior of the medieval church in Donja Kamenica. Photo documentation of the Homeland Museum of Knjaževac

With the support of the Ministry of Culture of the Republic of Serbia and the blessings of the Bishop of the Diocese of Timok, Mr Ilarion, and the Bishop of the Diocese of Niš, Mr Arsenije, and in cooperation with the competent archbishoprics and the Faculty of Civil Engineering and Architecture in Nis, the Knjaževac Museum realised another phase of the project "Sacral topography of Knjaževac and its surroundings – architecture and painting of churches from the first half of the 19th century and the first half of the 20th century" in 2022. The project covered the territory of the Knjaževac municipality, parts of the Timok and Niš Eparchy, i.e. vicarages of Knjaževac and Pirot, a total of thirty sacred buildings. There are twenty-three churches in the territory of the Timok diocese and seven in the territory of the Niš diocese. The largest number of sacred buildings were created in the period from 1835 to 2010, while two were built in the Middle Ages (14th–15th centuries). The museum's expert team was responsible for the implementation of the project, which was managed by the author of the project Milena Milošević Micić, Museum Advisor and art historian at the Knjaževac Museum; other project contributors were: the team of architecture students from the Faculty of Civic Engineering in Niš under the leadership of Prof Dr Ana Momčilović and an expert consultant in the field of modelling DIA Olivera Nikolić, and the team for digital processing, recording and photogrammetry consisted of Miloš Čirković and Ivan Savić; the photographer was Saša Milutinović Leteći, while the web design and creation of an interactive map of sacred objects in the territory of the Knjaževac municipality was entrusted to www.GetToNet.rs.

Thanks to the socially responsible approach of the www.sketchfab.com platform for supporting museums and promoting cultural heritage, photogrammetric 3D models of churches and iconostases are available to the widest audience (www.sketchfab.com/ZavicajniMuzejKnjazevac) and the Knjaževac Museum is one of the many museums from around the world that represents digitised elements of cultural heritage in this way.

The project included research fieldwork, recordings of the condition of buildings, production of field documentation and accompanying photo documentation, technical documentation of architectural buildings and drawings of iconostasis, photogrammetric models of churches and iconostasis, virtual representations of church interiors, scientific processing and interpretation of works of fine and applied art. Research fieldwork enabled students of architecture to observe and analyse architectural solutions, static and other problems, and to familiarise themselves with the basic principles of cultural heritage protection through the preparation of technical documentation. The implementation of the project represents a contribution to the protection and sustainable use of cultural heritage, its popularisation and promotion, cooperation and networking with similar and/or diverse institutions in the fields of culture, education and science.



Technical drawing of the church in the village of Oresac, north facade. Photo documentation of the Homeland Museum of Knjaževac

A special part of this project is an online presentation of the project www.sakralna.muzejknjazevac.org.rs, which features interactive maps of sacral objects with 3D models and a virtual presentation of church interiors. The results of systematic research represent a kind of database that, along with the study of archival materials and other written sources, will provide insight and interpretation of the insufficiently researched sacral, visual art and culture of the Knjaževac region and indicate its importance in the context of national art history. The project results are supposed to represent a kind of platform for further cooperation of different actors, sustainable use of cultural heritage and sustainable development of the local community. This platform is supposed to be a "living" organism that will be changed and supplemented based on new knowledge.

It is planned that after the implementation of this multi-year research project, the systematised material will be published and presented through a thematic exhibition, and the digitised elements will be used to create various interactive contents with the aim of integrative protection, promotion and valorisation. This would indicate the importance and wealth of sacral art in the territory of the Knjaževac municipality and contribute to its presentation and preservation, as well as to the development of cultural tourism with a sustainable use of elements of cultural heritage.

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

DR AKSINIYA BUTEVA

MINISTRY OF CULTURE, DEPARTMENT OF MUSEUM, GALLERIES AND VISUAL ARTS
BULGARIA

ENCOURAGEMENT OF EDUCATIONAL PROGRAMMES IN BULGARIAN MUSEUMS

The research work presents methods through which Bulgarian museums are stimulated to develop educational programmes. The paper includes examples from two regional museums – the Regional Archaeological Museum in Plovdiv and the Regional Ethnographic Open-Air Museum "Etar" in Gabrovo.

The Bulgarian museum network consists of 186 registered museums that according to their territorial range are national (23), regional (32) and local (126). There are four private museums and one museum with joint participation. In terms of their thematic scope, the museums are general and specialised.

The Ministry of Culture of the Republic of Bulgaria pursues a policy of increasing the capacity of the museums as cultural centres for dissemination of knowledge and identity formation. In this context, it concluded an agreement with the Ministry of Education in 2018. The aim is to expand the children's and students' interest in Bulgarian originality, history, traditions, cultural heritage and to strengthen the spiritual values of the nation. The agreement is carried out through conducting lessons in the museums, visits from museum specialists in Bulgarian schools, educational programmes on specific issues and topics, teaching activities as early as during the preschool period etc. By introducing the "curator of education" post in museums, professionals with specific education prepare concrete projects for educational programmes and initiatives for every class or group, connected with preschool and school education. The target groups are children at preschool and school ages, children and students with special educational needs, as well as children and students whose mother tongue is not Bulgarian.

An important part of the objectives set down in the agreement is the requirement for creating conditions to increase the qualification of the museum specialists who work with various audiences.

When preparing various educational projects and programmes connected with cultural and natural heritage and with visual arts, the museum specialists work in partnership with educators and they also provide expert help for the creation of public school collections and displays.





As part of the agreement, a national award titled “Educational Museum Activity” was established to stimulate the activities connected with informal education. The award, first presented in 2019, is awarded every year to a museum or museum specialist in three separate museum categories (national, regional, local). The interest of various cultural institutions in this award is significant. During the first year, almost half of Bulgarian museums submitted applications for participation. Unfortunately, in the subsequent two years, there was some decline because of the COVID-19 measures and the closure of cultural institutions. On the other hand, all of this encouraged the museum specialists to search for other ways to connect with the audience online.

In 2019, the Commission for Education and Science at the National Assembly established an award titled “The School in the Museum, the Museum in the School”. The idea was initiated at a round table at the National Assembly in 2016, when the deputies, the representatives of the Ministry of Education, museums, galleries and schools united regarding the necessity of collaboration to improve the level of education and culture among young people. The award is awarded annually and the purpose is to encourage the practice of transforming museums into living classrooms, research laboratories and discussion clubs.

An award for educational initiatives in museums and galleries was established by the non-profit association “Bulgarian Museums”. It is awarded for good practices in museums and galleries. The first distinctions were given in 2017 and the selection was made by a jury of specialists of wide professional experience, invited by the association’s administrative council. The award consists of three categories, namely “Museum of the Year”, “Educational Activity” and “Events and Work with Audiences”.

