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The First Hundred Years: What Have We Learnt? A Century of Museum Education at the Ethnographic Museum

- The paper addresses the issue of development of educational activities in the Ethnographic Museum in Zagreb throughout its first 100 years of activity. During the first years of operation of the Museum educational activities were evident primarily in the work of the curator Mirko Kus-Nikolajev, despite the fact that there was no conceptualised approach to educational activities in the Museum at the time. Several decades later, in the second half of the 20th century a conceptualised approach was formulated by the first museum educators: Aleksandra Sanja Lazarević and Nada Majanović. Today, the educational programme is currently being developed in accordance with the contemporary trends in museum education, which focuses on different groups of museum users and highlights the social responsibility of the Museum.

Keywords: Ethnographic museum (Zagreb)
museum education, museum workshops, visitors

INTRODUCTION

This paper describes and discusses the educational activities of the Ethnographic Museum on the occasion of its 100th anniversary. The text provides an overview of development of educational work with a particular focus on exploration of the period that preceded the employment of the first curator and museum educator in 1953. There are no texts that provide a systematic overview of museum education programmes from the period from

the Museum's foundation to this appointment, and so the picture of work with visitors is painted based on the papers published by the staff of the Ethnographic Museum. In these papers they focused largely on other aspects of museum work such as collecting and scientific interpretation and only sporadically referred to educational activities at the Museum. Over the decades the Museum's educators have published texts about their activities (cf. Lazarević 1970; Majanović 1977, 1987a, 1987b), but it was only with Nada Gjetvaj, in her Master's thesis published in "Ethnological Research", on the occasion of the Museum's 70th anniversary, that an integrated overview of educational work was provided, but this overview was limited to the period between 1953 and 1989 (cf. Gjetvaj 1989). In the last three decades articles published by museum educators, shows the Museum's work has been marked by the development of educational programmes intended for different user groups and by the strengthening of the role of social responsibility of the Museum (cf. Lazarević 1970, Majanović 1978, Jelavić 2012).

In reflecting on the most adequate method for presenting the development of educational work at the Ethnographic Museum, we will partially be following the categorisations developed by Gjetvaj. She divided the concepts of work and the organisation of programming into eight periods; each of them specific in relation to the characteristics of the work and the development of the Museum, while taking into consideration the events that are considered important for the development of educational work. The period from 1989 to the present day has been presented through descriptions of some of the programmes provided by the Museum, which shows the Museum's development in the context of museum education.

THE DEVELOPMENT OF EDUCATIONAL WORK AT THE ETHNOGRAPHIC MUSEUM - THE PERIOD FROM 1919 TO 1934

During the first years after its foundation in 1919 the Museum already contained around 20,000 objects, mostly collected without any plans or basic information. As such the experts working during that period had the task of dealing with the inventory and catalogue, processing of ethnographic materials, as well as preparing exhibitions. Moreover, they simultaneously worked also on collecting new objects from the regions from not represented or underrepresented amongst the museum holdings (Gjetvaj 1989: 19-20).

Vladimir Tkalčić was the first professional employed at the Museum, initially as a 'custodian' (curator) and, from 1925, also as a "governor" (director). In his article dating from 1922, he stated that the Museum was opened to the public for the first time in June 1920, on the occasion of the visit of the Regent Aleksandar I Karađorđević. At the time, the Museum was "temporarily arranged" and was open for two months, before it was closed again "because it needs to be more systematically arranged" (Tkalčić 1922: 75). Nevertheless, there are indications that despite the work of systematic arrangement, the Museum was occasionally still open to the public, since, as Tkalčić stated in the same text "from time to time it was visited by different distinguished foreigners and during school holidays it was visited by different schools" (Ibid.). Some years later, in a

text dating back to 1930, Tkalčić provided the first Mission of the Museum from which it is evident that awareness of the educational role of the Museum was already present.

“to present the whole life and culture of our folk, primarily peasants from the Croatian regions and then to paint a picture of both life and culture, primarily rural, of all the other cultured peoples, primarily Slavic, as well as life and culture of semi-cultured and primitive peoples, in order to be used for scientific study of the features of our folk and humans in general. Moreover, to promote school tuition and expansion of education in general and to be intended as a source of incentives for art and craft and, as a model institution, to represent a segment of our entire folk culture” (Tkalčić 1930: 139)

The Museum was reopened to the public on the 19th June 1922, when it presented a permanent exhibition for the first time (Gjetvaj 1989: 21). Three years after that, in 1925, the Museum employed Mirko Kus-Nikolajev, Ph.D. This versatile expert, with published papers in the fields of ethnology, sociology, anthropology, art and museum studies was tacitly avoided for almost five decades by the members of the scientific community because of political attitudes expressed in some of his texts. Such was his excommunication from the academic community, the first time he was officially mentioned as an ethnologist was only in 1987, in the Visual Arts Encyclopedia of Yugoslavia (Ivanuša 2003: 236). For two years, Nikolajev worked as a “museum assistant” until December 1927, when he obtained the title of curator. After Milovan Gavazzi, a former curator left the Museum to join the Faculty of Philosophy (The Faculty of Humanities and Social Sciences) at the University of Zagreb, Kus-Nikolajev was the only curator at the Museum (Ibid.: 240). He was focused on what at the time was called the Exotic Collection,¹ primarily the objects from Africa in Dragutin Lerman’s collection, and the permanent exhibition the material of Non-European origin was displayed in accordance with the concept provided by Kus-Nikolajev (Mokos 2009: 15). During his activity at the Museum, until 1933, Kus-Nikolajev published a large number of professional papers and books, he participated in conferences, he was involved in translation and he held lectures (Ivanuša 2003: 242-243). In addition, he worked on the preparation of the Draft Act on Museums and Museum Employees (Mokos 2009: 15). In 1927, five years after the opening of the Museum to the public, Kus-Nikolajev wrote “Walk through the Ethnographic Museum in Zagreb – a Temporary Guidebook”, the first guidebook through the permanent exhibition of the Museum, which can be considered as a forerunner of educational work in the Ethnographic Museum.

This small-sized guidebook comprising of 87 pages provides an overview of what at the time was the permanent exhibition. Nevertheless, as pointed out by Nikolajev himself in the introductory part, it was not written in the form of a typical museum guidebook that describes the exhibited objects, but it also strived to provide a broader context for understanding of traditional culture and art, as well as international cultures presented in the permanent exhibition (Kus-Nikolajev 1927: 3,18). The first part addresses the broad issue of the definition of the concept of ethnology, presenting its development

1 Currently the Collection of Non-European Cultures.

as a science and the influence that it exerted on the museum practices. Moreover, it reflects on the perception of the museum in public which still resonates today.

“A large proportion of our public is permeated with some kind of horror when the word museum is mentioned. It conveys the same message for them like archives or registry. Hence, for them it is some kind of superlative of boredom. These people imagine the museum as a repository of antique items with several myopic elderly men hanging around them, filling up their daily work with them by continuously making entries into the registry and moving them around, writing notes that read: ‘Do Not Touch The Objects’ and they permanently smell of mothballs, which can be felt at a distance of five metres” (Kus-Nikolajev 1927: 5)

He pointed out the scientific function of the museum as follows: “what used to be storages became the breeding grounds for science and a fresh breath of scientific work purified the blurred atmosphere that used to cover the museum work” (Ibid.: 6), yet he also highlighted the educational function, since he perceived museums as “spiritual centres” for the formation of folk (Ibid.: 8). In addition he addresses the issue of the collections, the history of the Museum (which at the time was still young), and also about the first director, Salomon Berger, while the final part focuses on the issue of the materials included in the permanent exhibition. Kus-Nikolajev skilfully guides an imaginary museum visitor through each of the nine halls in which the objects were exhibited. He does not merely describe each object, but provides valuable contextual information about the area they originated from, the ways in which they were used, and their importance in the context of annual or life customs. The examples that he provides are frequently accompanied by quotes from folk song or folk sayings, which contributes to the liveliness of the text, and makes it even more interesting to read.

