



**8. DANI ICARUS HRVATSKA /
8TH ICARUS CROATIA DAYS**

**Enhancing Heritage
Experience – Exploring
Cultural Routes**

Šibenik, 22. – 25. ožujka 2023.
Šibenik, Croatia, 22 – 25 March 2023



Co-funded by the
Creative Europe Programme
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CO-ORGANIZERS:

ICARUS HRVATSKA

E-ROUTES PROJECT

STATE ARCHIVES IN ŠIBENIK

DARIAH-HR

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MEĐUNARODNI ZNANSTVENO-STRUČNI SKUP

8. DANI ICARUS-A U HRVATSKA / 8TH CROATIAN ICARUS DAYS

**„ENHANCING HERITAGE EXPERIENCE –
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Šibenik, 22. – 25. ožujka 2023.

PROGRAM

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PROGRAMME

Šibenik, Croatia, 22 – 25 March 2023

SRIJEDA, 22. OŽUJKA | WEDNESDAY, 22ND MARCH

Venue: City Library “Juraj Šižgorić” Šibenik and the Interpretation Centre of St James Cathedral “Civitas sacra”

9.30 – 12.30 Workshop I | Radionica I (Interpretation Centre) centar)

- Mapping cultural heritage (moderated by Benedikt Perak)

9.30 – 12.30 Workshop II | Radionica II (Library)

- Povijesne zbirke i Pravilnik za opis i pristup građi u knjižnicama, arhivima i muzejima KAM (moderiraju Mirna Willer i Marijana Tomić)

12.30 – 13.30 Panell discussion | Panel diskusija (Library)

- Boris Herceg (Fina, HR): Digitalizacija građiva – jesmo li spremni?

14.00 – 16.30 Workshops III | Radionica III (Interpretation Centre)

- BoostDigiCulture (moderated by Ana Vukadin)

14.00 – 15.30 Workshops IV | Radionica IV (Library)

- An Introduction to ICA, with a case study of one section and one branch (moderated by David Sutton and Deborah Jenkins /ICA)

15.45 – 16.45 Workshops V | Radionica V (Library)

- Digitalization in the 21st century - future-proof digitalization technological procedures (moderated by Dániel Bedő)

17.00 – 18.00 Books presentation at Library | Predstavljanje knjiga u Gradskoj knjižnici

- Spiegelungen 2.22 – Archive in Kroatien / IKGS, Munchen
- Archives and Archival Research in the Digital Environment / UBG - FP, Belgrade
- Digitalne priče o baštini: priručnik za produkciju video materijala i komuniciranje baštinskih vrijednosti / ICARUS Hrvatska

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ČETVRTAK, 23. OŽUJKA | THURSDAY, 23RD MARCH

Venue: Interpretation Centre of St James Cathedral “Civitas sacra” and City Library “Juraj Šižgorić” Šibenik

9.30 – 10.00 Dobrodošlica | Welcoming words

10.00 – 11.45 First session (Moderator: Vlatka Lemić)

- Milena Popova (Europeana): Europeana & the opportunities of new common European data space for cultural heritage for GLAMs
- Karl Heinz (ICARUS, A): The European Digital Treasures Project – Joint efforts for more visibility.
- Bogdan Trifunović (DBS, SRB): E-ROUTES Project
- Ivana Prgin (MKM, HR): e-Arhiv: jačanje kapaciteta nacionalne mreže arhiva u službi jačanja usluga javnog sektora

11.45 – 12.00 Pauza za kavu | Coffee break

12.00 – 13.30 Second session (Moderator: Bogdan Trifunović)

- Brigitte Le Normand (Maastricht University, NL): The power of place: exploring the potential of mobile phone technologies for telling new stories about contested cities
- Sabina Spanjol (Public Institute for culture, tourism, sports, youth and social affairs Medvode, SLO): Mobile heritage playground (The Travelling Creativity Workshop)
- Tomislav Karlović, Jelena Jurišić, Višnja Šimunović Basić (Ericsson Nikola Tesla, HR): e-CulTour – digital platform connecting culture and tourism
- Frederike van Ouwerkerk (Breda University of Applied Sciences, NL): A Location-Based Game to Raise Awareness About the Cultural Heritage Route of St Martin
- Giovanni Vale, Chiara Marchesini (Paper Boat Stories, I): Extinguished Countries guidebooks

13.30 – 14.30 Stanka za ručak | Lunch break

14.30 – 16.00 PARALEL SESSIONS 1 - Interpretation Centre (Moderator: Jelena Glišović)

- Dragana Janković, Vasilije Milnović, Adam Sofronijević, Aleksandar Jerkov (UBSM, SRB): Project Adrinetbook - Adrion Cultural Heritage Collections Network
- Borut Batagelj (ZAC, SLO): Slovenian and Croatian Archives creating one Wine Region: Routes to sources containing wine stories
- Andrea Zubović (PPHPM Rijeka, HR): Museater – a new methodology for introducing museums
- Zrinka Brkan Klarin (City of Zadar, HR): Revitalisation and interpretation of the Sphinx of Zadar
- Vladan Vukliš (ARS, BIH): Reclaiming Everyday Routes: WW2 storytelling through archives, mapping and tourism

14.30 – 16.00 PARALEL SESSIONS 1- Library (Moderator: Mirna Willer)

- David Sutton (University of Reading Library, UK): Lebanese routes, Lebanese roots: following Phoenician cultural and food traditions around the Mediterranean region
- Seyoum Feyisa (UNISA, Ethiopia): Inventory & mapping of potential tourism sites in North Shoa zone of Oromia region
- Marijana Tomić, Laura Grzunov, Zrinka Džoić (DIS / CRG, UNIZD, HR): Reuse, promotion and revival of digitized Glagolitic heritage
- Enija Rubina, Ineta Didrihsone-Tomaševska (National Archives of Latvia, LAT): Virtual Tour of Riga City Archives – creating a new Cultural Space
- Ljiljana Živković, Ivana Đorđević (UNIBG GF, SRB): Representation of cultural tourism content in geography curriculum in Serbia

16.00 – 16.15 Pauza za kavu | Coffee break

16.15 – 17.45 PARALEL SESSIONS 2 (Moderator: Marijana Tomić)

- Bárbara Polo Martín (University of Barcelona, ESP): Europe road connections as a model of tourism from 19th century
- Sanja Đurin (IEF, HR): Cultural heritage of Velebit mountain: archives vs. digital representation and preservation

- Dijana Muškardin (FF UNIPU, HR): ATRIUM GO! - Podlabin, school tours on architecture and power in the twentieth century
- Koraljka Kuzman Šlogar (IEF, HR): Journey Through Art: The Power of Drawings in Capturing Cultural Experiences
- Riccardo Lala (Associazione Culturale Diàlexis, I): “ILLYRIA ET MOESIA”: Cultural cross point and tourist destination
- Martina Jerković, Petar Gardijan (HR): Our Drniš destination in the challenge of the future

16.15 – 17.45 PARALEL SESSIONS 2 - Library (Moderator: Karl Heinz)

- Martina Piškor (APE): The social archival machine: Archives Portal Europe's new interface
- István Kenyeres (Budapest City Archives, HU): Budapest Time Machine 2.0
- Gustavo Nogueira (Jena University, DE): C4Education Project
- Dániel Bedő (Tripont CHS, HU): Future proof leading technologies in cultural heritage digitization - Efficient systematic digitization and multispectral imaging
- Luka Strašek (PPMHP Rijeka, HR): Online Exhibitions on Port Heritage within the TEMPUS Project

19.00 – 22.00 Večera | Diner (self-paid)

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PETAK, 24. OŽUJAK | FRIDAY, 24TH MARCH

Venue: City Library “Juraj Šižgorić” Šibenik and the Interpretation Centre of St James Cathedral “Civitas sacra”

9.30 – 11.00 PARALEL SESSIONS 1 - Interpretation Centre (Moderator: Renata Šolar)

- Danijela Grubišić (Šibenik, HR), Nataša Urošević (UNIPU HR): Writing Wonders of Šibenik: Literary Route
- Jelena Glišović (DBS, SRB), Žarko Illć (UNIBG GF, SRB): Travelogues as Sources of Geographical Knowledge about Serbia
- Mateja Jančar, Andreja Rihter (CTA Women Writers Route, SLO): Women Writers Route - Tourist and creative potential of neglected history
- Nataša Urošević, Damjana Frančić (UNIPU, HR): Valorising transnational heritage through cultural routes - European travels in Adriatic GLAM collections
- Kata Žganjer, Melani Sikavica (FC Šibenik, HR): Connecting and promoting fortified heritage on the case of Fortress of Culture Šibenik