The Regional Archaeological Museum in Plovdiv has successfully realised two initiatives aimed at enriching the knowledge about the city’s archaeological heritage. They include lectures, documentary movies, independent activities in the form of games and discussions. The museum received two “Educational Museum Activity” awards for its educational programmes in the Museum Specialist category in 2021 and in 2022.

The “Etar” museum offers a variety of educational programmes and initiatives, including “Learn and Experience”, “Discover your Skills”, “I Know and I Can”, “School for Lazarki” (young girls who dance and sing ritual songs for health and fertility on the day before Palm Sunday), “School for Carol-Singers”. They are developed and carried out with the help of the museum’s curator of education, other curators, activity leaders, guides, event organiser and designer. In 2020, the museum received the national award “Educational Museum Activity” for these programmes.

The above-mentioned examples of educational programmes carried out at the museums in Plovdiv and Gabrovo allow expanding the scope of the audience, deepening the partnership with schools. They contribute to the development of creative activities and accustom positive attitudes towards museum institutions and socially significant issues.

JURICA SABOL
MUSEUMS OF HRVATSKO ZAGORJE
CROATIA

LORKA LONČAR UVODIĆ
KRAPINA NEANDERTHAL MUSEUM
CROATIA

MUSEUMS OF THE CROATIAN ZAGORJE – AN EXCELLENT EXAMPLE OF MUSEUM EDUCATION FOR CHILDREN AND THE YOUTH

Five different thematically specialised museums, the Krapina Neanderthal Museum, the Peasants' Revolt Museum, the Veliki Tabor Castle, the "Old Village" Museum in Kumrovec and the Antun Augustinčić Gallery, have been united into the largest museum in Croatia – the Museums of the Croatian Zagorje. Due to their specific organisational structure, authentic architecture, unique materials and attractive permanent exhibitions, these museums are an indispensable cultural and tourist destination visited annually by more than 300,000 visitors from all over the world.

Each organisational unit of the Museums of the Croatian Zagorje is specific, preserving and presenting the heritage through a variety of museum materials and objects that take us back to various time periods, from prehistory to modern times. The Krapina Neanderthal Museum, located next to the world-famous Krapina Neanderthal site of Hušnjakovo, takes visitors back to prehistoric times and presents paleontological and geological material important for understanding the development of life on Earth, especially human evolution. The Veliki Tabor Castle is one of the best-preserved fortified late medieval and Renaissance castles



Educational programme "On Horseback to the Museums" at the Antun Augustinčić Gallery



Ceremony at the "Old Village" Museum in Kumrovec

in continental Croatia, and its rich archaeological and historical material reveals the secrets of the lives of people in the Croatian Middle Ages. An essential event in Croatia's past is the Great Peasants' Revolt of 1573, which is presented in an interesting way at the Peasants' Revolt Museum located in one of the most beautiful Baroque castles – the Oršić Castle in Gornja Stubica. By visiting the Veliki Tabor Castle and the Peasants' Revolt Museum, visitors can learn about the lives of the noblemen and peasants in Croatian Zagorje during the period of construction of medieval fortresses and Baroque castles at a later time. They can round off their visit by touring the "Old Village" Museum in Kumrovec – Croatia's largest

traditionally arranged spatial expanse, which evokes the authentic appearance of a Zagorje village from the beginning of the 20th century. In addition to the aforementioned museums, the Museums of the Croatian Zagorje also include a gallery – the Antun Augustinčić Gallery in Klanjec, dedicated to one of our most important sculptors and essential representatives of Croatian modern art.

In addition to numerous individual visitors, especially families with children, the museums are often visited by groups of schoolchildren as part of school trips or field trips. Apart from visiting the permanent museum exhibitions and the cultural and natural heritage sites adjacent to the museums, children and young people have the opportunity to participate in various interactive museum programmes and workshops. Given the diversity of the themes of these museums, each administrative unit of the Museums of the Croatian Zagorje designs and organises various workshops (in natural history, prehistory, history, archaeology, ethnography and fine arts), and their common characteristic is interactivity, i.e. learning through research, play and creative expression. Each workshop that is part of a range of permanent museum exhibitions lasts one hour and is adapted to children of a given age. With a clear structure and clearly defined educational goals, the workshops use modern educational methods, allowing the participants to actively participate in learning and understanding. The museums' curators of education play a key role in the successful implementation of each educational programme and workshop, adapting professional topics to the children's age in a comprehensible and interesting way, creating a stimulating atmosphere for learning and acquiring knowledge. At the Krapina Neanderthal Museum, children and young people have the opportunity to explore fossils and minerals, learn about the basic characteristics of human development by studying the replicas of skulls of extinct species of human ancestors, acquire various prehistoric skills, such as making spears and sewing using a wooden needle and stone tools, and they can also express their creativity by painting like cave artists using natural and mineral pigments. At Veliki Tabor Castle, children's imagination is sparked by puppet shows, and young visitors can try their hand at archery, learn about medieval architecture by building their own fortress, immerse themselves in the world of chivalry through the study of swords, daggers and maces, and there are also workshops on medicinal herbs, making dolls from natural materials and more. At the Peasants' Revolt Museum, children can make their own coats of arms and learn about heraldry in a creative way. They have the opportunity to make their own model of a castle and become acquainted with the peasant leader Matija Gubec in an interesting manner. The



Educational programme "On Horseback to the Museums" at the Krapina Neanderthal Museum



Educational programme "On Horseback to the Museums" at the Veliki Tabor Castle

method of making traditional toys of the Croatian Zagorje region is on the UNESCO list of protected intangible heritage; at the Kumrovec ethno-museum, children can learn about the importance of this craft through making and painting wooden toys. One of the must-do workshops for children at the Kumrovec "Old Village" Museum involves painting Easter eggs, learning calligraphy and learning about the entire bread- and cake-making process, from grinding grain to baking. The Antun Augustinčić Gallery in Klanjec has inspired the life of the local community with its artistic sculpture workshops. Children frequently visit the Gallery Studio, where they can express their imagination by modelling clay.