It is obvious from the first page that Kus-Nikolajev was at least partially thinking of an ‘average’ museum visitor or a broader public while he was writing the guidebook, as he pointed out that his tours through Museum were not written in accordance with the ‘common pattern’. He expands:

“that type of guidebook providing preliminary information could not fully meet the needs of museum visitors, as in our country we currently do not yet have any museum or ethnographic literature accessible to a broader community of visitors... these “tours” are not a registry of exhibited objects, but the objects themselves are included in the picture, which is intended to provide the basics for an understanding of our *folk culture* and art. By the latter I mean that the visitors’ needs will be met upon the search for preliminary information at least up to a certain extent” (Ibid.: 3).

Awareness of, and attitudes towards museum visitors, i.e. the public, came into focus of museum professionals in 1931, after the release of the publication “Musée” in Paris.² This made museum education the most pressing issue among museum functiones and an important factor for the existence of the museum (Bauer 1975: 102), and it is obvious that Kus-Nikolajev’s reflections were fully in harmony with these wider museological

2 The publication is the result of an international survey of the “Revue” magazine and it was published in 1931 in Paris in the newsroom led by Georges Wildenstein (Bauer 1975: 102).

trends. In fact, in some of his deliberations he was in harmony with more modern reflections about the relationship between the museums and the visitors and, in general, the role of museums in society that concern 21st century museum professionals.

“The issue of our museums is a different story in our cultural life. This specific feature results on the one hand from the specific structure of museums themselves and on the other hand from the fact that in our country museums still considerably tend to opt for general, joint cultural initiatives and strivings ... This liquidation³ will have to be performed by museums themselves and that primarily implies organisation of work in accordance with the cultural needs of the community. Hence, more intimate relationships between museums and the public. Nevertheless, these relationships will transform museums into cultural institutions, which will be able to exert a fruitful impact upon raising the level of culture in the society.” (Kus-Nikolajev 1929: 200-201).

Throughout his service at the Ethnographic Museum, Kus-Nikolajev was working intensively on the popularisation of ethnographic topics, as well as of the Museum itself, through press releases, as well as a series of popular lectures on Radio Zagreb and through a wide range of lectures for the general public (Ivanuša 2003: 241). It is important to point out the fact that he was advocating the use of technical aids in museums,⁴ which he considered as a means for upgrading educational and promotional activities. The latter was in accordance with the contemporary efforts to use multimedia and interactive aids primarily in order to provide museum users with as comprehensive museum experience as possible. He also advocated the idea of the foundation of an early membership programme: a society of friends of the museum whose task would be to promote the work of the museum, organise lectures and expert guidance, as well as to raise financial resources. In other words “all the work that is inevitably needed if the museum is to fit in as a living cell into the cultural tissue of the folk. Only if the community feels that the museum is a part of its cultural life, rather than a dead storage, a repertory, will the museum be able to perform also its scientific and educational task” (Kus-Nikolajev 1929: 200).

Kus-Nikolajev identified difficult material conditions and insufficient financial support provided by the state as one of the main problems of museums, one which “limits every single one of their initiatives and the prosperity” (Kus-Nikolajev cited in Ivanuša 2003: 241). He believed that the problem could be solved more easily if there was more public interest in museums, “but the public is not showing that much interest because the museums themselves, with some exceptions, are not paying much attention to arouse that interest among the members of the public. That indifference of the society logically results in the indifference of determining factors” (Kus-Nikolajev 1929: 201). Unfortunately these statements by Kus-Nikolajev, expressed 90 years ago, are still currently

3 “Liquidation” stands for solving this “general” problem of the museums, i.e. a lack of bond with the audience.

4 “The use of the state-of-the-art technological achievements for promotion of the museum will eventually occur. Some German museums (e.g. in Nürnberg) use a record player as a museum interpreter; the radio can do an excellent job for promotional activities, preparation of group visits to collections with interpretation, organisation of evening lectures, short courses, etc.” (Kus-Nikolajev cited in Ivanuša 2003: 242).

applicable in some cases; the problems that museums were faced with as early as in the first half of the 20th century, primarily those of financial nature, are still pressing.

We can only guess what direction his subsequent reflections would have taken concerning the relationship between museums and the visitors, but he was transferred to the Museum of Southern Serbia in Skopje, which he refused and he was hence removed from office. Dolores Ivanuša describes how in 1933, after only 8 years of fruitful work at the Ethnographic Museum, because of sociological and political nature of his texts and because of his vocal opposition to the dictatorship of the King Aleksandar his career was cut short. Throughout his life, he was injured, accused and imprisoned by both the subsequent fascist Ustasha and communist authorities. Despite strong support of distinguished scientists and cultural workers, such as Marijana Gušić, Zdenko Vinski, Viktor Hoffiler, Ljubo Karaman, Grga Novak, Josip Torbarina, Antun Barac, Josip Matasović, Milovan Gavazzi and Vladimir Tkalčić, for clemency applications,⁵ statements from these eminent Croations confirming their acquaintance with Kus-Nikolajev's valuable and positive contribution to scientific work and his contribution to Croatian science, Kus-Nikolajev remained disgraced. He died on the 18th March 1961, almost unknown to new generations of sociologists, ethnologists and museum professionals (Ivanuša 2003: 243-247).

THE PERIOD FROM 1934 TO 1935

The period 1934 - 1935 was extremely short but very important for the history and the development of the Museum. It was certainly marked also by the Director at the time, Božidar Širola, Ph.D., who took office after Vladimir Tkalčić had left. The death of Salamon Berger on the 11th January 1934 was an important event which influenced the subsequent activities during that period. In his last will, Berger left the Ethnographic Museum a plethora of ethnographic material, which needed to be drawn up as inventory. Furthermore, simultaneous work was needed on changes to the permanent exhibition, which at Berger's insistence was crammed with exhibits. During that period, it is important to highlight the launch of the publication entitled "Ethnographic Researches and Materials", which provided evidence of active professional work (Gjetvaj 1989: 22-23). However, there is currently no available information about any form of museum and educational work with the audience during that period.

THE PERIOD FROM 1935 TO 1939

The four-year period during which Ivo Franić was the Director was marked by many changes in terms of the work of the Museum, which included the reorganisation of the permanent exhibition, the relocation of employees into the southern part of the building facing the street, the interruption of the publication of the "Ethnographic Researches and Materials", the launch of the "Vjesnik Etnografskog muzeja u Zagrebu

5 According to Ivanuša (2003: 245), the first one of these two clemency applications bore no date annotation, while the second one, which was identical, but had different signatories, dated back to the 29th October 1948.

(Herald of the Ethnographic Museum in Zagreb)” and field research in the Croatian region of Primorje and individual islands, Gorski Kotar and Slavonia (Gjetvaj 1989:23).

During this period, we still cannot talk about serious or systematic involvement in educational work at the Museum. Since we currently do not have any information about other sources about work with the audience, according to the currently available information during the period, all we can say with certainty is that the museum was open to the public and it was also visited by it. Hence, the “Herald of the Ethnographic Museum in Zagreb” from 1936 for the first time provided evidence of the number of visitors to the Museum. It stated that in 1935 the Museum was visited by a total of 10,829 visitors, among whom there were 1,572 adults and 573 children, and soldiers. It also included the information that a total of 163 “excursions” visited the Museum and, in addition to the number of independent or individual Museum visitors. This is also a source of details about the Museum’s visitors, stating the type of group in question (school, faculty,⁶ business, citizen groups etc), the city they came from, and also provides the names of “more distinguished individuals both from the country and abroad” (Vjesnik 1936: 236-240).⁷ The “Herald” from 1937 also provided the number of museum visitors during the previous year,⁸ yet this time without providing the total number of visitors and without singling out individual visitors. It yet again provided information about group visits of schools and faculties, along with the number of visitors in each group, the place where they came from and the teacher or professor who brought them. The information about “visitors and dignitaries” and “more distinguished individuals and groups both from the country and abroad” was provided separately and their names were also listed. Upon adding up the provided numbers, the following information is obtained: in 1936 the Ethnographic Museum was visited by a total of 178 organised groups of visitors, of which 150 from the country (schools, faculties, other organisations) with a total of 4,300 visitors, 28 foreign groups with a total of 738 visitors and 86 dignitaries whose names were also provided (Vjesnik - Herald 1937: 323-327). The number of individual visitors during that period is not known. The previously mentioned information clearly shows that, like today, most visitors to the Ethnographic Museum, both in 1935 and in 1936, were primary and secondary school pupils.