9.30 – 11.00 PARALEL SESSIONS 1 - Library (Moderator: Koraljka Kuzman Šlogar)

- Tatjana Brzulovic Stanisavljević (UBSM, SRB): Discovering the cultural heritage of the University Library in Belgrade
- Maja Aćimović, Zoran Ranković (UNIBG PBF, SRB): About the problems of researching medieval library and archival material
- Ariana Novina (ALU UNIZG, HR): Storytelling routes of cultural heritage: Academy of fine art in Zagreb/ An overview of Croatian fine arts of the 20th century
- Milena Mileva Blažić (UNILJ PA, SLO): The motif of cultural heritage on Slovenian beehive panels - Archimedes, Luther, Napoleon, Orpheus, Primavera
- Suzana Tanasijević, Nada Dimitrijević, Ivana Pešić, Marko Bojić (PLRN Jagodina, SRB): Serbia Revival of the Past for the Future -

Religious Tourism as Cultural Tourism and Cultural Heritage
Institutions in Pomoravlje District

11.00 – 11.30 Pauza za kavu | Coffee break

11.30 – 13.00 PARALEL SESSIONS 2 – Library (Moderator: Nataša Mučalo)

- Irena Biba (ALB): Development of digital collections and their connection with other existing digital libraries or archives
- Goran Trailovic (CL Pančevo, SRB), Biljana Živanović (PL Smederevo, SRB): The Danube Constellation: A Quest for the Golden Fleece
- Božidarka Ščerbe Haupt (Exploring Croatia With Darka, HR): "Darka Walks with Marko" - Defining a Project in Frames of the Grand Tour - Cultural Tourism
- Edita Francišković (VEF UNIZG, HR): Cultural promenade of the Faculty of Veterinary Medicine in Zagreb – prof. dr. Ivo Horvat – botanist
- Rita Fleis (CL Subotica, SRB): The cultural heritage of the City of Subotica in Lovas Ildikó's ars poetica
- Maja Lopin (BIH): Building up the destination: a path from the invisible heritage up to attractive cultural site

11.30 – 13.00 PARALEL SESSIONS 2 - Interpretation Centre (Moderator: Martina Krivić Lekić)

- Jelena Glišović (DBS, SRB): E-ROUTES Survey: meeting up with collection related to cultural routes in Europe from the 18th century onwards
- Aiga Bērziņa-Kite and Anita Čerpinska (National Archives of Latvia, LAT): Creating high quality (inter)cultural heritage: possibilities to use travel documents hold by National Archives of Latvia
- Maja Lesinger (KČGP, HR), Ivanka Ferenčić Martinčić (NK Virje, HR): Bibliotourism: libraries as a tourism potential of the community
- Antonija Zaradija Kiš, Mihaela Blagaić Kišiček, Anamarija Starčević Štambuk (IEF, HR): Saint Martin of Tours Route

- Jasmina M. Jovanović, Tanja M. Janković, Milan Marković, Ljiljana Živković, Ivana Đorđević (UNIBG GF, Serbia): Evaluation of natural and cultural-historical heritage of the Danube region in Serbia through cartographic presentation
- Nataša Mučalo (DAŠI, HR): 10 years of publishing activity of the State Archives of Šibenik

13.00 – 14.00 Stanka za ručak | Lunch break

14.00 – 15.30 PARALEL SESSIONS 3 - Interpretation Centre (Moderator: Vlatka Lemić)

- Milica Matijević, Natalija Djurović (Children's Cultural Geography, SRB): Children's Cultural Geography
- Lucija Bažant, Teo Francišković (KSR Puškin, FFZG UNIZG, HR): Heritage in the Making – Student Club at the Faculty of Humanities and Social Sciences in Zagreb
- Melinda Kostelac (APURI, HR): "Postcards of the future" - Restitution and e-mapping of the generation code in the context of the EU projects They: Live and Wom@rts
- Danijela Birt Katić (UNIZD HR), Martina Krivić Lekić (DABJ, HR): Ethnography in the Archives: Teacher's records in a Digital Context
- Tanja Čajavec (R&R IP Medarhiv d.o.o., SO.P, SLO): I have Experienced AI-Powered Cultural Heritage Interpreting and It Totally Surprised Me! Is AI good or bad for cultural heritage interpretation?
- Vlatka Lemić (ICARUS HR): Archives in the Creative Europe projects: ICARUS experiences

14.00 – 15.30 PARALEL SESSIONS 3 - Library (Moderator: Nikolina Hrust) – Croatian language | Hrvatski jezik

- Tatjana Segedinčev (IAS, SRB): Projekt „Arhivski dan“ u ulozi prezentacije kulturnog nasljeđa, međusobne suradnje i razvoja
- Renata Dobrić (GK Kaštela, HR): Kulturna ruta jedne književnice po kaštelanskim starohrvatskim crkvicama: natječaj gradske knjižnice kaštela kao poticaj za razvoj kulturnog turizma u Gradu Kaštela

- Jasna Hoffmann, Mario Katić (JU Pleternica, HR): Interpretation centre Museum of Bećarac in Pleternica
- Nataša Špadijer (Public Library and Reading Room “Njegoš” Cetinje, MN): Heritage institutions as a source for tourism research
- Danijela Radulović (NBCG, MN): Greetings from far away, to all of you who are far away: Old travel postcards in the holdings of the National Library of Montenegro
- Janko Belaj (ULUPUH, HR): Od “Vremena ekstrema” do prezentacijskog “weba”

15.30 – 16.00 Zatvaranje skupa, diskusija i najave | Closing Session
Round Table and Announcements

16.00 – 18.00 E-Routes project partners meeting

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SUBOTA, 25. OŽUJAK | SATURDAY, 25TH MARCH

9.00 – 12.00 Excursion “Šibenik cultural heritage”

- Razgledavanje grada s posjetom tvrđavi sv. Mihovila | City sightseeing (guided tour) with a visit to the fortress of St. Michael

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Šibenik, 22. – 25. ožujka 2023.

KNJIGA SAŽETAKA

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BOOK OF ABSTRACTS

Šibenik, Croatia, 22 – 25 March 2023

Benedikt Perak (Sveučilište u Rijeci, Filozofski fakultet, Hrvatska)¹

MAPPING CULTURAL HERITAGE

The Mapping Cultural Heritage workshop seeks to connect researchers from different socio-humanistic and informational orientations on an interdisciplinary level aiming to consider and implement available data and methods for data collection, processing, and multimodal visualization and mapping of cultural monuments in a digital platform called Monument Hunter. The workshop is grounded in the theoretical framework of the Framnat project, which aimed to develop innovative methodologies for the empirical study of cultural phenomena, research into the culture of memory, cognitive linguistic analysis, exploring strategies for framing the nation and collective identities by studying the commemorative practices that arose in Croatia after the wars in the 20th century. The digital database of the Culture of Remembrance includes the collection of historical texts, illustrations, metadata that fit into a digital interface for the representation of collected information and photographs of monumental materials from the territory of the former Yugoslavia, geo-mapping, and information processing based on professional literature and sources from the Internet. The programming languages used to create a digital interface are Python and, especially, Dash technology.

¹ Contact: bperak@ffri.hr

Marijana Tomić (Odjel za informacijske znanosti, Sveučilište u Zadru, Hrvatska) – **Mirna Willer** (ICARUS Hrvatska)²

SPECIJALNE ZBIRKE I PRAVILNIK ZA OPIS I PRISTUP GRAĐI U KNJIŽNICAMA, ARHIVIMA I MUZEJIMA

Osim arhiva, dokumentarno gradivo prikupljaju i pojedinci, razna društva i ustanove; povijesne, zavičajne i kulturne udruge, muzeji, knjižnice i znanstveni centri, tako da brojne cjeline arhivskoga gradiva i specijalizirane tematske zbirke (npr. školstvo, književnost, promet, lokalna povijest, glazba i dr.), čuvaju u drugim kulturnim i znanstvenim ustanovama i organizacijama i kod samih stvaratelja. Suvremeni društveni i socijalni trendovi, sve veća produkcija zapisa i nove tehnološke mogućnosti dovele su i do osnivanja brojnih specijaliziranih arhivskih odjela i ustanova posvećenih pojedinim vrstama zapisa (audiovizualnim, filmskim, glazbenim, digitalnim itd.), raznovrsnim područjima ljudske djelatnosti (gospodarstvu, vojsci, diplomaciji, književnosti, umjetnosti, znanosti, arhitekturi, sportu itd.) te različitim etničkim, vjerskim i društvenim skupinama. U uvodnom dijelom radionice razmatrati će se primjeri takvih zbirki i načini njihove obrade u matičnim ustanovama, potreba standardizacije njihova opisa te mogućnosti Pravilnika za opis i pristup građi u knjižnicama, arhivima i muzejima.