Despite their diversity, the museums that are part of the Museums of the Croatian Zagorje are connected through numerous collaborations and through the exchange of exhibitions and objects. For the last three years, they have also joined forces in a joint educational programme titled "On Horseback to the Museums". In each museum, the story about horses is expressed in a different way, through educational workshops that take place every year on weekends during November. The programme is intended for families with children and is also a prize-winning game, with the goal of the programme being to visit the workshops at all five Museums of the Croatian Zagorje locations. A wooden toy horse and an illustrated sticker book that accompany the programme are objects that connect the different horse-related stories to which the young visitors are introduced. Upon arrival at the Krapina Neanderthal Museum, children learn about the evolution of horses over 55 million years, and about the relationship between humans and horses in prehistoric times. At the Veliki Tabor Castle, the wooden toy horse acquires a carriage and at the Peasants' Revolt Museum, it acquires battle equipment from the time when every true knight warrior had a horse. At the "Old Village" Museum in Kumrovec, the wooden toy horse is painted in the traditional manner and in the Antun Augustinčić Gallery, it is given a rider modelled after Augustinčić's equestrian monument, "Peace". By participating in the workshops, the children collect stamps and thus participate in a prize draw whose main sponsor is the Association of Physiotherapists and Occupational Therapists of Zagorje, a branch of the "Rhythm with a Horse" Centre. The entire programme ends in early December with a ceremony at the "Old Village" Museum in Kumrovec, where prizes are drawn and the participants take part in creative workshops, ride carriages and horses, and hang out with Saint Nicholas and Krampus (a devil-like figure). The educational programme "On Horseback to the Museums" has received extremely good media coverage, and the programme's promotion is based both on social networking sites and billboards. The success and appeal of the programme are shown by the increasing number of participants year by year, and it will continue to be maintained and developed in the future.

According to statistical data, this approach and manner of interacting with the museum public, primarily children and young people, places the Museums of the Croatian Zagorje at the very top in terms of attendance, with more than 70,000 children and young people visiting the museums annually.

ADELA ŽELEZNIK

MODERN GALLERY
SLOVENIA

THE COLLECTION AS A CORE OF A SITUATED MUSEUM* MODERNA GALERIJA'S ARTEAST 2000+ COLLECTION AND ITS CONTEXT

In this paper, I present Moderna galerija's international collection Arteast 2000+ as a means of defining and discussing the "local context" and related public activities at the Museum of Contemporary Art Metelkova.

The collection was conceived by the Moderna galerija's former director Zdenka Badovinac in the late 1990s, with the help of an international group of distinguished art historians, curators and theoreticians such as Harald Szeeman, Piotr Piotrowski, Viktor Misiano and Igor Zabel.

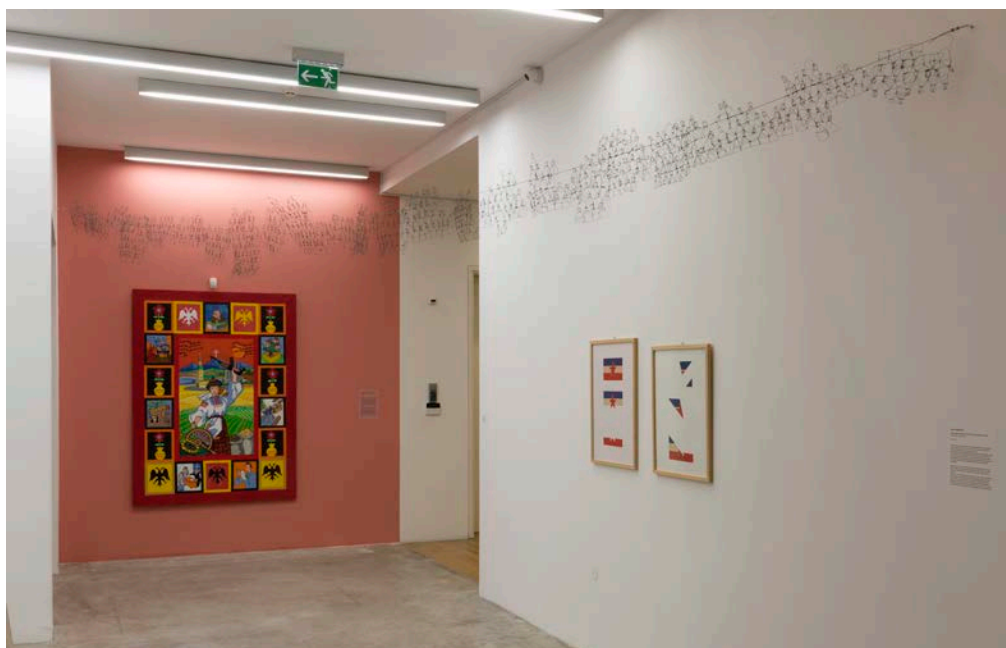
* The term is related to the Museo Situado (The Situated Museum), an active collaboration network between local collectives and associations from Madrid's Lavapiés neighbourhood that work with the Museo Reina Sofía in Madrid as part of its involvement in different local, national and international networks. Moderna galerija has started to think about the relations of the museum and its immediate surroundings, neighbours, initiatives... as part of the L'Internationale museum confederation. Cf. Constituent Museum. Edited by John Byrne, Elinor Morgan, November Paynter, Aida Sánchez de Serdio, Adela Železnik, Valiz, Amsterdam, 2018



The inauguration of the exhibition Arteast 2000+ Collection. The Art of Eastern Europe in Dialogue with the West. From the 1960s to the Present (24 June 2000). Photo: Lado Mlekuž, Matija Pavlovec, © Moderna galerija, Ljubljana

The core of the collection was the avant-garde art from the 1960s to the present in Eastern Europe. The idea was to present critical, mostly conceptual, performance and body art in the region that was not included in the state art museum collections of the time. The second aim of this initiative was to establish a collection of artworks that would be selected by the local art historians themselves, not from the Western (hegemonic) point of view. However, the collection was not limited to Eastern European artists, but included works by Western European artists as well, thus establishing a dialogue with the wider world. Works of Eastern European artists, including such prominent names as Marina Abramović, Ilya & Emilia Kabakov, Mladen Stilinović, Braco Dimitrijević, the Gorgona group, and Komar & Melamid, were presented alongside other world-renowned artists such as Joseph Beuys, Jenny Holzer, Anish Kapoor and Lawrence Weiner.

Why I am writing this in 2024, when the history of this important collection has become almost “legendary”? It is because the context and mission of the Museum of Contemporary Art Metelkova, where I work as a curator of public programmes, has been defined precisely by this collection. Which means that when first presented in the newly opened museum in 2011, the collection already served as a “tool” (the definition given by Zdenka Badovinac). The first exhibition called The Present and Presence and its later repetitions entitled The



How to Go On? A selection of works from Moderna galerija's Arteast 2000+ and national collections, Museum of Contemporary Art Metelkova, 2024. Photo: Dejan Habicht, © Moderna galerija, Ljubljana



The No-Border Craft crochet workshop as part of the For Your Pleasure exhibition at the Moderna galerija, 2023. Photo: Urša Rahne, © Moderna galerija, Ljubljana

Present and Presence: Repetition 1–9 commented on the sociopolitical moment and the economic conditions in which this museum was operating. Also, temporary exhibitions put on at a later time, such as *Low Budget Utopia*, 2016, raised questions related to the post-socialist society, which by overturning one system (communism) in order to copy another (liberal democracy), left most of the region with decades of social inequality, corruption and a general feeling of powerlessness.