The ‘Vjesnik (Herald)’ from 1937 provided the information that most exhibits had bilingual labels (Ibid.: 322), which shows the intention to meet the needs of foreigners as a group of visitors. Multilingualism is mentioned also in the text entitled “Orders of the Museum Director”, which is stored in the form of a manuscript in the documentation of the Ethnographic Museum. It was written by the Director Ivo Franić from the 1st April 1935 to the 31st May 1939. It makes interesting reading in the context of

6 The name of the teacher or professor who brought the group of museum visitors was provided in case of schools and faculties.

7 Nevertheless, upon simple addition of the listed groups, there are discrepancies in numbers. Hence, rather than 163 excursions, the list includes only 144, while the total number of visitors reaching 10,829 does not match the number of only 6,887 visitors that is calculated by adding up all the numbers. It is not clear and a conclusion cannot be reached with certainty about whether this is all due to a mistake during the calculations or some of the individual or group visits have not been mentioned and included in the published list.

8 Herald of the Ethnographic Museum in Zagreb – volume three.

the relationship between the visitors and the museum, and one of the orders actually concerns the placement of the labels in Croatian, German and French on the entrance door to the Museum.⁹

Franić frequently mentioned the duties of the staff members who are in “inspection”, or on duty.¹⁰ He stated that “the inspection is primarily intended for the continuity of work at the museum”. The inspection is in charge of the telephone and if an excursion arrives, the staff member in inspection will allow them to visit the museum. Similarly, they decide about the visits of foreigners outside the working hours. Finally, they need to provide the necessary explanations if requested by any visitors.”¹¹ He added, “the staff member on duty is there to provide expert explanation to the interested visitors or to scientists who are interested in expert explanation and information from the field of museum work”¹² and concluded, “they are obliged to act as a guide around the Museum to excursions or foreigners if they request for one”.¹³ This shows that guided tours around the museum, or provision of expert information to the visitors, was an important segment of duties of curators at that time. Furthermore, irrespective of the fact that on these grounds one cannot talk about systematic educational work at the Museum, it is still evident that museum employees during that period at least partially focused on work with the visitors.

It is clear from the “Orders” that the behaviour towards the visitors was also considered. Hence, in the Order No. 53 Franić warned about the behaviour of the custodian, who from noon sharp (when the Museum closes for lunch), to 3 pm, stops admitting visitors to the first floor, even though they are already at the Museum and have already seen the exhibition on the ground floor. In our opinion, an extremely important issue has been highlighted here: the fact that museums exist because for the visitors, Franić wrote:

“Since the museum does not exist because of museum employees and the custodians on duty on Sunday are not bricklayers, who at noon sharp throw away their hammer and shovel and go for a lunch. The visitors are not there because of them, but they (i.e. the staff) are there because of the visitors. Moreover, because of the fact that people who cannot afford to pay for admission fees have access to the museum only once a week, in order to enable unhindered visiting and touring of the museum to anyone who wishes it, I am hereby ordering as follows:

1. On Sundays and public holidays the Museum shall be open from 9 a.m. to 1 p.m. without interruption, starting from today.

9 The labels provide information also about the opening hours of the Museum, order number 71.

10 Inspection or on duty time is an obligation of expert staff (curators) of the Museum and it has been preserved in a similar form to date. It is a pre-arranged schedule in accordance with which the individual curator needs to be available on a specific day for expert guidance of organised groups of museum visitors and they also need to be involved in surveillance of all the museum premises, storage rooms and exhibition halls.

11 Order No. 28.

12 Order No. 46.

13 Order No. 47.

2. The visitors shall be admitted to enter the Museum unhindered by 12:15 p.m. when the entry door shall be locked and those who are at the museum at that point shall be allowed to finish touring the Museum undisturbed.
3. I do hereby strictly forbid, upon the strictest liability, to all the custodians to warn visitors to hurry up, as the time of their visit is running out. At 12:45 p.m. they shall ring a bell to inform them that the time available for touring the museum has ended”.¹⁴

Franić mentions the opening hours of the Museum several times. He shortens them when necessary (for example, due to the anniversary of the death of King Aleksandar¹⁵ or for Christmas holidays),¹⁶ or extends them (for example, during spring holidays, or upon request by tourism companies).¹⁷ He writes about scheduled visits of distinguished individuals or foreign groups,¹⁸ and orders record-keeping about announced groups of visitors.¹⁹

This discussion about the opening hours may initially appear unimportant, but museum educators, as well as all the other museum employees who are in direct contact with the visitors, are aware of how much controversy this apparently trivial matter may cause. However, much effort museums invest into adapting to the needs and requirements of different groups of visitors, it is impossible to satisfy all of them. The financial aspect is also an important consideration in adapting the opening hours of the museum. In fact, in order to extend the opening hours of the museum, especially at weekends, in Franić's time, and today, additional financial resources need to be allocated, which museums most frequently could not then, and still often cannot afford.

All this demonstrates systematic involvement in educational work during the period in question within the Ethnographic Museum. It certainly shows there was a relationship between the Museum and its visitors and its activity focused on the direction leading towards education, in the form of guided tours that occasionally occurred at the time.

THE PERIOD FROM 1939 TO 1945

That period was primarily marked by the Second World War. From 1939 to 1941 Professor Milovan Gavazzi, Ph.D. was the Director, while from 1941 to 1945 the position was yet again occupied by Božidar Širola, Ph.D. Immediately before the start of the War, the permanent exhibition was dismantled, the ethnographic materials were deposited and the more valuable parts were transported into a shelter. There was no significant fieldwork, yet the museum publication “Ethnographic Researches and Materials” was

14 Order No. 53.

15 Order No. 12.

16 Order No. 17.

17 Order No. 45.

18 Order No. 7.

19 Order No. 45.

relaunched. The lack of a permanent exhibition meant that museum experts primarily worked on processing of the materials and writing scientific papers. Any form of work with the visitors was interrupted (Gjetvaj 1989: 23-24).

After the War ended, until to the appointment of the new Director in 1946, the Director's duties were performed by Tereza Paulić, who oversaw the rearrangement and exhibition of the deposited materials again, in accordance with the previous concept (Ibid.: 24).

THE PERIOD FROM 1946 TO 1972

The almost twenty-year period ranging from 1946 to 1965 was marked by the activity of the Director Marijana Gušić, and characterised by a modernisation of permanent exhibition and field researches throughout Croatia. It is important to highlight the year 1955, when "Commentary on the Exhibited Material" was published. The "Commentary" may be considered as a guide through what at the time was the permanent exhibition, but it is still too detailed and too technically written to be intended for the broader public. However, in the Introduction its author Marijana Gušić claims that:

"the Commentary is striving to meet the needs of both sides [expert visitors and secondary school students] and hence it comprehensively addresses some interesting issues from our cultural heritage, yet without the intention to provide a systematic overview of ethnographic material or to be transformed into a specific ethnographic manual. (...) In addition, through the manner in which these issues have been tackled, we are addressing a broader circle of visitors and hence the scientific aspect has been reduced to the minimum." (Gušić 1955: 7).

We believe that the "Commentary" certainly cannot be considered as a publication intended for the broader public, even though it has provided a valuable contribution to ethnological literature and it certainly is considered valuable reading for ethnologists and other expert visitors, being particularly useful as a preparation for guidance through the Museum.

A crucial moment in the development of educational work at the Ethnographic Museum is certainly the employment of an ethnologist Aleksandra Sanja Lazarević in 1953. Gjetvaj wrote about her "performing all the guided tourswork at the Museum: for organised school group visits, foreign delegations and top officials of the state government and most distinguished politicians both from our country and abroad." (Gjetvaj 1989: 25) (Fig. 1) From this we can conclude that the Museum was involved in some form of educational activity since its inception, primarily guided tours, and that there was awareness about the visitors and their needs. However, it is only upon the employment of a person in charge of this aspect of museum activity that we can talk about more systematic and more serious involvement in museum education. The employment of a person in charge exclusively of museum education at the Ethnographic Museum occurred simultaneously with the period in which the issue of museum education came into focus yet again. In 1954, ICOM General Conference considered primarily

education issues in museums,²⁰ and was striving to provide answers to questions about what museum education actually is and also to define its purpose (Bauer 1975: 104).