Posebno će se prikazati primjena Pravilnika za opis zbirne jedinice građe na primjeru opisa povijesne zbirke, tj. zbirke koja više ne postoji, ali za čije postojanje su pronađeni materijalni dokazi. Motivacija za opis takve zbirke proizlazi iz uvjerenja da je u znanstvene svrhe – kako povijesne, tako i arhivističke, potrebno rekonstruirati događaj koji se zbio u prošlosti a posljedice kojega smo danas svjedoci. Opis nečega što se dogodilo kao rezultat aktivnosti nekog agenta na određenom mjestu i u određeno vrijeme zahtjeva novi način modeliranja fokusa zanimanja, koje je u ovom slučaju usmjereno prema opisu događaja (event-aware description): životnog ciklusa zbirke.

² Kontakti: mtomic@unizd.hr ; willer.mirna@gmail.com

Primjer koji ćemo prikazati je zbirka trinaest glagoljskih rukopisa – matičnih knjiga općine Žman, Dugi otok, nastalih od 1607. do 1799., koje je 1827. ovjerila i uvezala Austrijska uprava: „Visto e consistentein pagine N.ro 522. Zara li 26 9bre 1827. Dall' I. Reg(i)o Capitanato Circolare“. 1980-ih godina. Konzervatorski i restauratorski laboratorij Hrvatskog državnog arhiva u Zagrebu razvezao je zbirku, i nakon restauracije pojedine primjerke zasebno uvezao u platneni tvrdi uvez. Time je izgubljen izvorni redoslijed i povezanost matica koje su potom pojedinačno opisane u popisu glagoljskih rukopisa Pave Kere redoslijedom koji je odgovarao strukturi koju je on odredio za popis. Postojanje zbirkeo tkriveno je tek 2016. – 2017. godine u sklopu interdisciplinarnoga znanstvenog projekta Digitalizacija, bibliografska obrada i istraživanje tekstova zadarsko-šibenskog područja iz razdobljado kraja 19. st. pisanih glagoljicom, bosančicom i latinicom,

Info:

<https://pisanabastina.unizd.hr/>

<https://pravilnik.kam.hr/>

Ana Vukadin (ICARUS Hrvatska)³

BOOSTDIGICULTURE

The workshop presents the Erasmus+ project BoostDigiCulture (2022-2023), which is aimed at enhancing digital competences of cultural professionals, primarily those working in medium and small-sized institutions in the heritage sector. The project activities revolve around the development of a microlearning upskilling program intended to help cultural professionals upgrade knowledge and skills needed for their daily work activities, but also to increase their competitiveness on the labor market within the heritage field and beyond. A higher level of staff's digital skills is also expected to enhance digital capacity of cultural institutions and to promote the importance of digital readiness for institutional resilience and sustainability.

The upskilling program will be carried out through videos and presentations available via the BDC e-learning platform. The platform will also provide a self-assessment tool to assist users in selecting the appropriate session level – beginner, intermediate or advanced. The self-assessment is based on the Professional Digital Competence Profile (PDP), developed as a reference to the European Commission Digital Competence Framework for Citizens (DigComp) and streamlined for the needs of the cultural heritage sector.

By presenting main project objectives and results, as well as providing the participants with the opportunity to give feedback on currently available tools and materials, the workshop aims to encourage a broader discussion about the digital competences in the cultural heritage field and the challenges encountered by cultural institutions in developing digital leadership.

More info: <https://boostdigidculture.eu/>

³ Contact: info.icarus.hr@gmail.com

David Sutton, Deborah Jenkins (ICA)⁴

AN INTRODUCTION TO ICA, WITH A CASE STUDY OF ONE SECTION AND ONE BRANCH

International Council on Archives (ICA) is an international non-governmental organization for archive professionals and institutions, based in France. This global professional organization is dedicated to promote the efficient and effective management and use of records, archives and data in all formats and its preservation as the cultural and evidentiary heritage of humanity, through international cooperation, by the sharing of professional experiences, research and ideas on the management and organization of archives and archival institutions. In the framework of this workshop members of ICA professional and governance bodies will present ICA structure, operations and work with focus on EURBICA regional branch and SAHR (Section on archives and human rights).

More info:

<https://www.ica.org/en>

<https://www.ica.org/en/our-professional-programme/expert-groups>

<https://www.ica.org/en/ica-regional-branches>

⁴ Contacts: d.c.sutton@reading.ac.uk; deborahjenkins@protonmail.com

Milena Popova (Europeana Foundation)⁵

EUROPEANA & THE OPPORTUNITIES OF NEW COMMON EUROPEAN DATA SPACE FOR CULTURAL HERITAGE FOR GLAMS

Europeana is a key initiative of the European Commission, now at the heart of the common European data space for cultural heritage. This presentation will introduce Europeana, its products, services and networks and showcase with relevant examples how it empowers cultural heritage institutions in their digital transformation and how it fosters innovation and reuse of digital cultural content in education, research, tourism and the creative industries.

More info:

<https://www.europeana.eu/en>

<https://pro.europeana.eu/>

⁵ Contact: milena.popova@europeana.eu

Karl Heinz (ICARUS)⁶

THE EUROPEAN DIGITAL TREASURES PROJECT – JOINT EFFORTS FOR MORE VISIBILITY

The main goal of the EDT project, funded by the European Commission, was to increase the visibility of archives to a wider public and to reposition archives in the social and economic fabric of Europe. Within the framework of the project, these goals have been achieved through a very large number of activities as far as it was within the possibilities of the participating institutions. New business models, transmedia exhibitions, crowdsourcing initiatives, involvement of the youth and the older generation, cooperations with the film industry and the development of intelligent games for entertaining knowledge transfer are only a few and by far not all areas that have been addressed by the project participants. The aim of the presentation is to present the most important activities through selected concrete examples and to convey the experience that coordinated efforts of very different institutions from all parts of Europe can bring amazing results to light.

More info:

<https://www.digitaltreasures.eu/>

<https://twitter.com/hashtag/eudigitaltreasures>

<https://www.instagram.com/explore/tags/eudigitaltreasures/>

⁶ Contact: karl.heinz@icar-us.eu

Bogdan Trifunović (Bibliotekarsko društvo Srbije, Srbija)⁷

E-ROUTES PROJECT

The Creative Europe project Time travel routes through Europe (E-ROUTES) is designed with the aim of delivering a new approach in presenting European travel routes through GLAM (Galleries, Libraries, Archives, Museums) holdings and artistic material that have mutual cultural denominations for the countries participating in the project.

The topic of cultural tourist routes is understood as a space for intercultural dialogue and the basis for both cultural and tourist thematic routes that at intertwined levels connect the geographical space and the various chronological periods. This way travel or journey, here observed as both individual and collective human experience, is presented as a way of communication that connects places and people through a common experience, which provides the basis for the shared cultural heritage and wider international perspective that crosses time, space, and borders.

E-ROUTES is addressing the growing need to present and promote scattered cultural heritage and contemporary artistic production related to travel experience in Europe both in the past and in the present time. Following the idea that modern travellers seek quality information with added value such as points of interest, natural, cultural, and historical monuments valuable for visit along the route, the conference objective is to connect international professionals in cultural, heritage, tourist, educational sectors, and academia. The project activities will cover few areas of GLAM community work: awareness and collection building, cultural exchange and translation, audience engagement, as well as, dissemination and capacity building and knowledge sharing.