After 2019, the focus of the exhibitions and research projects at the Museum of Contemporary Art Metelkova expanded to include some as yet poorly explored chapters in the history of art in our region such as the cultural policies of the Non-Aligned Movement (*Southern Constellations: The Poetics of the Non-Aligned*, 2019) and political performance (*Realize! Resist! React! Performance and Politics in the 1990s in the Post-Yugoslav Context*, 2021), contemporary ecological practices in their search for solutions to burning environmental issues (*Emergency Exit*, 2021–2022) and the various transformations of the concept of artistic work (in terms of production and content) in the territory of the former Yugoslavia since the postwar avant-gardes in the 1960s to the present day (*Art at Work. At the Crossroads between Utopianism and (In)Dependence*, 2022–2023). The exhibitions *Exercises in a Collection* (2023), *Things Break Down* (2023) and *How to Go On?* (2024) explored various approaches to collections and their installations.

The focus of the exhibitions as well as our public programmes became more connected to the legacy of the former Yugoslavia than to Eastern Europe in general¹. Especially when the so-called “Balkan migratory route” expanded to Slovenia’s state borders, we, much like many other cultural institutions, kept asking ourselves how to go on. Moderna galerija saw its role in establishing a discourse that would fight against racial prejudice, recognise existing initiatives and reflect on the possibilities of building a common solidarity network. Theory was put into practice when, as a result of an increasingly restrictive EU migration policy, the number of asylum seekers in Slovenia grew; they were accommodated in asylum centres across the country. When another asylum centre opened in the neighbourhood of the Museum of Contemporary Art Metelkova, we initiated a series of activities with local residents, mostly young men from Syria, Iran and Afghanistan. Moderna galerija had already joined forces with artists and political activists to comment on the living and working conditions of former residents of Bosnia-Herzegovina, who came to Slovenia in the 1990s following the breakup of Yugoslavia. We continued this relationship by giving space to an alternative cultural association run by recent migrants to Slovenia who took over the cafe at the Museum of Contemporary Art Metelkova (2019–2021) and organising a series of workshops as part

1. Over the course of thirty years, the notion of Eastern Europe actually disappeared from the global geopolitical map only to be replaced by the Global East, Central Europe, the Baltics, Southeast Europe or the Western Balkans.

of which female asylum seekers from Iran and Afghanistan made embroideries together with local women and migrants who had arrived in Slovenia from Bosnia-Herzegovina in the early 1990s. The idea of inviting women of different generations, ethnic and cultural backgrounds to socialise, exchange their experiences and do something together originates in our belief that by creating things, participants are reminded that they have power. This is especially true of female asylum seekers, who often come from patriarchal societies and take care of small children, and as a result they have considerably fewer opportunities to socially integrate in a new environment than men.

Our collaboration with No-Border Craft, a self-organised initiative of women activists and refugee seekers, who succeeded to build a firm social network between migrant women and local residents in Slovenia, has been going on since then. At both Moderna galerija venues, we create social events, such as collective crochet workshops providing opportunities for an alternative economy by offering their handcrafted products.

A recent series of public programmes has been related to the cultural policies of the Non-Aligned Movement (NAM), which was initiated by Yugoslavia and its president Tito, among others. As part of the exhibition *Southern Constellations: The Poetics of the Non-Aligned*, on view at the Museum of Contemporary Art Metelkova in 2019, we organised programmes with the local asylum seekers, who participated in the Ibro Hasanović's video work *Circle*. We also organised guided tours (also as part of the *Migrantours* project) and a series of workshops with the children from the Livada elementary school.

The idea behind these programmes was to invite to the museum those individuals who had initially been part of the cultural and political history of the spaces presented in the exhibition, but now live in a different and often hostile environment and to ask them to share their experiences and stories with us.

This practice has been continued within our most recent exhibition in this constellation series, *Constellations of Multiple Wishes: Along the Eastern Horizon*, 2024, where solidarity with Palestine has been brought forward. In addition to presenting the cultural connections between Yugoslavia and Palestine at the time, the exhibition was also a criticism of the NAM, this supposedly "biggest peace movement in history", who had not done a single thing to end the genocide in Gaza even though Palestine is still its member.

In an increasingly threatening situation in the world, where the war in Ukraine has been going on for more than two years, where Gazan children have been killed en masse for all the "democratic world" to see, where natural disasters have become an everyday reality, we keep asking ourselves what the role of museums and other cultural institutions is.



They Claim There Is No Resistance, a poetry workshop as part of the *Constellations of Multiple Wishes: Along the Eastern Horizon* exhibition at the Museum of Contemporary Art Metelkova, 2024. Photo: Urša Rahne, © Moderna galerija, Ljubljana

Even though the ICOM museum definition takes into consideration that museums are supposed to foster diversity and sustainability, nothing is said about their activist and ethical role in society.

As part of one of my previous presentations at an ICOM conference, I quoted the Danish curator and museum director Jette Sandahl, who had argued that museums should not be neutral and should take a clear position towards the political decisions of their founders. I still firmly believe in this statement although nowadays the situation seems very similar to the NAM movement – most of the grand words have turned into ideas on paper, with no potential for change.

However, museums have the power and people's trust, so they should use their resources to contribute to a better society. Artworks and the context of the Arteast 2000+ collection can be such a resource, especially in terms of helping us think about how to become a voice of the unrepresented, suppressed, vulnerable individuals and communities. To remind them that they have power and the right to the museums becoming their spaces too.

URŠKA PURG
MUSEUM AND GALLERY MUZA
SLOVENIA

MUZA: EXPLORING THE MULTIFACETED EDUCATIONAL LANDSCAPE OF A BANKING MUSEUM

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.

At MUZA, we embrace this role with a focus on revealing the human side of banking, finance and money – fields that often feel detached from everyday life. Our mission is to demystify these systems, showing how they are both human inventions and deeply influenced by societal, historical and political contexts. Through education and research, we aim to inspire our visitors to reflect on their own financial habits, beliefs and awareness.

BRIDGING THE GAP BETWEEN FINANCE AND HUMANITY

The financial world is often seen as abstract and impersonal, yet it is fundamentally human. Systems like banking and currency are shaped by human needs, decisions and even unforeseen events. By presenting these concepts through a historical lens, we strive to help visitors understand their relevance to everyday life. For instance, the currencies we use, the ways we store wealth and the systems that govern financial transactions are all shaped by the cultural, historical, and political forces of their time.

Our ultimate goal is for visitors to leave with a new perspective: recognising the importance of money in their lives while understanding how to manage it effectively.