Aleksandra Sanja Lazarević worked at the Museum from 1953 to 1987. She was employed as a curator-museum educator. She developed a programme of co-operation between the Ethnographic Museum and schools that resulted in the integration of ethnographic topics into secondary school curriculum, through classes that were occasionally held at the Museum. Moreover, she was involved in andragogic work and co-operated with “Moša Pijade” Workers’ University and labour organisations.²¹ In 1966, a year after Jelka Radauš Ribarić, Ph.D., became the Director, Lazarević was also allocated duties as a curator and she became the Head of the Section of Non-European Collections and of the Section of Social Forms and Institutions (Mokos 2009: 25). Although her professional work is primarily linked with the Seljan Brothers and the Collection of Non-European Cultures, Lazarević wrote about the educational aspects of work at the Museum, for example, in the text from 1970 entitled: “The Educational Approach to Museum Material of African Provenance”. In this paper, Lazarević presented her co-operation between schools and the Museum, using the example of the African collection. The text shows her efforts to present unknown or exotic objects to the visitors in the best and the most comprehensive possible, in order to make them more familiar and to demystify the cultures from which they originated.

Lazarević simultaneously handled two jobs (2009: 25), but a manuscript from 1968 about co-operation of Zagreb-based museums and schools by Drago Heim, preserved in the Museum documentation centre, provides information about how the Museum had to abolish the job of museum educator due to a lack of financial resources. From that point onwards, all the curators assumed the tasks of working with the visitors, providing guided tours to groups and working on specific topics. Guided tours were organised for expert visitors, as well as for tourist groups, schoolchildren, students, soldiers and work collectives. Classes were even organised at the Museum and Heim wrote about how the museum became the venue in which drawing classes were held, as well as classes intended to provide insight into traditional costumes and customs from specific regions. Heim also provided an overview of the number of visitors from 1951 to 1968, which ranged somewhere between 10,000 and 15,000 of visitors on an annualised level. Nevertheless, a significant drop in visitor numbers was recorded in 1967 and 1968, which can perhaps be explained by the fact that the Museum was in a decrepit state and in dire need of renovation which began soon after. The information that school groups accounted for around 60% of the total number of visitors (Heim 1968: 26-27) is not surprising, considering that work with school children at the museum was still shown through its educational function.

During Ribarić’s time as the Director, from 1965 to 1975, the work of the museum largely followed the previously used patterns. The purchase of contemporary ethnographic material was one of the main tasks of the Museum, as it disappears quickly, however

20 International Council of Museums.

21 It is currently operating under the name Public Open University.

due to a lack of financial resources, there were no large-scale systematic fieldwork projects nor research studies. Of the increasingly poor condition of the Museum during the period, in 1968 work started to adapt the building which lasted slightly over three years and enabled work to begin on a new permanent exhibition (Gjetvaj 1989: 26).

The Museum Statute, passed on the 14th November 1966,²² provided evidence about systematic involvement in educational work during that period. In addition to defining the core activities of the Museum, including interpretation of the material and stating that the purpose of its study was to provide insight into the cultural heritage to the members of the public of all educational levels, it also listed the tasks of the Museum. The latter included popularisation of ethnological profession through public lectures, co-operation with both general education and vocational schools to use museum material in classes, the organisation of lectures, courses, seminars and similar forms of work with the public, as well as co-operation with all the related institutions, both in the country and abroad, for the purpose of proper scientific interpretation of cultural heritage. Nevertheless, for the purposes of this text, the most interesting part is about the internal systematisation of workplaces, where it is evident that the Didactic and Promotional Section operated within the Department for Expert and Scientific Work.²³ It states the Didactic Section “is in charge of organisation of guided tours for individual and group visitors in the permanent and temporary exhibitions; is in charge of preparation of individual and specialised topics and methodology units in accordance with the curricula and education of youth involved in manufacturing; occasionally organises seminars at the museum and outside of it; participates and organises co-operation with the school radio and television” (Ordinance 1966:8-9).

This shows that the focus was placed on school groups, which is understandable if we recall that groups of visitors accounted for around 60% of the visits during that time. Since at the time the profession of museum educator was non-existent, the job was performed by curators in addition to their other duties or, more rarely, they were fully committed to doing it. Hence, it was not even mentioned in the Ordinance, but it was mentioned as a part of the duties of the ethnologist employed at the Museum referred to as cultural and educational work. The latter included expert guidance and professional lectures both on the permanent and temporary exhibitions, at the museum and outside of it, which corresponds to a proportion of the duties of current museum educators.

THE PERIOD FROM 1973 TO 1994

The period between 1973 and 1994 was marked by the activity performed by Nada Majanović as the Head of the “Didactic and Promotional Section”.²⁴ Majanović main-

22 All the Statute passed during that period, until 1972, in their segments in which they addressed the issues tackled by the Educational Department, almost literally followed the text of the Statute from 1966.

23 Pursuant to Article 25 of the Ordinance on Systematisation of Workplaces dating back to 1966, the Didactic Section, within which one workplace was envisaged.

24 The Statute of the Ethnographic Museum from 1971 in Article 13 on page 5 defined the organisation of work in several departments: Department of General Affairs, Department of Expert and Scientific Work, Inventory and

tained the dominance of guided tours and also developed also other forms of educational work. Besides focusing on pupils and pre-school-aged children, who were still the most numerous visitors, the programmes also focused on other age groups.

Majanović was aware that, irrespective of the fact that pupils and preschool-aged children were the most numerous group of visitors, the regularity of arrivals and the large number of these groups of visitors depended primarily on good communication and visibility of the museum among teachers and educators, as well as the members of the broader public. Throughout her activity, she continuously developed co-operation with schools and preschool institutions, as well as with the media, since public relations were also within her scope of work. She believed that, in addition to sending announcements and releases about the programmes and participation in both radio and TV programmes, direct contact was the best way to provide the audience with an insight into the museum activity, which additionally contributes to an increase in the number of visits. Consequently, she visited schools and kindergartens where she presented the opportunities of learning at the museum, as well as her work as museum educator.

According to Majanović (1987: 25), it was extremely important in terms of co-operation between the museum and schools to “determine the joint plan and programme of schools and museums”. The plan was based on the permanent exhibition of traditional national costumes, economy and Non-European cultures, where different aspects of traditional life were presented in their historical context, and covered family relationships, customs, crafts and trades, housing and clothing cultures or skills like embroidery and weaving.

In her text, entitled “Activities of the Ethnographic Museum Zagreb in function of Education”, Majanović wrote:

“For the purpose of providing additional teaching material, we addressed different topics based on subjects and grades and such classes are held at the museum or at school. Specialised guided tours are held primarily in the permanent exhibition space at the museum. They are intended as a complement to teaching, teaching of visual arts with an introductory lecture delivered by a curator on a specific topic (e.g. pottery - development, technique, shape, etc.) and special activities during school holidays (e.g. Do Embroidery with Us, Let’s Make Folk Jewellery, This is Folk Treasure) where pupils are introduced to the possibilities of making and using folk heritage as a template for work.” (Majanović, 1987: 25)

In the same text, she also provided the programme of the topics of teaching units by subjects, which is evident from the table she created.

Storage Department and Common Technical Services Department. Organisational departments remained divided into sections and hence Didactic and Promotional Section was a part of the Department of Expert and Scientific Work, in addition to Scientific and Research Section, Documentation Section, (Permanent and Temporary) Exhibition Organisation Section and Publishing Section.

Table 1: Majanović's teaching topics

Grade	Subject	Teaching unit	Venue
1 st	Visual art	usable textile material	school (using slides)
2 nd	Visual art	pressed wood (usable objects)	Museum (guided tours)
3 rd	Visual art	pottery, basket weaving	Museum (guided tours)
4 th	Housekeeping	handicraft (traditional)	Museum (guided tours)
5 th	History	The life of the Slavs during their migration to the Balkans	school (lecture using the slides)
6 th	Geography	Non-European countries	Museum (guided tours)
7 th	Housekeeping	Traditional national costume	school (lecture) Museum (guided tours)

Since guided tours accounted for the largest proportion of educational work at the museum, Majanović stated that “On the days when the museum is open to the public, there are four curators on duty (the main curator who co-ordinates the work of the museum and the ancillary curators) and hence they announced (organised) and unannounced groups and other visitors are provided expert guidance.” (Majanović 1987: 26)

On the other hand, guided tours for the youngest visitors, who require a special approach and adaptation, were provided by, as she put it, curators who are able to adapt to preschool-aged children. A programme for preschool-aged children did not last over one hour and upon their return to the kindergarten, they continued activities linked with the experience of their stay at the museum, which was accompanied by listening to music and visual arts activities.