More info: <https://e-routes.eu/>

⁷ Contact: eroutesproject21@gmail.com

Ivana Prgin (Ministarstvo kulture i medija RH, Hrvatska)⁸

E-ARHIV: JAČANJE KAPACITETA NACIONALNE MREŽE ARHIVA U SLUŽBI JAČANJA USLUGA JAVNOG SEKTORA

Upravljanje spisima je poslovna funkcija prisutna u svakoj javnoj i privatnoj organizaciji, a što je organizacija složenija više je pravila koja se moraju primjenjivati. Time dobro upravljanje dokumentacijom postaje važan segment poslovne infrastrukture. U proteklom razdoblju je uspostavljen pravni okvir za zaštitu gradiva u elektroničkom obliku i uređen postupak pretvorbe analognog gradiva u digitalni oblik, što uz trajno očuvanje pouzdanosti i osiguravanje jednako vrijednosti digitalnih kopija izvornom gradivu, omogućava digitalizaciju postojećeg gradiva na papiru. Analizom stanja utvrđeno je da stvaratelji javnog arhivskog gradiva, uključujući i pravosudna tijela, trebaju unaprijediti upravljanje spisima i informacijskim resursima u cjelini kojima bi kvalitetno podržavali poslovne procese i odgovornost u radu. Razvoj suradnje arhiva i stvaratelja na ovom području preduvjet je očuvanja gradiva u elektroničkom obliku. Prepoznajući ove potrebe, Ministarstvo kulture i medija je pripremio investiciju „Unaprjeđenje digitalne infrastrukture i usluga javnog sektora razvojem nacionalnog arhivskog informacijskog sustava i jačanjem nacionalne mreže arhiva“ koja je uključena u Nacionalni plan oporavka i otpornosti i za koju je iz europskog Mehanizma za oporavak i otpornost osigurano 35.173.630,23 EUR.

Cilj investicije je unaprijediti upravljanje dokumentacijom kod tijela javne vlasti, pravosudnog sustava i drugih stvaratelja dokumentarnog i arhivskog gradiva koje će osigurati odgovorno i transparentno poslovanje. Investicija obuhvaća više aktivnosti od kojih je jedna razvoj nacionalnog arhivskog informacijskog sustava i potrebnih kapaciteta za pohranu digitaliziranog gradiva. Sustav će omogućiti stvarateljima gradiva, prvenstveno onima obuhvaćenim Popisom stvaratelja dokumentarnog i arhivskoga gradiva u nadležnosti arhiva, jedinstveni

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sustav evidentiranja, obrade i korištenja dokumentarnog i arhivskoga gradiva u njihovom posjedu, pružati podršku u upravljanju gradivom na standardiziran način, prema načelima dobrog upravljanja. Također, sustav će osim digitalizacije postupanja s gradivom stvarateljima omogućiti i digitalizaciju dokumentarnog i arhivskog gradiva usklađenu sa smjernicama i uputama koje je za digitalizaciju dokumentarnog i arhivskog gradiva izradila nacionalna arhivska služba. Ovo se planira ostvariti realizacijom više specifičnih ciljeva u pojedinim područjima djelatnosti arhiva: povećanje učinkovitost u upravljanju informacijskim i dokumentacijskim resursima u javnim službama; povećanje dostupnosti i opsega korištenja dokumentarnog i arhivskog gradiva; omogućavanje sigurnog dugoročnog očuvanja izvornog digitalnog i digitaliziranog gradiva i njegove dostupnosti; povećanje interoperabilnosti arhivskog informacijskog sustava s drugim sustavima; povećanje uključenost korisnika i zajednice u djelatnost arhiva; povećanje sigurnosti gradiva koje se čuva u analognom obliku. U konačnici omogućit će se sveobuhvatna digitalna tranzicija u upravljanju informacijskim i dokumentacijskim resursima u pravosuđu, upravi i drugim javnim službama u RH. Posljedično, ova će promjena povećati učinkovitost radnih procesa u upravljanju dokumentarnim i arhivskim gradivom kod onih koji stvaraju gradivo, dok će za arhivsku službu donijeti bolju dostupnost i višestruki porast opsega usluga pruženih građanima i pravnim osobama.

Brigitte Le Normand (Maastricht University, Netherland)⁹

THE POWER OF PLACE: EXPLORING THE POTENTIAL OF MOBILE PHONE TECHNOLOGIES FOR TELLING NEW STORIES ABOUT CONTESTED CITIES

Jerusalem, Belfast, Wrocław, Rijeka: these are only a few of the many cities that are, or were historically, contested. Narrating the history of these cities is difficult – which story is the right one? Ultimately, every narrative tells a story, and in the process, excludes others.

The problem of narrating the history of a contested place has surfaced in recent years with vigour in the case of Rijeka, also known as Fiume. Whereas the winning bid of the 2021 European cultural capital program adopted the slogan “port of diversity,” the anniversary of Gabriele d’Annunzio’s nationalist take-over of the city in 1918, at the end of the First World War, triggered a flurry of commemoration. In Italy, the rise of right-wing Italian politicians riffing off irredentist discourse has seen the return in places like Trieste of vaguely belligerent discourse claiming Fiume as Italian. In Parallel, the descendants of Italians who were forced or felt compelled to leave the city after the Second World War find community in social media sites that celebrate the true Italian-ness of the city. Such nationalist discourse has, in turn, met with loud resistance by Croatians, who claim the city as their own.

Is it possible to disrupt these narratives, and in their place, foster other, less exclusionary kinds of narratives? Mobile phone technology offers a different way of encountering the past than through the consumption of ready-made narratives – through engagement with maps, augmented reality, and flexible knowledge structures (such as databases that can be queried or explored in multiple ways). The “Rijeka in Flux” project sought to create a mobile-phone app that could disrupt entrenched narratives through access to situated knowledge. By enabling users to

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explore knowledge about the city's past in non-narrative modality, as determined by one's movement through space and/or curiosity, the app empowers users to discover and assemble new narratives based on their experiences.

The following essay presents the objectives and design of the mobile phone Rijeka Fiume in Flux, and discusses insights regarding user experience that were collected in a series of focus groups, interviews, and classroom interactions with a variety of different audiences including high school students, university students, instructors, and a tour guide. We argue that while the technology itself is very promising, capturing loyal users is a much more persistent challenge. While it is simple to attract users to try out the app one or two times, short-term use of the app is unlikely to disrupt entrenched narratives. At the same time, tools like this can be powerful tools for conveying the past to “naïve” users, who are not already captive to entrenched narratives, such as high-school students and tourists. Beyond their potential as stand-alone applications, they also have the potential to assist with and support other more traditional story-telling modalities, such as tourist guides, in telling alternative stories about the city's past.

Giovanni Vale, Chiara Marchesini (Paper Boat Stories, Italy)¹⁰

EXTINGUISHED COUNTRIES GUIDEBOOKS

Sometimes tourism goes off the beaten path. It might happen that in a city like Dubrovnik, thousands of tourists come each year to visit the set of a television series, *Game of Thrones*, without perhaps fully knowing the history of the 'real' place they are visiting. Yet, the history of Dubrovnik — for centuries an independent republic full of political intrigue, spies, merchants and assassins — is even more interesting than the plot of the American TV series. It is with this idea in mind that Italian journalist and Zagreb-based correspondent Giovanni Vale launched in 2020 the editorial project *Extinguished Countries*.

The aim is to turn the past into a destination for travellers, and to do so through ironic, light-hearted and curiosity-packed guidebooks. Throughout history, countries change, evolve and sometimes disappear, leaving behind a legacy and a piece of our identity. Far from being a revisionist or nostalgic series, *Extinguished Countries* presents the shared heritage held by different countries to a non-expert audience. The guidebooks promote a journey that allows the traveller not just to discover the history of an “old” country, but to better understand their own identity. This project is at the crossroads of academia, cultural tourism and journalism. The guidebooks are the results of hundreds of interviews with historians, sociologists, activists and cooks (for example, for the first book about the Republic of Venice, Vale interviewed over 500 people from Bergamo to Cyprus about the legacy of the *Serenissima*). The text is written in an intriguing and playful tone and each guidebook is illustrated. Moreover, each *Extinguished Countries* book also allows cultural actors to share and disseminate good practices.

For example, on the front cover of our first book there is the fortress of St Nicholas in Sibenik. The chapter about this Dalmatian city recounts how

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Sibenik was able in recent years to renovate and reuse its old fortresses, many of which date back to Venetian times. The cultural routes presented in the guidebooks cross several states. Visiting the Republic of Venice means crossing 7 contemporary states. Moreover, we do not limit ourselves to publishing guidebooks, but we turn the results of our research into podcasts, newsletters and other digital content.