CHALLENGES OF A NICHE MUSEUM

As a niche museum in Slovenia, we face several challenges. Firstly, museums here are often associated with uninspiring school trips, leaving many Slovenians uninterested in visiting them later in life. Although our museum is centrally located in a historic building, this

also comes with its own challenges. Many visitors mistakenly believe it is still a functioning bank, unaware of its transformation into a museum.

Furthermore, our collection primarily consists of 2D objects, which can make creating engaging exhibits more challenging. Adding to this, our team is small, comprising just four staff members: two curators, a receptionist and a director. These factors demand creativity and resourcefulness in how we operate.

INNOVATIVE SOLUTIONS TO ENGAGE VISITORS

To address these challenges, we employ a multi-faceted approach rooted in research, collaboration and community involvement.

1. Research and Interdisciplinary Cooperation

- Our exhibits are crafted through collaboration with economic historians, archivists and other experts. This interdisciplinary approach ensures accuracy while enabling us to present complex topics in an accessible way. For example:
- Historical Animation: A 10-minute video traces 5,000 years of banking history, blending humour, visuals and engaging storytelling to capture attention. This format appeals to children and adults alike, holding their interest with dynamic visuals and even subtle details, such as the movements of a mascot's moustache.
- Virtual Reality (VR): To explain the digitalisation of banking, we created a VR experience featuring "Janez," a journalist who encounters various financial challenges during a business trip. Each transaction reveals the processes behind digital payments in an engaging and immersive way.
- Financial Maze: Designed for younger visitors, this interactive game teaches personal finance skills, encouraging them to think about budgeting and financial planning in a fun and hands-on manner.
- Interactive Currency Display: Visitors can explore the purchasing power of historical currencies through a sensor-equipped touchscreen. By selecting common items like beef, potatoes or wine, they can see how many hours of work were required to afford them at different points in history.

The interactive tablet for better presentation of the value of money through time



2. Engaging Volunteers

Given our small team, volunteers play a crucial role in MUZA's success. Many are retired bankers who bring a wealth of knowledge and experience to the museum. Their contributions include leading workshops, guiding tours and sharing personal stories that bring our exhibits to life.



MUZA's volunteers are an important segment of the work with visitors



Permanent exhibition in the museum

Visitors particularly enjoy these guided tours, as they blend historical insights with first-hand accounts. Inspired by their popularity, even current bank employees, including senior executives, have begun offering special tours. This unique approach strengthens our connection to the banking community while enriching the visitor experience.

3. Listening and Learning from Visitors

We view education as a two-way process, where we learn as much from our visitors as they do from us. Feedback is essential, shaping how we design and adapt our exhibits. For instance, we noticed that visitors initially overlooked our 1905 vault door, despite its fascinating mechanics. By adding infographics to explain its components, we turned it into a point of interest where visitors now stop and engage.

Additionally, many visitors bring us valuable objects and stories, particularly older individuals seeking to connect with their heritage. These contributions often include rare items and anecdotes that enrich our collection in ways formal research cannot.

STORYTELLING THROUGH OBJECTS

Our exhibits aim to show how historical events politics, and even unforeseen factors shape financial systems. For example, one section explores the changing price of wine over centuries, from its affordability in the Habsburg Monarchy to its dramatic price rise during Austro-Hungarian rule. This shift was driven by the arrival of a vine-eating bug from America, which devastated European vineyards and caused a wine shortage. Such stories help illustrate the intricate connections between money, history and human activity.

We also prioritise preserving vanishing practices and knowledge, such as speed money counting or maintaining Austro-Hungarian vaults. This is achieved through oral history projects and close collaboration with former and current bank employees, who help document these practices before they are lost.

THE POWER OF COMMUNITY

Our volunteers exemplify the strength of community involvement. By drawing on their expertise and enthusiasm, we enhance our programming while fostering a sense of purpose among participants. Their efforts are invaluable in helping us create a museum experience

that is both educational and deeply personal.

At MUZA, we strive to illuminate the human side of banking and finance, demonstrating how these systems are both shaped by and influential to society. By combining rigorous research, innovative presentation methods and community engagement, we aim to create a museum that not only educates but also inspires. Ultimately, we hope every visitor leaves with a deeper understanding of the role money plays in their lives – and the knowledge to manage it wisely.

SLADJANA VELENDEČIĆ

MUSEUM OF VOJVODINA
SERBIA

ELEMENTS OF GAMIFICATION IN THE INTERPRETIVE PROGRAMMES OF THE MUSEUM OF VOJVODINA

Playing games has always been an integral part of human life, however, in today's digital era, the concept of games and their 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, including game elements with the aim of engaging visitors in a more interactive way makes a visit to the museum more dynamic and interesting. Moreover, learning about cultural heritage becomes more pleasant with elements of entertainment.

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

The gamification process is not reserved only for the digital sphere; in fact, a game scenario can be created for live educational game too. However, the prerequisites for successful gamification are the same for both – online content and live games. What keeps gamers "hooked" when they play a game are actually the three fundamentals of the process in each game: challenges, rewards and progression.

For more than twenty years, the Museum of Vojvodina has been introducing elements of games into museum interpretation and education.

INTERACTIVE BOOKS

The motivation for the active involvement of young visitors, as well as the level of acquired knowledge during museums visits increases with the use of different worksheets and fun activities. These observations have led to the creation of interactive children's publications featuring various tasks that have a fun, playful character. So far, five interactive books have been published: Museum Tailored to the Child – Archaeology, A Museum Fan, Ethnology in the Museum of Vojvodina, Prehistory in the Museum of Vojvodina and Museum Tailored to the Child – History.

MOBILE APP

In the era of digitalisation, dealing with interactive publications naturally imposed the need to adapt these contents to digital form. The first mobile application created with gamification elements is Museum eKnowAll. In this mobile application, ten interesting stories from the museum's permanent exhibition are interpreted through a conversation between a boy, a girl and a curator in augmented reality. Each story is followed by various interactive tasks that have the character of a game and rely on information from the story. Each completed task is accompanied by a reward and a transition to the next step. Since the application was started in 2019, there have been over 36,000 users.

We continued this practice by creating the Golden Helmet application, intended for young people and adults, which is based on the story of the famous golden helmets from the 4th century. The story is told with the help of an interactive comic and game elements are used through the option of making a selfie with a helmet.



ESCAPE ROOM GAMES

The Secret of Immortality was an escape room game inspired by stories and objects from the past, displayed as part of a permanent exhibition. The target group for this gamified content was a young audience and adults. It is designed in a way that does not damage the integrity of the museum exhibits, while on the other hand, it encourages the players to become more familiar with them. The game uses various props, unobtrusively integrated into the museum setting, which are necessary to complete the logical game tasks. The escape room game was part of the Novi Sad European Capital of Culture project and, unfortunately, it ended even though it had met with great approval and good audience ratings.