A special programme for secondary school students, students attending centres for development and vocational or occupationally oriented education was a six-day programme during which they were introduced to all the museum departments,²⁵ while special attention was paid primarily to the segment managed by Majanović. Hence, students prepared press releases, exhibition invitations and they updated user databases and address lists.

An innovation introduced by her in relation to the previous periods was that the programmes were not implemented exclusively at the museum, but also outside of it.

25 The secondary school education reform started in the academic year 1975/1976 and it was named after the person behind it - Stipe Šušteršič. It abolished general grammar schools and the entire secondary school education was divided into two stages and transformed into vocational or occupationally-oriented. During the first stage, students attended general courses. It lasted for two years and it was mandatory for all the students. During the second stage, students attended courses required for their selected occupation. The idea behind the reform was to abolish the difference between manual and intellectual work. General grammar schools were established yet again during the mandate of the member of the Croatian Academy of Sciences and Arts, Milivoj Solar, who at the time was the Secretary for Education and Culture of the Socialist Republic of Croatia (1987 - 1990).

“In a wide range of educational activities performed outside the museum, from staging of exhibitions at schools, lectures, co-operation in the organisation of ethnographic collections at schools, cinema clubs, embroidery clubs, through exhibitions in children’s centres through co-operation with labour organisations, cultural centres, Arts and Culture Associations, *Naša djeca* (transl. “Our Children”) Society, Folklore Festival (exhibition with a Small school for adults), Zagreb Tourist Board and social activity committees in municipalities, to name a few, the Museum has always had the same goal – to gain insight into the rich material and spiritual culture of our peoples.” (Majanović 1987a: 26)

At this point, it is important to highlight the exhibition programme intended for early preschool-aged children, held in kindergartens, entitled “Ethnographic Picture Book”. The specific objective of this programme was to introduce the value of heritage through play and folk songs and, in addition to children and teachers, the programme also saw the participation of the parents (cf. Majanović 1987b).

During the 1970s and 1980s, a segment of Croatian cultural policy was focused on providing insight into culture and making it accessible not only in cultural institutions but also to the employed within their work collectives. Hence, factories became the venues in which exhibitions were organised, as well as concerts, visual arts colonies or poetry recitals (cf. Koroman 2017).

Majanović (1977) provided an example of co-operation between the Ethnographic Museum and factories, which started in 1977. The specific feature of the co-operation was intermediation of a cultural centre between the museum and the factory. The benefits of such intermediation were primarily in terms of avoiding potential preconceptions and negative experiences arising from a lack of insight into the actual circumstances at the time; a lack of acquaintance with the space for staging of exhibition, as well as with the contact person and a potential aversion towards unknown people from the museum. It has to be pointed out that cultural centres operated in municipalities and were provided with insight into the actual circumstances in “organisations of associated labour”, as factories and work collectives were referred to at that time, as well as into their needs and cultural plans.

This co-operation between the museum, cultural centre and the factory, which resulted in an exhibition, entitled “*Folk Handicraft of Northern Croatia*” that was initially staged at the Peščenica Centre for Culture and Education, and was subsequently presented in the Elektorkontakt factory, which employed several thousand female workers. Since the exhibition resulted in positive publicity, an embroidery club was founded for the women in the factory and an exhibition was staged with handicraft made by the factory employees. (Fig. 2)

“Hence, we can say that this initiative has been an absolute success of the Ethnographic Museum. It was an exhibition intended for educational and informative purposes. In addition to raising the awareness of the public about the value of cultural heritage and providing insight into the institution involved in studying this heritage, it also aroused huge interest and encouraged participation. In that way this cultural initiative has fully met its objectives: broadening of workers’ cultural horizons.” (Majanović 1977: 35)

During the first hundred years of its activity, the Museum has faced a broad range of issues, most of which are still current in today's Museum. In order for the Museum to fully perform its educational role and ensure visitor satisfaction, she believed that museum visitor opening hours needed to be from 9 am to 8 pm, there needed to be good audio solutions and a museum gift shop, and she believed a modern museum needed to have a lecture hall, a workshop and a playroom, effective heating solutions in winter and employ more than one expert in the Department for Education and Promotion (cf. Majanović 1987a). These plans were made three decades ago and it has also been planned in the existent conceptual proposal of the future permanent exhibition and the renovated museum.²⁶

THE PERIOD FROM 1995 TO 2019

During the first half of the 1990s, dominated by the Croatian War of Independence, there were no organised activities for the visitors in the building of the museum, but some activities, such as the "Ethnographic Picture Book", were held in educational institutions, as much as possible due to the conflict. After the retirement of Majanović in 1994, the co-author of this text, the Senior Curator Željka Jelavić, took over the management of museum education in September 1995. Starting from 2016, she was joined by museum educators Anastazija Petrović and Silvia Vrsalović, which contributed to a significant increase in the number of educational programmes held, primarily workshops and guided tours²⁷, as well as a not-insubstantial increase in revenue. It is not possible to list all the educational activities performed over the last quarter of a century so we will provide select examples of programmes linked with the permanent exhibition and some individual exhibitions.

Educational programmes in the Museum are created and implemented for different groups of visitors depending on their age, group or individual arrival, institution profile, interests and motivation or the specific features of the group; preschool children, primary and secondary school pupils, students, experts, the retired, families, tourists, the disabled and vulnerable social groups.

In order to do quality work with visitors of different profiles, experts possess education competencies in addition to academic education from the disciplinary field of ethnology and cultural anthropology and museum studies. They also have, very well developed verbal and non-verbal communication and organisational skills and a high level of adaptability.

26 The renovation project of the Ethnographic Museum was financed through Operational Programme Competitiveness and Cohesion 2014-2020 in partnership with the Croatian Chamber of Economy under the project "Renewed Heritage for Sustainable and Smart Development in a Hyperconnected World". The amount reaching HRK 6,094,300.00 was provided for the preparation of project documentation of Museum renovation and new permanent exhibition with complementary programmes. The project duration was from the 1st December 2016 to the 1st February 2018.

27 According to the reports on museum activity by Željka Jelavić, over the period from 1999 to 2015, the number of workshops ranged between 50 and 90 per year, while during the period from 2016 to 2018 it ranged between 200 and 313 per year.

Building on the previous good practice of co-operation between the museum and educational institutions after the Croatian War of Independence, connections with schools and kindergartens were re-established and currently, according to statistical data, pupils and preschool-aged children are the most numerous group of visitors.²⁸ It needs to be highlighted that the support provided by the administration in the educational system, as well as by cultural sector at large, develop educational activities at the museum and establish connections with schools. Consequently, both in the Ethnographic Museum and in other museums in Croatia/Zagreb the process has been slower than expected and burdened by frustrations.²⁹ We can only conclude that an aspiration of intersectoral co-operation has not yet been established.

We will now present the programmes for pupils and adults, as well as for other target groups and examples of both corporate social responsibility activities of the Museum and inter-institutional co-operation.

PROGRAMMES FOR PUPILS

Educational programmes intended for pupils and preschool-aged children are linked both with the permanent exhibition and temporary exhibitions. In addition to guided tours tailored to meet the pupils' needs, guided tours and workshops for schoolteachers and preschool teachers are also organised. Throughout the years, we have managed to establish co-operation with Croatia's governmental Education and Teacher Training Agency and hence we have organised seminars and educational modules within continuous professional development courses for teachers in the first grades of elementary school, as well as for teachers of visual arts culture, history and geography. The topics addressed have included those linked with ethnographic heritage, such as customs, textile decorations, as well as drawing from explorations by Dragutin Lerman and those by brothers Mirko and Stevo Seljan in Africa and South America. We have also addressed the protected phenomena of intangible cultural heritage, such as the making of licitar [honey biscuits] or the bell-ringers' pageant of Kastav. We have built on the learning opportunities at the Museum and built strong thematic links with the school curriculum.