Our first podcast explores topics related to the Serenissima through interviews, while the second one recounts a cycling trip we did between Bergamo and Venice. This allows our community to explore the Extinguished Countries in different ways, offline and online. The community is indeed an integral part of the project. When it was launched on Kickstarter in 2020, the project managed to collect in just three weeks the support of almost 600 people, raising over 25,000 euros. Today, we have more than 4,000 followers on various social networks (Instagram, Facebook, Twitter), and roughly 1,500 people subscribed and regularly receive our newsletter, which confirms the interest of a large public for a new cultural and sustainable tourism. In 2023, we plan to run a second crowdfunding campaign to finance our next book: the Habsburg Empire.

More info:

www.extinguishedcountries.com

<https://open.spotify.com/show/17ipYc0Fixuj68WasmfwlN>

<https://open.spotify.com/show/2oqjWfNKcpB5Zw92XfRuSM>

Sabina Spanjol (Javni zavod Sotočje Medvode, Slovenija)¹¹

MOBILE HERITAGE PLAYGROUND (THE TRAVELLING CREATIVITY WORKSHOP)

The Travelling Creativity Workshop is an interactive cultural and arts education programme integrating local, regional and national cultural heritage in a simple and mobile 'playground' platform. It is a set of mobile units that can be hosted both indoors and outdoors. One unit presents one content related to the cultural heritage of a city, region or country. Each content is presented in an interesting, interactive and innovative way to playfully convey educational content or information to a child or an adult. Some units are facilitated by tutors, while others are self-guided.

The individual contents are presented on the basis of the participant's sensory perception and can invite the participant to experience cultural heritage in a unique way: by solving a puzzle or playing a game. The game is particularly interesting because it presents a certain content in details that we do not notice in everyday life. For example: Slovenians know that Prekmurska gibanica (a known desert from the Prekmurje region) is made up of eight layers of filling, and the game encourages us to put them together. Many people wonder what the correct order is. The game becomes fun even for adults who have never thought before about whether the bottom layer of the gibanica filling is cottage cheese or poppy seeds. But when this has to be done on a movable tablecloth of a checkered pattern, it is a little more difficult and even more fun, and certainly educational.

Platform is accompanied by a specially prepared (interactive) booklet presenting the content to participants in an even more comprehensive way, with fun exercises. The content is expanded and updated every year. Last year's content also included the Historical Timeline of Medvode, where participants had the opportunity to explore the origin of a historical item or object, or the birth of a person, by throwing boules on the floor pads. We have worked with experts and students to create

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the stations, and in 2022, more than 600 children visited the stations in one week, alongside other participants.

The Travelling Creativity Workshop is also a place for future intercultural dialogue. New collaborations have also been born while designing new content, which even resulted in an expert article about one of the stations, presented at the meeting of Slovenian librarians. In the future, we would like to present the concept to other operators from other countries, with a view to presenting the common European heritage or the common heritage of several regions, registered in national registers or UNESCO.

The Travelling Creativity Workshop is becoming an example of good practice in involving the public in the process of awareness-raising and research on cultural heritage and its cultural interpretation, as well as a starting point for audience development and participation. It fits very well into school curricula, advocates accessibility of cultural content in terms of location, finances and vulnerable groups, enhances the continued development of cultural tourism programmes, and connects culture and cultural heritage with the green approach.

Keywords: mobile, interactive, playground, heritage, culture, tourism, education

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E-CULTOUR – DIGITAL PLATFORM CONNECTING CULTURE AND TOURISM

Croatia is very popular touristic destination and visitors come from all over the world to experience diverse history and rich culture from eastern Pannonian plains to the widely known Adriatic coast passing through countless picturesque cities. A rich cultural heritage lives beyond museums, churches and cathedrals as Croatia has developed a wide artistic, literary, and musical tradition over the years. Cultural tourism has been identified as one of the major growth areas in global tourism in recent years. According to the definition adopted by the UNWTO General Assembly, at its 22nd session (2017), Cultural Tourism implies “A type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination.”

Information and communication technology is the most dynamic driver of globalization processes and the development of the world economy, and cultural tourism is one of the most significant and fastest growing economic branches. In the past years, Croatia has done a lot on digitalization of our cultural heritage. The project “e-culture - Digitization of cultural heritage” has increased the protection and online availability of digital cultural content and users are provided with unique access to the digital content through e-culture portal. But how can this content in combination with emerging ICT technologies be used to additionally engage tourists? Based on the experience of the development and implementation of ICT solutions in the domain of digitization and presentation of digital cultural heritage, GIS technology, and web tourist portals experts of Ericsson Nikola Tesla have recognized the potential of

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synergy, and continuously design modern solutions applicable in tourism, and generally education. The presentation will show how establishment of a platform for digital tourism (e-CulTour) with focus on cultural tourism can ensure modern and innovative communication with the market when choosing a destination, preparing for a stay at the destination and staying at the destination itself.

When choosing a destination, the visitor can learn about the destination or experience the offer through interactive educational materials, virtual exhibitions, virtual libraries and using virtual assistants also known as chatbots. The acquired knowledge will later be used when visiting the destination by applying gamification concept as a well-designed way to get information about historical sites and cultural heritage using mobile application. When preparing for a stay at the destination, the tourist can experience the offer through virtual walks that point to the destination itself, but also experience destination using virtual reality technology. During the stay on destination, using augmented reality and new forms of hyper-technological creativity visitor will become an active part and co-protagonist of the experience. Tourists are offered different creative routes according to their affinities, such as historical, gastronomic, cultural, sports, entertainment, romantic, family. Tourists can receive challenges through mobile applications that ask them to do a task, learn about local customs, solve a riddle or quiz, take a photo next to a landmark etc. In addressing these challenges, tourists are encouraged to use prior knowledge of the destination.

Keywords: cultural heritage, tourism, cultural routes, digital collections, digital libraries, augmented reality, gamification, gis

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A LOCATION-BASED GAME TO RAISE AWARENESS ABOUT THE CULTURAL HERITAGE ROUTE OF ST MARTIN

Since the notion of Pokémon Go, people understood the impact of mobile devices and augmented reality to engage in location-based (LB) gameplay. Though, many more of such games have been developed since, they are mainly focusing on the gameplay and virtual environment as opposed to providing a vehicle to explore creative ways to engage with the real world. Mapping the possibilities of LB gaming in culture, a creative integration of this technology provides valuable opportunities to improve cultural heritage dissemination and understanding in the context of cultural tourism among younger target audiences.

Besides, the Council of Europe is looking for new and engaging ways to develop the DNA of Europe by connecting stories that belong to all Europeans. Cultural heritage routes are a means to discover the rich and diverse heritage of Europe beyond boundaries by connecting people to places of shared intangible and tangible history and values. These routes are a vessel to transfer European values of equality, cultural diversity, intercultural dialogue, shared beliefs, and mutual exchanges across borders.

Many of these routes are based on the saints and patrons of Christianity to promote unity in diversity and the unification of Europe. One of those Christian icons is the Roman army officer Martinus, better known as Sint Marten the Merciful. Born in 316 in Hungary, Martin converted to Christianity during a young age when he still served in the Roman army. He is best known for the account of using his sword to cut his cloak in two,

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to give half to a beggar clad only in rags in the depth of winter. As a result, he is seen as a symbol of mercy and solidarity offering protection to the underprivileged. Across Europe, many tangible and intangible sites promoting the values and places of St Martin are connected via the European Cultural Sint Maarten Route: the Via Trajectensis or the Sint Martinus path linking the Netherlands, Flanders and France.

Within this project, we cooperated together with the Sint Maarten Utrecht Foundation, to realise a first location-based game concept and prototype for the St Maarten Cathedral in Utrecht. Our leading research objective was on how an engaging playful experience along the cultural heritage route of St Martin can be curated using open-source data from platforms like Europeana, Google Art & Culture, OpenStreet Map or ArcGIS into an immersive story for young audiences. A first concept of this app has been developed during the low-code hackathon of Europeana and will be further developed and scaled up to other cities and cultural heritage sites based on a feasibility study.