Mythological Adventure: Escape from the Museum is another game based on the principles of escape room activities and is intended for children aged 7 to 14. It is a team-based, logic game that contributes to the development of cooperation, critical, logical and creative thinking in a fun way. At the same time, it also improves the awareness of the importance of material and non-material culture, with a special emphasis on the myth as a universal symbol of all societies and all periods.

TREASURE HUNT GAMES

Harlampije's Map is treasure hunt map and Harlampije is a mouse puppet – the museum's YouTuber. On his YouTube channel, he publishes stories about exhibits from the museum, thus promoting cultural heritage and making it more accessible. At the same time, his popularity attracts an increasing number of family visits to the Museum of Vojvodina. They often look for traces of the Harlampije mouse while touring the exhibition. This is why the



interactive map was made in Serbian, English and Russian languages. The map is designed for a partner play of parents and children. It is written in verses that serve as instructions on how to move, but also on how to complete various gamified tasks. The tasks are of different types: puzzles, creating initials, memory games, board games, creating photos, masking, exploring different textures etc. Each completed gamified task allows further progress through the map. This gamified programme was designed with the aim of offering quality museum content that will connect parents and children, and allow the museum to contribute to strengthening the family as the basic unit of society.

THE LABYRINTH GAME

Following in the Footsteps of Vlaho Bukovac is the last gamified content for young people that accompanied the exhibition The Annunciation Assembly of Vlaho Bukovac. A wooden labyrinth was prepared as an extra feature, which had to be solved. Each segment of the labyrinth offered the unlocking of a short piece of information about certain episodes from the life of the artist Vlaho Bukovac. By finding their way through the entire maze, the contestants win a prize in the form of a key that opens a box containing short stories and reproductions of Vlaho Bukovac's most important works.

There are numerous advantages of learning through playing different games, however, first of all we must remember that this form of learning is the most natural for all living beings. Also, we must remember that doing something is always more fun and useful than just watching.

IVAN IVAČIČ, MASTER CHEF – THE FIRST SLOVENIAN COOKING SHOW STAR (1921 –1984)

Master chef Ivan Ivačič (1921 –1984) made a strong impression on Slovenians with his cooking shows, which were broadcast on TV Ljubljana between 1960 and 1975, and with his Cookbook, which is still found in many Slovenian households. He was the first Slovenian and Yugoslav cooking TV star. He was born in Zdole in the Posavje region, with which he kept close ties all his life.

Ivan Ivačič loved to cook from an early age, which is not surprising, since his mother was an excellent cook. He trained as a chef at a secondary culinary-arts school in Zagreb. During the Second World War, he was mobilised in the German army and was kept in Russian captivity. After the Second World War, he trained as a chef all over Slovenia, in Dobrna, Pohorje, Rogaška Slatina, at the Bellevue Hotel in Ljubljana, and for three years, he was head chef at the Kazina Hotel in Jezersko. During this time, he met his future wife, Olga Burany, originally from Vojvodina. His connection with Vojvodina followed him for the rest of his life, as his son Peter lived there with his mother after his parents had divorced. Ivačič often cooked for the President of the former Yugoslavia, Josip Broz - Tito, on various state visits to the Brdo estate and the Brijuni islands in Croatia. In 1955, he passed a cooking exam and later obtained the "Master of Cooking and Culinary Arts" title. At the Hospitality School Centre in Ljubljana, where he taught various specialist subjects, he trained a number of good chefs. He was a chef in many top restaurants throughout Europe. He led promotional weeks of Slovenian and Yugoslav cuisine in Austria and Italy, and ran various cooking courses under the auspices of the Association of Slovenian Chefs.



Ivan Ivačič while filming the "Cooking Tips" cooking show, live on RTV Ljubljana. The original photo is kept by Peter Ivačič; a copy is kept by the Posavje Museum Brežice.

He was known first and foremost for his cooking show. His charm, ingenuity, sense of humour and culinary skills have been showcased to Slovenian households on television since 1960. In 1965, he published his first cookbook, which went through eleven reprints. The last one was published in 2024. Ivačič's cookbook was both a reflection of the times and very modern,

as it brought new knowledge, adapted to the Slovenian taste, to a wider audience. There are several reasons for the book's success, but television certainly contributed to it significantly. In the year the book was published, he received a prestigious state award in recognition of his work, the Order of Labour with a Silver Wreath.

In 2021, Slovenia held the title of European Region of Gastronomy, and this coincided with the 100th anniversary of Ivan Ivačič's birth. The Posavje Museum Brežice connected with the chef's son, Peter Ivačič, who, since 2021, has donated many objects and photographs related to his father's professional and personal life to the museum. At the museum, we wanted to revive Ivan Ivačič's memory, present him to different audiences and provide an insight into his influence on Slovenians' everyday cooking. This paper presents the concept and implementation of a project about the master chef from the 100th anniversary of his birth in 2021 to 2024, the year that marks the 40th anniversary of his death. In 2021, a smaller exhibition was first launched virtually on Ivačič's 100th birthday as an introduction to the central theme and exhibition of that year, entitled *Around Posavje with a Spoon and a Glass: Five Senses: 1 – Sense of Taste*. In 2021, the Posavje Museum Brežice created a travelling exhibition, which featured selected donated items and has since toured Slovenia three times, i.e. it was on view at the Radovljica Municipality Museums, the Slovene Ethnographic Museum in Ljubljana and the Upper Square Gallery in Šentjur. The inter-institutional cooperation about chef Ivačič was upgraded with an exhibition curated by the Radovljica Municipality Museums, which was hosted at the Posavje Museum Brežice. Chef Ivačič spent the last years of his life in Radovljica and is buried there. In 2024, on the 40th anniversary of his death, the Posavje Museum Brežice expanded the existing exhibition *Around Posavje with a Spoon and a Glass* with objects that had been part of the travelling exhibition until then and newly donated objects. This addition is part of the new exhibition *Museum Donors – the Lifeblood of the Museum*, which was opened on the 75th anniversary of the foundation of the Posavje Museum Brežice, and focuses on museum donors.

Older exhibition and event visitors remember Ivan Ivačič from television, from the hospitality school where he taught chefs-to-be, and his cookbooks, which are found in almost every Slovenian household. These visitors have shared many Ivačič-related stories and memories with us. Ivačič certainly had a special charm and an interesting life journey. He was at his creative peak when modern technology was only just entering households, and his innovative contribution in this field is well known; for instance, he participated in the creation of the Argo bouillon cube and collaborated with many Slovenian food companies.