Museums are learning venues in which we connect the present and the past, gain insights into culture in which we belong and to different cultures, by intertwining understanding of human societies and cultures. During the implementation of these objectives at the Ethnographic Museum, we use different forms of educational work for elementary school pupils and preschool-aged children. They include both creative workshops and skills workshops, interactive thematic tours, lectures, music and dance

28 comp. <http://www.mdc.hr/hr/muzeji/muzejska-statistika/statistika-hrvatskih-muzeja>. (visited on 15th June 2019).

29 The Section for Museum Education and Cultural Initiative of the Croatian Museum Association was founded in 1999 and has many times since its inception initiated talks intended to devise and create bonds for co-operation programmes, albeit with little success so far.

workshops and storytelling that includes both folk and fairy tales. They thematically fit into the curriculum of history, geography, Croatian language, arts, civic education, as well as providing extra-curricular topics and forms of work. Guided tours through thematic units in the permanent exhibition are focused on: housing, family and family relationships, clothing and colour symbolism, beauty and decoration, food and food production, customs and explorations by Croatian travellers and explorers.

The topics addressed in continuously available workshops are linked with: ornaments on textiles, jewellery and head coverings, furniture, masks and carnival customs, Christmas customs and preparation of Christmas crêpe paper ornaments in the form of flowers, in regional Croatian referred to as *kinč*, Easter eggs ornaments, shaping clay on potter's wheel, button sewing, crocheting, weaving, licitar ornaments, childrens' wooden toys, old games and nursery rhymes, African drum rhythm and Croatian traditional instruments. (Fig. 3) To provide information and help preparation for their arrival at the museum, as well as for harmonisation with the curriculum, Željka Jelavić prepared "A Teacher's Guide" (2010) and the publication entitled "Let Me Tell You A Story: 16 Usual and Unusual Objects" (2014) intended both for teachers and pupils of the lower grades of primary school. "A Teacher's Guide", provides a description of each workshop, and also links with the subject curriculum for a specific grade and the duration, normally between 60 and 90 minutes.

In order to provide an intensive experience of both the museum and the heritage during the work with the youngest visitors, museum educators need to make a comprehensive preparation that includes didactic rules: from the known to the unknown, from the simple to the complex, from the easier to the more difficult, from the nearer to the farther and to show good verbal skills in direct work in order to be able to in an adequate manner provide children with an insight into multiple layers of existence of individual objects. They simultaneously use storytelling during the process, which is suitable primarily for the fact that it implies interaction between the storyteller and audience members, so they become the co-creators of the story. While for theatrical performances scenography and costumes are important features for the performance, storytelling requires the voice and the gestures, only occasionally a costume (cf. Jelavić and Cvitković 2016). Storytelling is intended to provide the context for museum objects, whilst the stories, fairy tales and legends are used to present a part of intangible culture and knowledge is shared about what makes intangible heritage. (Fig. 4)

This aspect of work is additionally enriched through co-operation with dramatic artists who appear in the performances that are thematically linked with exhibitions or with the permanent display. Some of the examples include the performances of the Storytelling Theatre by Jadranka Bargh include: "Stories From Far Away" with folk legends from faraway countries of South America and Asia, *Puna kuća* ("Full House") Theatre with stories from Jewish culture, and the play by Tirena Theatre "Over the Bush, Over the Thorn" based on a Croatian folk narrative, which was performed with the exhibition entitled "Magical Fellowship - Beliefs in Supernatural Beings in Podravina" in 2016.

Workshops, presentations and discussion groups are organised for secondary school students, in addition to guided tours. Museum workshops in the context of non-formal

learning, are primarily suitable for working with pupils since the participants communicate in a non-hierarchical and co-operative way and, besides the intellectual capacities, they also involve sensory, emotional and moral capacities (cf. Buljubašić-Kuzmanović 2006). In addition, exhibition of pupils' works are organised, created within co-operation projects between schools and the Ethnographic Museum, such as the exhibition entitled *Chests* made by the students of the 12th General Grammar School, dating back to 2004 in co-operation with the Visual Arts Professor Dijana Nazor. "Take the Sea" from 2017 in which the female students of the Zagreb Textile Department of the School of Applied Arts and Design designed, with their teachers Ljiljana Hajdarović and Ines Frey Gjurin, canvas bags with printed photographs that were used in the touring exhibition of the Split Ethnographic Museum's "The Man and the Sea: Fishing" in 2015. There has also been a or long-term co-operation with the Private Arts General Grammar School from Zagreb and the teacher Romina Makoter on exhibitions of student photography resulting from international projects that the school participates in.

In addition to the museum building, educational workshops, presentations and exhibitions are organised also in kindergartens and at schools. For example, after the Croatian War of Independence, Nada Majanović's didactic exhibition entitled "The Ethnographic Picture Book", was relaunched. The exhibition toured the Zagreb-based kindergartens at the end of the 1990s addressing the issue of traditional wooden toys. Moreover, in kindergartens and schools we held workshops on Easter egg and Christmas ornaments or carnival masks, to name but a few.

It is important to highlight that the Museum is keen to use digital technologies, learning and networking, and its digitised collections of the Ethnographic Museum that are available on the website www.emz.hr which are intended to encourage distance learning among both children and adults. Our musical instruments, the dolls donated by Ljeposav Perinić, and Drago Muvrin's African artifacts have thus far been digitised. A website has been created about the explorations by the Seljan brothers, which, in addition to photographs of objects, also includes their manuscripts, books, photographs, and geographical maps from their journeys. This digitised content is intended as a tool to enhance the work in the classroom. It may be used as a preparation for the visitor before the visit to the museum or after the visit as a tool for additional research. It is also possible to use it in the physical museum environment, in conjunction with the exhibited objects.

Since 1st July 2013, when Croatia became the 28th member state of the European Union, the number of schools involved in the EU projects has been increasing. Consequently, we have been creating programmes based on cultural heritage, which are a part of international project activities. They involve both pupils and teachers and are held in English.³⁰

30 In this text, we will give two examples. The first dates back to 2017 and it was the project entitled *Moving Beyond Conflict* under Erasmus+ Programme in which "Ivan Supek" 10th General Grammar School was a partner to the organisation *Education Authority North Eastern Region from Northern Ireland*. Since the project objective was to gain insight into prejudices and their influence on youth through exploration and understanding of both past and present conflict in Northern Ireland and Croatia, after the tour of the exhibition and attending the music workshop entitled "The Rhythm of African Drums", a discussion took place about the conflicts both in Europe and Africa and their

ADULT PROGRAMMES

The Museum is an encouraging lifelong learning venue for people of all age groups, from early youth to old age. Lifelong learning programmes at the museum are based on experiential learning, they are self-directed and have adopted an empowering approach. Forms of non-formal and informal learning have been promoting the communicative approach towards both individuals and groups. They also encourage the acquisition of new skills and knowledge in a pleasant environment with people with shared interests which contributes to both personal satisfaction and personal development, social inclusion and produces active citizens. The Ethnographic Museum occasionally organises programmes for general public, which are intended for acquisition of new skills and knowledge, in order to understand both their own and other cultures through lectures, workshops and presentations. Within lifelong learning workshops, participants can master new skills such as felting wool, embroidery, lace making, making pearl jewellery or Christmas ornaments, decorating Easter eggs using traditional techniques or working at potter's wheel, as well as learning folk songs or playing traditional musical instruments.

In this text it is impossible to list all the adult programmes that have been held at the museum since 1996, so have selected only the most recent ones. For example, during the Museum's jubilee year and 100th anniversary, its curators have been presenting the development and the specific features of the collections of the Ethnographic Museum to the public through a series of lectures held once a month. At the beginning of 2019, a panel discussion was held about sexuality in folk tradition with the touring exhibition of the Museum of Macedonia entitled "Red rooster, black hen", which aroused exceptional interest of the public. It included the participation of three eminent ethnologists - Lidija Nikočević and Ivona Orlić from the Ethnographic Museum of Istria from Pazin and Tvrtko Zebec from the Institute of Ethnology and Folklore Research and they discussed the issue of sexuality in the Croatian carnival customs from the ethnological perspective and their interpretation in museology, as well as looking at sexuality, dance and bećarac (i.e. singing and playing from Eastern Croatia) as a segment of protected intangible heritage.