Keywords: location-based gaming, cultural heritage routes, engaging storytelling, augmented reality, open source geodata, artificial intelligence

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PROJECT ADRINETBOOK - ADRIAN CULTURAL HERITAGE COLLECTIONS NETWORK

This paper presents a Project that is a collaboration of eight partner organizations from six countries working in the fields of promotion of the sustainable valorisation and preservation of natural and cultural heritage. The ADRINETBOOK project was funded for a total of 1,521,760 euros by the Interreg-Adrian 2014/2020 program (transnational program that affects the area included in the European macro-regional strategy for the Adriatic-Ionian area EUSAIR), and financed by the ERDF and IPA funds II, with a total duration of 36 months starting from 02.03.2020 to 01.03.2023.

The Project aim was promotion, valorization, and protection of the cultural heritage in the Adriatic-Ionian area. Its specific aim was to contribute to the enhancement and conservation of specific cultural properties, in particular books, and to make the digitized heritage accessible to a wider public in the project area of Italy, Slovenia, Croatia, Albania, Greece and Serbia, through the creation of a network between operators of the cultural and tourism sectors and their training, through the digitization of selected collections, performed with common standards and methodologies and integrated on a common platform, and through the tourism promotion of the cultural heritage sites. One of the goals of the project was to valorise some specific Adriatic and Ionian Cultural Heritage, using them as sustainable tourism attractors. Adrian area has a rich cultural history and background, and its cultural heritage collection contains numerous documents in different forms – books, drawings, photos, audio-visual material, multimedia, records of

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gastronomic heritage, etc. One of the challenges was creating a new integrated Adrion tourism offers, with making Cultural Heritage Collections an integral part of these offers.

Cultural itineraries represent a new approach to the notion of both heritage conservation and cultural tourism. Research is therefore at the very centre of the definition and development of cultural itineraries. In the ADRINETBOOK project research was focused on collections available to the general public and a database with key information was created. Identified collections together with collection-related cultural heritage and services were a basis for the development of ADRINETBOOK Cultural itineraries.

As one of the partners in the project, University Library Belgrade has chosen a special collection of Luka Celovic. This collection of over 1,100 publications represents the personal library of Luka Celovic, which the University Library received as a gift at the beginning of 1930. In addition to 80 books and brochures published in France and Switzerland during the First World War, the library contains most of the works of local writers and a large number of volumes of various rules, statutes, joint stock companies and humanitarian organizations. As a result, an itinerary called Belgrade by Luka Celovic was created. City walk in Belgrade city center takes visitors around historical places related to Luka Celovic, one of the most successful entrepreneurs in Serbia, who donated all his assets to University of Belgrade. His contribution significantly added to the University of Belgrade becoming one of the richest institutions of higher education in Europe at that time (1928). Walk ends at the point that represent the final stage of an era – home of distinguished writer Vojislav Jovanovic Marambo, diplomat and scholar who donated his house and exquisite book collection to the University Library Belgrade.

Keywords: cultural itineraries, cultural tourism, cultural heritage, digitization, digital libraries, library cooperation

Borut Batagelj (Zgodovinski arhiv Celje, Slovenija)¹⁵

SLOVENIAN AND CROATIAN ARCHIVES CREATING ONE WINE REGION: ROUTES TO SOURCES CONTAINING WINE STORIES

In 2022, six bordering state archives from Slovenia and Croatia (Državni arhiv za Međimurje, Zgodovinski arhiv na Ptuju, Državni arhiv u Varaždinu, Pokrajinski arhiv Maribor, Državni arhiv u Zagrebu and Zgodovinski arhiv Celje) prepared their third joint project. The result of the project is a bilingual exhibition and catalog "Vino na meji / Vino na granici" (Wine on the Border). The innovative approach of the project is recognized in the concept of placing archival material in the context of unified territory, in a way as if there is no border between the two countries.

The project is dedicated to wine, which is culturally strongly connected to the land and people of the researched area. Although the models of labeling and consumption of wine today show a very nationally limited picture, we can observe the territory as very similar, which is certainly primarily the result of a common historical tradition, but also modern trends. On the other hand, the understanding of the legislation of both countries related to wine, as well as the promotion of wine destinations, is very limited either in the "invented tradition" of Slovenian or Croatian wines.

The project therefore appeals to the public to recognize the area as one wine region. The narrative concept of the project follows the chapters inspired by the song of Slovenian songwriter Tomaž Pengov: Rodovnik vina (Pedigree/Genealogy of Wine). The chapters of the compilation of archival material follow topics from soil cultivation, vineyards, cellaring to the sale and consumption of wine.

There is certainly a huge number of sources kept in partner archives, so the main focus of the project is primarily related to the presentation of their diversity of archival sources. Through the presented mosaic of

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selected wine impressions, we offer an insight into various types of archival material, from administrative, judicial, commercial, church and private fund documents to various printed materials, geographical maps, postcards, photographs on different media... The presented material includes everything from old medieval documents (the oldest dated 1436) to the source that was created »yesterday«.

In the project, we take less space for interpretation and delving into their content, as we believe that may be of detailed interest to other, more specialized users of the material. The project is a call to get to know sources and a call to get to know archives as unique and the most original spaces of research. On the one hand, the presented project can appeal to experts in the field of scientific research in the natural sciences, social sciences or humanities, and on the other hand, it can offer support for the development of gastronomic and tourist products. All, as pointed out, on the concept of transnational and borderless experience of territory and its tradition.

Before its presentation on the conference, the project has already visited 7 locations, from exhibition spaces in archives to wine fairs and degustation's in the area of jurisdiction of the archives, and it has also toured outside the Slovenian-Croatian border area and is therefore certainly interesting as a model project for other border wine regions as well.

Andrea Zubović (Pomorski i povijesni muzej Hrvatskog primorja Rijeka, Hrvatska)¹⁶

MUSEATER – A NEW METHODOLOGY FOR INTRODUCING MUSEUMS

During 2021 and 2022, the Maritime and History Museum of the Croatian Littoral Rijeka, participated in the Erasmus+ project DREAM - Digital Reality and Educational Activities in Museums, as part of which a new methodology based on performance and digital technologies was developed for introducing museum objects. The entire project is motivated by the desire to connect, exchange good practices and develop new modern methods of heritage presentation. The goal of the project is to develop an innovative way of interpreting museum displays, exhibitions, objects and stories, in cooperation with educational institutions and by using augmented reality technology. The project's activities are aimed at developing the competencies of museum employees, teachers and students in the field of digital cultural heritage through an innovative approach based on performance, creation and collaborative learning. Through this project, an interpretation methodology called museater was developed by combining two words, museum and theater. The idea of the museater is to tell the story of the museum content using the methods of dramatic performance and digital technology. Museum employees (curators, educators, IT specialists), teachers and students participate in the creation of the performance. Curators and educators reveal museum topics to the teacher who, along with the students, is the main creator of the story, director, actor and storyteller. The museater can be focused on one object or several objects, but it must be carried by the narrative flow. In his performance, the interpreter uses stage moving through the museum as if on a theater stage. The scenography of the performance is a museum backdrop, display and highlighted objects, but also a digital

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dimension of reality. The tool used during the performance is augmented reality technology. The interpreter prepares points for his museater in the form of QR codes that represent additional content for museum topics. By scanning the codes, they open into augmented reality, which can be any additional media that brings the subject closer to the students, be it sound, image, hologram, text, video or something else. The advantages of digital scenography are that it overcomes spatial limitations, enables quick changes and easy adaptation to the group of participants. Through the DREAM project, an online platform for generating QR codes was set up, which is an open educational content for all teachers, educators, museum workers and IT workers. During the preparation of their museaters, teachers used the platform to generate their codes but also used codes that can enrich their performance, which were set by other users from various European cultural institutions and schools. Also, a museum methodology manual was created so that all those interested could be informed and educated about this method of interpretation. The backbone of the methodology is modernization, accessibility, openness and sharing of knowledge and ideas, as the involvement of participants in the creation of content.

Keywords: museum, interpretation, museater, digital, performance, qr, participation

Zrinka Brkan Klarin (Grad Zadar, Hrvatska)¹⁷

REVITALISATION AND INTERPRETATION OF THE SPHINX OF ZADAR

The city of Zadar is an old historical city, situated on a very favorable peninsula and far known as a traveling destination for decades. The interest of tourists is focused on the Old town and its historical monuments which burdens the infrastructure of the old center while at the same time on the mainland, just across the main port of the city exists a wonderful but hardly known neighborhood named Brodarica.