Ivan Ivačič made a significant contribution to the development of cuisine at the national level. As a regional museum, the Posavje Museum Brežice has a special task of collecting, researching, protecting and presenting the local heritage, of which the heritage related to Ivan Ivačič is definitely a part. By researching and presenting his heritage, we reintroduced Ivačič to the public over the past four years and revived his memory. We encouraged the local community to participate and his acquaintances and friends from Posavje were happy to respond. His fellow villagers from Zdole donated objects from his burnt house to the museum. We invited the local and national media to a presentation of Ivan Ivačič. RTV Slovenia searched through their archives and provided excerpts of cooking shows for the visitors to watch; they also prepared a series of shows about the master chef. We hope to continue working with Ivačič's descendants and the local community in the future.



SHORT NEWS FROM ICOM BIH

ALMA LEKA

ICOM BOSNIA AND HERZEGOVINA

In 2024, the focus of ICOM Bosnia and Herzegovina's activities as part of ICOM was on the promotion, presentation and protection of cultural and historical heritage, as well as education and trainings of Bosnian museum professionals in accordance with ICOM's principles and guidelines.

In 2024, the work of our museums received recognition and awards. A museum from Bosnia and Herzegovina is the winner of a highly coveted museum award, and for the 19th time, all the museums in Bosnia and Herzegovina marked 18 May – International Museum Day (IMD) and the European Night of Museums 2024, in accordance with this year's theme "Museums for Education and Research". These two events have been celebrated in Bosnia and Herzegovina since 2006 at the same time – on the Saturday closest to ICOM's International Museum Day.

FIGHT AGAINST ILLICIT TRAFFICKING IN CULTURAL GOODS IN THE WESTERN BALKANS – UNESCO WORKSHOP

In the period from 10 to 14 June 2024, a five-day workshop on the topic "Combating Illicit Trafficking in Cultural Goods in the Western Balkans" was held at the Agency for Education and Professional Training of Police Personnel, which was organised in cooperation with the UNESCO Office in Sarajevo and with the financial support of the European Commission.

Featuring lectures, interactive workshops, but also online involvement of global experts in this field, the workshop was designed with the aim of raising awareness and developing professional capacities to counter theft, robbery and illegal trade in cultural property, through enhanced institutional and cross-border cooperation.

The workshop included a hundred representatives of police institutions at all levels of government in our country, the Ministries of Culture and cultural institutions, the Indirect Taxation Authority and the judicial system. At the Mostar workshop, about thirty lecturers and trainers from Bosnia and Herzegovina and elsewhere worked with the participants. Among them were experts from UNESCO, ICOM, UNIDROIT, UNODC, INTERPOL, EUROPOL and the Italian Carabinieri Command for the Protection of Cultural Property.

Alma Leka, President of ICOM Bosnia and Herzegovina, Ana Marić and Azra Bečević Šarenkapa from the National Museum of Bosnia and Herzegovina, and Sophie Delepierre, Head of the Protection Heritage and Capacity Building Department at ICOM Paris, also participated in the workshop as lecturers.

LEADERSHIP AND POWER – A WORKSHOP IN SARAJEVO

ICOM Bosnia and Herzegovina, in collaboration with ICOM INTERCOM, organised "LEADERSHIP AND POWER", a one-day workshop on museum leadership for museum directors and museum leaders from Bosnia and Herzegovina. 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. In this research, carried out in 2021/22, museum leaders all over the world reported that they lacked sufficient influence and control over decision making and key resources such as staff appointments, organisational structure and budget.

Lizzy Moriarty, an independent museum consultant from INTERCOM, held a one-day workshop for museum directors and leaders from Bosnia and Herzegovina, which was a unique opportunity for them to learn more about the benefits of leadership models. The seminar, which brought together 23 museum directors and leaders from 15 museums from Bosnia and Herzegovina, was held at the Olympic Museum in Sarajevo, and was supported by the Ministry of Civil Affairs of Bosnia and Herzegovina.

MUSEUM OF HERZEGOVINA, TREBINJE – A SPECIAL RECOGNITION FOR VISITORS AND OPENNESS

The 2024 Živa Award ceremony, organised by the Forum of Slavic Cultures, was held on 27 September 2024 at the House of Culture in Gabrovo, Bulgaria. Twenty museums from ten Slavic countries were nominated for this year's award, which recognises excellence in museum practice and encourages cooperation among Slavic museums.

The Museum of Herzegovina Trebinje, a Bosnian-Herzegovinian museum led by the director Ivana Grujić, which has been the best Bosnian example of cooperation between museums and the community in recent years, is the winner of the 2024 award for work with visitors and the community, and for openness – it is the recipient of the Special Recognition for Visitors and Openness.

It received the recognition owing to the dedication of the museum professionals working in this museum and the museum's rich educational programme. In the final part of its argumentation, the jury concluded that the Museum of Herzegovina Trebinje is successful in attracting domestic and foreign visitors and in creating a favourable cultural climate of the City of Trebinje, which is visible throughout the region.

PARTICIPATION IN THE FIRST DEMONSTRATIONS OF “ANCHISE” TOOLS IN GREECE

ICOM Paris is one of fifteen partners of the Anchise Project (Applying New Solutions for Cultural Heritage Protection by Innovative, Scientific, Social and Economic Engagement), an EU-funded project aimed at developing a series of six state-of-art tools (drones, mobile apps, databases etc.) that will increase the surveillance of archaeological sites endangered by looting, the identification of artefacts and traffic networks as well as general repositories of stolen goods. ICOM is involved in the pilot demonstrations of these tools to end users, specifically law enforcement agencies and heritage professionals from museums and the field of archaeology, researching ways to improve the user experience, thus making the tools more effective in practice.

As part of this framework, ICOM Bosnia and Herzegovina has been invited to participate in this project, in particular to contribute to the organisation of the third set of tool demonstrations. The first demonstration of Anchise tools took place from 26 to 27 September 2024 in Greece (Thessaloniki and Amphipolis), bringing together more than 100 participants from ten countries. Alma Leka, ICOM Bosnia and Herzegovina Chair, participated in the first Anchise tool demonstrations in Thessaloniki and Amphipolis. The next Anchise tool demonstrations will be organised by ICOM Sweden and ICOM Bosnia and Herzegovina in Sweden in April 2025, and in Bosnia and Herzegovina in September 2025.