In 2017, the exhibition "Of Animals and Humans" was held, and the adult programme included guided tours and 11 lectures that addressed different aspects of the relationship between humans and animals, their coexistence and bioethical dilemmas. In addition, as stated by Silvia Vrsalović in her comprehensive presentation of educational programmes accompanying the exhibition, published in the 23rd issue of this journal.

"we also saw the screening of the documentary entitled 'The Woman Who Talks to the Animals' by the awarded Film Director Dana Budisavljević and organised a roundtable discussion on the occasion of the publication of the Croatian translation of the book

non-violent resolution. The second example dates back to 2018 - Nikole Hribara Primary School was the holder of the project entitled "Our Culture – European Heritage", while its partners within Erasmus+ Programme were Direzione Didattica Massa 2 from Italy and Primary School Stražo Pindžur Karbinci Municipality from Macedonia. At the Museum, pupils and their teachers toured the permanent exhibition and participated in the workshop on the making of traditional paper Christmas ornaments.

entitled 'Animal Theology' by Andrew Linzey, a reputable theologian. The book addresses the issue of theology of animals and issues concerning their status in relation to other beings. Rubina Abramović, Željka Biščan, Jadranka Brnčić, Stjepan Kušar, Suzana Marjanić and Robert Međugorac spoke about the book, addressing the issue of animal theology." (Vrsalović 2018: 106)

Lectures, workshops and seminars for the expert community are regularly organised at the museum. In this text, we will list several recent examples from 2018. Firstly, when the expert and scientific colloquium "Opportunities of Transfer and Application of Knowledge: Preservation and Protection of Intangible Cultural Heritage in the Republic of Korea" was held in co-operation with the Croatian Ethnological Society, there was discussion about models of preservation of intangible heritage. This followed a lecture delivered by the curator Matija Dronjić about his experiences in Korea during his research fieldwork. Secondly, another colloquium called "Museums, migrants, integrations" took place, and included the presentation of the project entitled "Museums as Arenas for Integration – New Perspectives and Methods of Inclusion", which was organised in co-operation with Malmö University, Sweden. The colloquium considered the role of museums and the issue of migrations and inclusion of migrants in museum programmes, as well as co-operation with civil society organisations and migrants' perspectives.

SOCIAL RESPONSIBILITY OF MUSEUMS

The museum as a nonprofit institution that collects, preserves, explores, communicates and exhibits its material; it is intended to serve all the members of the community and it also aims to identify and meet the needs of socially marginalised members of the society and contribute to reducing their cultural isolation. Striving to accomplish this socially responsible task, the Ethnographic Museum organises programmes for social groups for whom there are significant barriers to culture. Concerning this issue, we will provide several examples of programmes implemented during the second half of the 1990s for the children from Vukovar and Eastern Slavonia. These children stayed in refugee settlements because of wartime circumstances in Croatia and the Museum has also run more recent programmes of inclusion for children of international asylum seekers, refugees and migrants from the countries in which wars are currently being waged. Summer workshops for children from Iraq, Syria and Afghanistan called "In the Shade of the Museum" were organised both in 2017 and in 2018. Another example of social responsibility of the Ethnographic Museum was the "Culture against Exclusion" programme from 2010, intended to highlight the issue of homelessness. This programme was organised in co-operation with the Volunteers' Centre Zagreb during the exhibition entitled "Let's Go For Coffee!" in 2010, which was intended to raise public awareness of the problem of cultural isolation of the homeless, as well as of their social exclusion and encourage volunteers to work with them at the museum (cf. Brstilo and Jelavić 2010).

Ethnographic Museum visits have a positive impact also on psychiatric patients, who, within their group therapy activities visit the Museum and hence we organise guided tours for them and themed tours, as well as workshops. The same applies to members of associations that bring together people with intellectual and psychological disabilities, elderly citizens from retirement homes, as well as attendees of universities of the third age.

The programmes developed by the Ethnographic Museum also provide for people with autism spectrum disorders and are created through co-operation with Centre for Autism from Zagreb. Work with this user group is challenging because of their hypersensitivity to sensory stimuli and serious difficulties with attention span. Hence, museum educators are additionally trained for working with this user group. As pointed out by Tanja Biloglav, a special educator at the Centre for Autism, work through workshops is suitable for this user group, she “emphasised the significant effects that were identified when the users of the Centre for Autism exited the centre, leaving their everyday familiar living space, in terms of creation of positive public perception about people with autism spectrum disorders” (Vrsalović 2017: 123) and this advice has been incorporated into the Museum’s workshops. In 2017, in co-operation with “Dodir” Association, we organised a tour of the museum and workshops for deaf children using sign language, while the performance of “Stories from Far Away” by Jadranka Bargh’s Storytelling Theatre. This was organised within the Family Programme in October of the same year and intended for both hearing children and deaf children was also translated into sign language.

The intercultural learning programme entitled “Museum against Xenophobia and Racism” is based on the Collection of Non-European Cultures of the Ethnographic Museum and its objectives are as follows: to gain insight into and understanding of other cultures, to develop tolerance and eliminate of prejudice, as well as to develop a critical attitude towards xenophobia and racism, in addition to strengthening the social responsibility of the museum and take action against these social phenomena in order to achieve social justice. The programme is intended for different user groups with a special emphasis on youth – pupils and students – and it is provided several times during the academic year. This intercultural learning programme has been continuously provided ever since Jelavić took over the management of museum education programmes, it has been provided under this new name since 2015. This is extremely important against the backdrop of the fact that the Croatian society has lately seen an increasing level of intolerance towards ethnic minorities, as well as racism and xenophobia.³¹

The Museum also offers music workshops based on one of the oldest and most valuable of its collections which was donated by Dragutin Lerman (1863 – 1918). This collection includes musical instruments, and the workshops are intended to connect the tangible and the intangible aspect of musical culture. West African djembe drumming workshops have been continuously provided since 2006 and are among the most popular programmes at the Ethnographic Museum. They have thus far been led by the

31 ECRI REPORT ON CROATIA (fifth monitoring cycle) comp. <http://yih.hr/hr/izvjesce-europske-komisije-protiv-rasizma-i-nesnosljivosti-vijeca-europe-za-hrvatsku-jaca-govor-mrznje-nacionalizam-i-ksenofobija-hrvatske-vlasti-ne-reagiraju-zadovoljavajuce/> (visited on the 15th June 2019).

musicians Sam Bushara and Nenad Kovačić. (cf. Jelavić 2014) (Fig. 7) Non-European Collection provides grounds for discussion about colonial conquests and the development of collections in European museums, as well as ownership and ethical aspects of exhibiting objects from other cultures to which members of individual communities attribute specific meanings, such as for example those by Australian Aboriginal peoples. In addition to workshops and discussions for students, we also organise workshops and discussions for secondary school students within their Sociology and Ethics classes. Intercultural learning programmes are also implemented in co-operation with foreign embassies through lectures, workshops, presentations, exhibitions and concerts, not only for pupils, but also for the wider public. For example, it is important to mention the successful long-term co-operation with the Embassy of Japan, during which we have presented customs of marking the Japanese festival referred to as Girls' Day, which is marked in that country on the 3rd March and Boys' Day on the 5th May, or the presentation of the Japanese tea ceremony. Throughout the duration of the 2018 exhibition "The Seljan Brothers through Rainforests and the Desert" and in co-operation with the Embassy of Brazil, we organised the programme Days of Brazilian Culture. And in 2016 the Royal Norwegian Embassy in Zagreb and the Croatian-Norwegian Society together organised the presentation of Christmas customs through the programme entitled "Norwegian Christmas: Traditions from the North".