Along the coast of Brodarica, there are summer mansions, houses and villas built at the end of 19th and the beginning of 20th century. They mark this part of the city with the stamp of historicist and secession style. The name of the neighborhood comes from its medieval name Barcagno and reveals that this area has been associated with maritime and related activities. A unique maritime tradition still exists here since the Middle Ages – that is the first public transport in Zadar. Boatman using oars take citizens and visitors from the peninsula to the mainland and back.

In this neighborhood, among residential architecture from the beginning of the century exists a neoclassicist villa named Attilia with a garden designed in the style of romantic English garden with elements: a small pond, a bench with relieve, a semicircular bench, an artificial cave, and a sculpture of a sphinx.

The intriguing sculpture of the sphinx was recognized as an attraction but the sculpture and the whole park were neglected, and destination promotion of the area was missing. The City of Zadar focused on the restauration of the sculpture and development of promotional tools through a project named RECOLOR, implemented from 2109- 2022.

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In order to promote the attraction and increase the number of people that travel to location we decided that we need to create a platform where people will be able to get all information needed. A bilingual website has been created where for the first time reliable historical information about this monument can be found in one place, as well as Villa Attila, the park next to the villa and the builder of the complex, the Zadar conservator and artist, Giovanni Smirich. The website also contains numerous original photographs, as well as information on access to the site and a 3D model of a sphinx. Before creating the web site, we decided to first create a visual identity for the location. We decided to choose the sculpture of the sphinx as the attraction that can carry the brand visual and named the brand 'The Sphinx of Zadar'.

In addition to the official The Sphinx of Zadar website, a promo-educational video was made and published showing the best that Brodarica,

Apart from the two, other activities involved: research and archaeological excavations, new visual identity, creation of a thematic walk, info panels, promotional materials, seminars, education workshops, focus groups and most importantly, reconstruction of the sculpture of the sphinx, which we are really proud of.

Vladan Vukliš (Arhiv Republike Srpske, BiH)¹⁸

RECLAIMING EVERYDAY ROUTES: WW2 STORYTELLING THROUGH ARCHIVES, MAPPING AND TOURISM

During socialist Yugoslavia, organized visits to historical sites became a prolific part of domestic tourism, especially through the 1970s, when the country saw the expansion of memorial zones and historical monuments, mostly of modernist character and tucked away in remote natural surroundings, dedicated to the Peoples' Liberation Movement. Since the 1990s these places became either neglected, destroyed or reinvented in re-nationalized narratives. Also, historical markings such as local monuments, plaques and memorial parks which were scattered throughout the cities, towns and villages, were either removed or made invisible by neglect or lack of interest. However, the recent decade saw different projects that aimed to reinvent and rediscover various places important for understanding the history of the Second World War. Belgrade and Zagreb are the two main locations where these types of projects were conducted. In the former, the "Center for Applied History" (CPI) organized specialized public tours, with thematic routes such as "Anti-fascist Struggle in Belgrade" and "Sajmište Concentration Camp", where visitors are conducted by trained historians through locations connected with the histories of suffering under the occupation, and of organized resistance. Citizens get the opportunity to "touch and feel" history, to visualize existing places, places they may see every day, as historical locations of illegal printing presses, secret apartment hideouts, notorious prisons, places of executions and, finally, areas of fighting in the hours of final liberation. The tours organized by the CPI were predated in earlier years by the project "Visit to Staro Sajmište", which also included similar guided tours, study trips to Šumarice (Kragujevac) and Jasenovac, round tables, public lectures, printed publications etc. More recently, Zagreb has seen a similar venture aiming to reinvent the

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popular vision of the “Unsubdued City” (Nepokoreni grad). The project “Cartography of Resistance” (Kartografija otpora), organized by the RLS SEE and created by a group of (mostly) young historians, produced a series of didactic tours throughout the city in the first phase, and, in the second, an academic publication and an online interactive historical map of Zagreb that marks dozens of places – prisons, occupying regime’s institutions, the Third Reich offices, localities of diversions and assassinations, resistance movement hideouts, secret printing presses and offices, etc. Another notable project, “Heritage from Below – Drežnica: Traces and Memories 1941–1945” (Institute of Art History, Zagreb) aims to rediscover one of the crucial sites of partisan movement, through excavation of “multi-layered memorial landscapes”, using archival research, contemporary archaeology, oral history, various forms of field work etc. Besides describing these projects as examples of reclaiming and reviving forgotten histories of our everyday surroundings, this presentation aims to investigate their use of archives, and, in turn, to postulate the possibilities offered by archival research and archival records in marking historical routes related to occupation and resistance in 1941–1945 Yugoslavia.

Keywords: Second World War; archives; cultural routes; historical tourism; thematic routes; resistance movements; historical mapping

David C. Sutton (University of Reading Library, United Kingdom)¹⁹

LEBANESE ROUTES, LEBANESE ROOTS: FOLLOWING PHOENICIAN CULTURAL AND FOOD TRADITIONS AROUND THE MEDITERRANEAN REGION

This presentation draws upon the Lebanese (Phoenician) influence throughout the historic Mediterranean region to offer new insights into the interconnections of Mediterranean culture. It develops case studies based on Phoenician settlements ranging from Cyprus, Malta, Sicily and Ibiza to Carthage, Cádiz and Málaga.

Of the four great powers which shaped Ancient Mediterranean civilisation and culture – Egyptian, Lebanese, Greek, and Italian – the extended influence of the Lebanese has been the least acknowledged and evaluated. Recognition of the importance of the Lebanese traditions (Phoenician and Carthaginian) in the Ancient World has been hampered by the loss of many of their archives – the most extensive in all antiquity, according to Josephus, but written on perishable papyrus – and by destructive military defeats at the hands of the Assyrians, the Babylonians and the Romans.

Among the traditions to be followed along the routes of the Phoenicians are the spread of the 'Phoenician alphabet' throughout Europe; the Mediterranean trade in important goods – most notably salt, jewelry, cedar products and dye; and the navigational brilliance of the Phoenician sailors, which took them to Cornwall, the Azores and the Cape of Good Hope, among many other destinations.

The major Lebanese settlements around the Mediterranean region – for example at Carthage, Motya, Cádiz, and Málaga – were often modelled on the city of Tyre. Tyre was recognised as the patrimonial home in Lebanon by such cities, and they continued to pay substantial

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tithe to Tyre, even after its subjugation by the Babylonians. (Carthage continued to send 10% of its public treasure annually to Tyre, even though it had grown into far the greater city of the two.) The urban planning model provided by Tyre was very distinctive. It led to a preference for offshore islands, or promontories which were almost islands, often facing out westwards (Tyre, Cádiz, Motya) and with sophisticated and secure harbour facilities.

Following Phoenician cultural traditions out from the eastern Mediterranean can provide rich historical insights. It is reorienting and informative to explore the Mediterranean as a Phoenician sea. The Lebanese influence on the cultures of Tunisia and Libya, Malta and Pantellaria, Sicily and Sardinia, Ibiza and Málaga, enriches the historical understanding of all those places. In terms of food and culture, the Lebanese adventurers and traders brought oriental norms to Spain and the west. Spanish archaeologists use the phrase *el periodo orientalizante* to describe the steady infiltration into Spanish culture of norms and foodways from the eastern Mediterranean, from about 1000 BCE onwards.

This presentation thus aspires to redress the comparative neglect of the influence of Lebanese traditions on European culture. The research for the presentation was partly conducted during stays at two splendid Mediterranean locations – the Phoenicia Hotel in Floriana, Malta, and the Phoenicia Hotel in Beirut. And the paper is partly based on the following publication: Sutton, David C., "Lebanese Sea Power: Food and the Phoenicians", in *Food and Power: Proceedings of the Oxford Symposium on Food and Cookery 2019*, edited by Mark McWilliams. London: Prospect Books, 2020, pp. 316–326.