ALMA LEKA

A LEX SPECIALIS LAW ON TEMPORARY CO-FINANCING OF CULTURAL AND EDUCATIONAL INSTITUTIONS FOUNDED BY BOSNIA AND HERZEGOVINA

– A HISTORIC DECISION HAS PUT AN END TO THE DECADES-LONG AGONY OF CULTURAL INSTITUTIONS IN BOSNIA AND HERZEGOVINA

In May, Sarajevo-based national museum institutions, which house and preserve the cultural and historical heritage of Bosnia and Herzegovina, and whose legal and financial status remained unresolved for thirty years – various cultural institutions, including four state museums, namely the Historical Museum of Bosnia and Herzegovina, the National Museum of Bosnia and Herzegovina, the Museum of Literature and Performing Arts of Bosnia and Herzegovina, and the Art Gallery of Bosnia and Herzegovina – received the most beautiful gift on the ICOM International Museum Day: the issue of their co-financing was resolved, which prevented a complete closure of these institutions and restored the dignity of the museum profession in Sarajevo.

First of all, thanks for solving this three-decade-long problem go to the determination and initiative of the Minister of Culture and Sports of the Sarajevo Canton, Kenan MAGODA, and to the initiative of the representatives of the Social Democratic Party of Bosnia and Herzegovina in the Assembly of Sarajevo Canton, Samir Avdić and Davor Čičić, who deserve credit for solving the issue of the institutions' co-financing and thus preventing their complete collapse.

At the session held in April 2024, the Sarajevo Canton Assembly adopted the Lex specialis Law on the Temporary Co-financing of Cultural and Educational Institutions Founded by Bosnia and Herzegovina. The law came into force in May 2024. Until now, as non-governmental organisations, these institutions have been financed exclusively by grants, through projects and competitions, which have been decreasing from year to year.

This Law governs the temporary co-financing of cultural and educational institutions founded by Bosnia and Herzegovina, the public interest of the Sarajevo Canton for their co-financing, planning of the work and financial operations, and reporting on the work, operations and expenditure of allocated financial resources. Also, the Law specifies that the Sarajevo Canton, through the Ministry of Culture and Sports of the Sarajevo Canton, will co-finance three museum institutions, i.e. the Historical Museum of Bosnia and Herzegovina, the Art Gallery of Bosnia and Herzegovina and the Museum of Literature and Performing Arts of Bosnia and Herzegovina, and through the Rectorate of the University of Sarajevo, the National Museum of Bosnia and Herzegovina.

This Law will be applied until the founder is able to assume its obligations to these institutions. From 1997 until today, the State Government – The Council of Ministers of Bosnia and Herzegovina – has not wanted to find a way to provide systemic support to these institutions.



Minister of Culture and Sports of the Sarajevo Canton, Kenan MAGODA

This *lex specialis* Law, proposed by the Minister of Culture and Sports of the Sarajevo Canton, Kenan MAGODA, and adopted by the Canton Sarajevo Assembly, is the first concrete proposal in the last thirty years that ensures regular co-financing of salaries, stability and support for these institutions and the museum professionals working there. It is also a last-minute salvation for the cultural and historical heritage of Bosnia and Herzegovina preserved by these institutions.



UPCOMING CONFERENCES

18-21 MAY 2025 | NOVA GORICA – GORIZIA (SLOVENIA – ITALY) | ECOC GO! 2025

BORDERLESS MUSEUMS: REDEFINING MUSEUM NARRATIVES AND INCLUSIVITY

This conference seeks to promote the exchange of ideas, best practices and expertise among museum professionals, as well as to redefine the narratives told by contemporary museums, with a focus on the role that museums have in surpassing borders. It will examine how museums can break away from traditional models to become truly inclusive educational spaces, fostering global understanding and collaboration.

The conference is organised by ICOM Slovenia, ICOM Italia, ICOM Europe, ICOM South East Europe, EGTC GO and the GO! 2025 public body. You are kindly invited to register for the conference.

11-17 NOV 2025 | DUBAI (UAE)

27TH ICOM GENERAL CONFERENCE 2025

The 27th ICOM General Conference Dubai titled "The Future of Museums in Rapidly Changing Communities" will be focused on change, recovery, accessibility and transparency. The ICOM SEE meeting will take place during the ICOM General Conference in Dubai.

OTHER ICOM SEE-RELATED MATTERS IN 2025

INTERNAL COMMUNICATION

For the purpose of smoother internal communication between ICOM SEE and its members, icomsee00@gmail.com was set up in 2023 and is used mostly by the ICOM SEE Secretary. The need for a new email address arose especially in connection with the Annual Conference organisation and applications, and the email address is now used for sending out regular e-mail newsletters to the members, informing them about all the happenings, appeals for cooperation within the ICOM SEE and broader. All of this is combined with the ICOM SEE Chair's notifications and information to the members, providing updates on past and upcoming events related to ICOM SEE, ICOM and museology. Consistent online communication ensures transparency, fosters good relationships and enhances the collaborative spirit among the eleven member countries, consistently reflecting ICOM's values and core guidelines. Throughout 2024, over thirty email newsletters and reminders were sent out, encompassing notifications, invitations and informative content. In addition to ongoing communication with the members, the ICOM SEE Board facilitated the exchange of 45 targeted emails among its members to ensure seamless operations throughout the year.

EXTERNAL COMMUNICATION

To engage with the general public, ICOM members and museum professionals, the ICOM SEE website and Facebook page are regularly updated as valuable sources of information. This includes regular external email notifications about crucial events and information, distributed through the ICOM National Committees within the ICOM SEE region and other museum associations in the SEE region. Such notifications extend to the press and media, ensuring coverage of significant projects, events and developments within the region.

Throughout 2024, ICOM SEE cultivated strong partnerships with the ICOM National Committees within the Southeast European (SEE) region, fostering their support and jointly developing impactful projects. The collaboration involves concerted efforts to promote the International Museum Day (IMD) as a key outcome of these partnerships and address pivotal topics specific to each sub-region. This collaborative approach ensures a unified front in recognising the importance of museums in the dissemination and protection of cultural heritage, along with supporting the professional growth of museum professionals across the SEE region.

Moreover, ICOM SEE extended its collaborative reach beyond the South East European region, notably continuing engagement with INTERCOM, Fundación TyPA, ICOM Arab, ICOM Zambia and ICOM Tanzania, taking a lead in the project "Effective Museum Leadership in Mitigating Risks in Conflicts and Crisis". This project transcends the SEE region, focusing on the role museum leadership plays in navigating risks during conflicts and crises.

This multifaceted collaboration reflects ICOM SEE's commitment to creating a global network that not only strengthens ties within the SEE region but also extends its influence and expertise to address challenges faced by museums worldwide, thus supporting and promoting ICOM's values.

Through RA Chair's online meetings with the ICOM Chair Emma Nardi, strong relationships are built within the RA. In addition, we had agreed to have an in-person meeting, which was organised by ICOM Europe on 11 June 2024 in Marseille. We discussed different roles within ICOM and the RA's positions and tasks in different regions. We decided to cooperate on a more regular basis and to also organise a joint panel at the ICOM General Conference 2025.

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