The Ethnographic Museum contributes to social progress and the promotion of democratic values and tolerance, drawing attention to actual social processes and the need for acceptance of different social and ethnic groups. Among the most visited and the emotionally most intense events, during from 25 years of work by the co-author of this text, was the programme held on the occasion of the International Migrants Day in 2015. Demand for tickets for this event substantially exceeded the supply. At the time, Croatia was experiencing the largest wave of mass migration through the so-called Balkan route, and this was the peak of the refugee and migrant crisis in Croatia, two decades after the Croatian War of Independence.³² This event included a presentation of the culture of Syria called Near East and Far West was organised with the Serbian National Council and the Centre for Peace Studies. The Geographer Marin Cvitanović, provided some of the answers to the question about the closeness of the East and the remoteness of the West in relation to Croatia, while two Syrian students, Yamen and Hilda Hrekes, spoke about their personal experiences of life in their native city of Aleppo, as well as about their studies in Zagreb and Banja Luka. Visitors were given the opportunity to hear traditional songs from Syria performed by Hilda Hrekes and taste Arabic dishes prepared at the culinary cooperative named *Okus doma* ("Taste of Home"), which brings together migrants and refugees (Fig. 6). Several years earlier, several lectures were delivered in the course of the exhibition "Blonde Joke – Stereotypes We Live By" held in 2014. The lectures included "Life in the Balkans, Life in Stereotypes" by Katarina Luketić and "Multiculturalism, Cultural Diversity and Stereotypes" by Jadranka Čačić Kumpes, Ph.D. Another forum, entitled "Stereotypes and

32 More about the ethnography of refugees is provided in the repertory "Camps, Routes and Borders in Croatian Context" (2017) published by the Institute of Ethnology and Folklore, Centre for Peace Studies and the Faculty of Political Science of the University of Zagreb, Centre for the Study of Ethnicity, Citizenship and Migration.

Prejudices about Anti-Fascism”, was organised with Documenta Association in which, the exhibition author, Irena Kolbas, spoke alongside keynote speakers Hrvoje Klasić, Professor at the Department of History at the Faculty of Humanities and Social Sciences of the University of Zagreb, Drago Pilsel, a publicist and journalist and Human Rights activist and Luka Čuljak, an activist of Young Anti-Fascists of Zagreb Association, who discussed the attitude towards fascism and anti-fascism in the Croatian society.

INTER-INSTITUTIONAL CO-OPERATION

The Museum’s inter-institutional co-operation has included a wide range of projects, ranging from one-off programmes to multi-annual programmes, also focused on different social and age groups. In this text, only some of them will be mentioned.

The programme “Two Museums in the Neighbourhood” running since 2012 was provided in co-operation with the Museum of Arts and Crafts and museum educator Malina Zuccon Martić, in partnership with the Hospital School run by Isidor Kršnjavi Elementary School, and the teacher Ljerkica Vinković at the Children’s Hospital Zagreb for pediatric cancer patients. The specific objective of the programme was to provide the children, who are confined to their hospital bed, with an insight into the activities of two museums and the heritage preserved by them. The programme is provided once a month during the school year. Its creators Jelavić and Zuccon Martić were granted a Special Recognition Award by the Croatian Museums Association in 2012. Beginning in 2018, a new programme entitled “Museum in Pyjamas” was launched and it is provided at the Paediatric Ward of Sisters of Mercy University Hospital in Zagreb.

Since 2017, the Ethnographic Museum, Nikola Tesla Technical Museum and the Typhological Museum have been jointly implementing the project entitled “Album” intended for people with dementia and Alzheimer’s disease. The programme objectives include as follows: to improve the quality of life of those with dementia or Alzheimer’s, to present the museum as a place that contributes to their well-being and to promote the social potential and the values of the museum (cf. Jelavić, Laszlo Klemar and Sušić 2018).

Inter-institutional co-operation also includes working with libraries and faculties in which presentations, workshops and lectures are held and delivered by both museum educators and museum curators. An important interdisciplinary project to highlight, in the interpretation of cultural and natural heritage with educational objectives, is “Two Stops on the Croatian Silk Road” which dates back to 2016. In this project the Ethnographic Museum was the partner of the Zoological Garden of the City of Zagreb. It was intended for older preschool-aged children and elementary school pupils. In a text published in this journal, the creator of the project, the curator Gordana Viljetić, pointed out that, in addition to the opportunity to learn about the heritage, the value of this project was a “practical connection of teaching areas, or correlational classes held outside the classroom from teaching subjects such as Science & Social Studies, Biology, Chemistry, History, Geography, The Croatian Language and Visual Culture, to name a few.” (Viljetić 2016: 112)

The Ethnographic Museum and Zagorje–Sutla Local Action Group were partners in a three-month project entitled *#Za BITI +54_Na Zagorkinom tragu: baština i inovativnost* (“# To BE +54_ On Zagorka’s Trail: Heritage and Innovation”). They worked with lead partner the Centre for Women’s Studies, and the project was financed through EU funding from European Social Fund. It was intended for persons over the age of 54 and it lasted from July 2018 to August 2019. Its objective was to reduce the risk of social exclusion of women and, through creative activities based on ethnographic cultural heritage and the work of the woman writer Marija Jurić Zagorka, to contribute to their inclusion into the cultural and social life.³³ (Fig. 8)

The Ethnographic Museum has been involved in a joint Educational Museum Action (EMA) organised by the Croatian Museums Association since 1996, which strives to present the museum to children and youth (cf. Brezinščak and Leiner, 2016). Željka Jelavić, until recently the only expert in charge of museum education at the Ethnographic Museum, and the Museum itself, have so far twice been action leaders, in 2000 in the case of the action “From...to” and in 2010 in the case of the action “Wheel”.

CONCLUDING REMARKS

Educational work at the Ethnographic Museum, from its inception in 1919 to 1973, occurred exclusively in the form of guided tours through the permanent exhibition and other exhibitions and occasional lectures. It was a consequence of the emphasis placed on the educational role of the museum and its perception as a venue for non-formal learning and it is therefore not surprising that most programmes during that period were focused primarily on organised school groups, which account for the largest proportion of the visitors. Until 1953, when the Museum employed its first curator-museum educator, we cannot speak of any systematic involvement in museum education. Nevertheless, efforts of individual Museum employees have shown the existence of an awareness about the public and the attempts to present the museum material to the wider public during this period. Aleksandra Sanja Lazarević, the first museum educator at the Ethnographic Museum, worked hard to present the Museum material to a wider circle of visitors, primarily with the Collection of Non-European Cultures that she was involved in. Nevertheless, she still followed the model of educational activities provided by her predecessors at the Museum. It was only upon the arrival of Nada Majanović in 1973 that we could talk about museum education work in the more modern sense, because, in addition to guided tours and lectures, she also organised different types of workshops, educational exhibitions and provided programmes also outside the Museum building, broadening the scope of Museum activities and striving to reach a wider public.

There were problems which were present since the inception of the Museum, primarily those in terms of the finances, as well as staff shortage, which are still adversely affecting work in this field today, even though the museum currently boasts the most

33 cf. <http://www.emz.hr/Projekti/Umjetnost%20i%20kultura%2054> (visited on the 15th June 2018).

employees in its history. In addition to their “classical” jobs, such as guided tours through exhibitions and permanent exhibitions, as well as preparation and holding of workshops and other activities, museum educators today also need to be able to apply for tenders for additional funding, conceptualise and prepare different types of events (lectures, concerts, fashion shows, film screening events, roundtable discussions, performances etc.), communicate with external associates, users and the media, adapt programmes to meet the needs of different groups of visitors, conceptualise and prepare publications for users of different age groups, write professional papers and participate in conferences, to name but a few. An increasing demand for larger-scale and more diversified activity programmes is unfortunately very rarely accompanied by an increase in financial support for the programmes. Despite these challenges, and through its activities and programmes, the Museum is keeping abreast of trends in museum education, opening up the collections and exhibitions to the most diverse groups of users, aiming to meet their specific needs and requests and taking its activities outside the museum building in order to attract new users. The idea of creating and maintaining a socially responsible museum is the idea behind the development and the planning of the museums educational activities. Workshops, lectures, discussion groups, film screenings, concerts, performances, storytelling and other events are held to, address topics from both Croatian and international tangible and intangible cultural heritage. The purpose of these activities is to combat xenophobia, racism and intolerance, which are, unfortunately, very much present in Croatia. Museums are no longer static observers (or at least they are not supposed to be), but they are instead active participants in the community, involved in studying and communicating the actual social issues and problems in an instructive, creative, innovative, inclusive and accessible manner. We believe that this one hundred-year-old Museum rises successfully to the challenges, and will continue pursuing the upward path through its educational activities.

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