Seyoum Merga (University of South Africa, College of Humanities, Pretoria, South Africa) – **Mesfin Chafamo** (FDRE, Ministry of Culture and Tourism, Salale University) – **Ishetu Ayala** (University of Leipzig, School of Hospitality, Germany)²⁰

INVENTORY & MAPPING OF POTENTIAL TOURISM SITES IN NORTH SHOA ZONE OF OROMIA REGION

This research is basically aimed at inventorying and mapping potential tourism destinations found in North Shoa Zone of Oromia Regional State. The investigators followed qualitative method and different tools were utilized to collect data. Data were collected from primary sources (on the site) and from secondary sources such as informants as well as from both published and unpublished documents. Surveys, measurements and semi-structured interviews were the major tools utilized to collect data. Data was analyzed qualitatively along with analogous technique and GPS data was used to create the spatial maps of the sites using ARCGIS software. The research reveals that the study area has enormous amount of potential tourism sites ranges from spectacular natural land features to ancient religious places, from local place to sites having international traces. Eighteen potential tourism destinations are identified and documented in this research. They are geographically distributed within eight woerda of the zone. Thematically, the sites are classified into religious, historical, natural and combination of them. It is estimated that visiting all these sites may take four days. But, three tourist routes are recommended for day trip visitors. These include Addis-Fiche Route, Fiche-Gohtsion Route & Addis-Mandida Route. The research also shows that albeit large presence of potential tourism sites, there are various challenges for tourism development in the zone such as lack of basic infrastructure (mainly road), lack of tourist accommodating facilities, poor conservation and promotion of the sites as well as lack of

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awareness about the values of the sites. Therefore, these obstacles should be solved in order to effectively utilize the existing potential tourism destinations for the overall development of the community in the study area.

Keywords: tourism, North Shoa, documentation, identification

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REUSE, PROMOTION AND REVIVAL OF DIGITIZED GLAGOLITIC HERITAGE

One of the special features of Croatian written heritage is the usage of three languages (Church Slavonic, Croatian redaction of the Church Slavonic and Latin) and three scripts (Glagolitic, Latin and Croatian Cyrillic called Bosančica). Although it is not in use anymore, Glagolitic script has an important historical significance for Croatian culture and identity. Therefore, Glagolitic documents present valuable sources for research in Croatian history, culture, literary studies, demography, ethnology, liturgy, etc. At the University of Zadar, the Center for Research in Glagolitism was founded. The main goal of the Centre is the interdisciplinary research, interpretation, digitization and promotion of Croatian Glagolitics, especially documents of Zadar provenance. One of the tasks of the Center is the high-quality digitization and publication of digital reproductions of Glagolitic materials in open access. Within the Centre, the project Digitization, bibliographic description and research of texts written in Glagolitic, Croatian Cyrillic and Latin scripts until the end of the 19th century in the Zadar and Šibenik area (further Written heritage), was conducted. It is the joint project of the Centre for Research in Glagolitism, Department of Information Sciences of the University of Zadar, Croatia and Vestigia Manuscript Research Centre of the University of Graz, Austria. One of the project goals is a digitization of Glagolitic manuscripts, which are considered the oldest written sources testifying the ways of life of people from the Zadar area. The manuscripts were digitized for purposes of scientific research. The digital collection of those manuscripts is now available on the GlagoLabportal – portal and

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digital laboratory for collaborative research and promotion of the Croatian Glagolitic alphabet, which enables the use of digital reproductions and metadata for a range of scientific, educational and other purposes. In order to ensure the reuse of the collection for other puposes, certain prerequisites must be met.

This presentation will present the necessary prerequisites, which include:

- digitization of Glagolitic heritage,
- a digital library with high-quality digital reproductions of manuscripts and controlled machine-readable metadata,
- empowering collection search capabilities (meaning more searchable, more visible and available Glagolitic heritage) and
- a portal that offers a constantly updated digital infrastructure with tools and applications intended for working with manuscripts.

This presentation will show the wealth of possibilities for reuse, promotion and revival of the digital collection of Glagolitic manuscripts for the purpose of scientific research, education, citizen science, digital storytelling and cultural tourism. In this framework the selected activities conducted within the Center for Research in Glagolitism will be explained.

Keywords: digital collection, cultural heritage, Glagolitic heritage, digital infrastructure, GLAM collections

Enija Rubina, Ineta Didrihsone-Tomaševska (National Archives of Latvia, Latvia)²²

VIRTUAL TOUR OF RIGA CITY ARCHIVES – CREATING A NEW CULTURAL SPACE

The National Archives of Latvia possesses the unique rooms of former Riga city archives. Its interior, created in the 19th century has remained almost unchanged, it also stores large part of Riga city historical documents from 16th till 20th century. This place, although important for the city of Riga, has been little known until now.

To make the archives known and accessible to the public and popularize the documents stored in it, especially the Riga City Council minutes that were included in the UNESCO Latvian national Memory of the World register in 2021, the Latvian National Archives created a virtual tour of the Riga City Archives.

The virtual tour not only allows to walk through the archive's premises, but is also accompanied by photos, videos, and texts about the history of the archive and the documents stored in it. This tour has created a new cultural place in the city of Riga that is accessible from all over the world.

In paper we will discuss the experience of Latvian National archives of creating and developing virtual tour.

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Ljiljana Živković, Ivana Đorđević, (Univerzitet u Beogradu – Geografski fakultet, Srbija)²³

REPRESENTATION OF CULTURAL TOURISM CONTENT IN GEOGRAPHY CURRICULUM IN SERBIA

The growth of the development of tourism, tourist movements and the consequences of these movements contribute to the formation of the well-developed personality of students and their scientific outlook on the world. A tourist issue through varied and always current content encourages thinking and independent reasoning. Through gymnasium education, they form a critical opinion towards important tourist-geographical and globalization processes. Students learn about the preservation of natural and cultural heritage, which represents today's global challenge. The aim of the paper is to point out, through the analysis of the content of cultural tourism, their representation in geography curricula in Serbia. In order to form the value attitudes of students, the content on cultural tourism is suitable for greater implementation in the curricula of gymnasium education in Serbia.

Keywords: cultural tourism, teaching programs, gymnasium, Serbia, students

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Bárbara Polo Martín (University of Barcelona, Spain)²⁴

EUROPE ROAD CONNECTIONS AS A MODEL OF TOURISM FROM 19TH CENTURY

Currently, the Michelin Guide has become a world reference in the field of gastronomy, thanks to its constant commitment to readers and its rigorous selection process, which is applied throughout the world independently. However, the most famous gastronomic guide does not offer the reader only that but allows to analyse its evolution from different perspectives. This book allows us to analyse the artistic evolution that it has had since its birth, among which aspects include the cartography of the places that appeared on it, the decoration that varied according to the countries as well as the content included about different regions. With this article we pretend to analyse how the evolution of this type of guides and European cartography has been through history, how the vision of geography in different countries has changed, as well as its heritage tourism promotion.

The COVID-19 crisis, which still lingers on, demonstrated not only the fragility of the global tourism chain to such a major disruption, but also the high reliance of our contemporary economies upon heritage. Such a context reminds us the necessity to imagine alternative scenarios, such as the reinvention of the Western world, and the development of more self-sufficient economies, but those are still more visions than realities. In the meantime, the global network keeps on expanding through, for instance, China's new silk roads tourism and the Arctic Sea route. At the local scale of cities and regions, tourism dependence may vary from one place to another and over time, but its mechanisms are only broadly understood, mainly due to lack of data, supply chain complexity, and missing theoretical foundations. Beside, our final goal is to offer a historical and geographical perspective about this famous work in Europe, something that only has been applied to France.

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CULTURAL HERITAGE OF VELEBIT MOUNTAIN: ARCHIVES VS. DIGITAL REPRESENTATION AND PRESERVATION

Cultural heritage of Velebit mountain: archives vs. digital representation and preservation. With the appearance of digital technologies, enormous changes have taken place in our daily lives. The use of digital technologies has also changed our attitude towards the environment. In the mountains and in the forests, along river banks and seacoasts, it is hard to find anyone who is not using some kind of digital gadgets to “capture” and augment their experiences. These landscapes are also places of rich cultural heritage, like old traveling routes across the Velebit mountain range. In my presentation, I would like to present my research which is simultaneously employing and researching digital technologies in the area of fragile environments with the rich cultural heritage. By researching archival material on cultural heritage in the area of PP Velebit and NP Paklenica and comparing these materials with contemporary digital representations of the area, we learn about the changes that have occurred in the representation of these protected environments and its cultural practices.

Keywords: digital technologies, archives, Velebit, NP Paklenica

Dijana Muškardin (Sveučilište u Rijeci, Filozofski fakultet/
Srednja škola Mate Blažina Labin, Hrvatska)²⁵

ATRIUM GO! - PODLABIN, SCHOOL TOURS ON ARCHITECTURE AND POWER IN THE TWENTIETH CENTURY

The author researches and valorises the mining industrial heritage of the settlement of PodLabin, which is part of the certified European Cultural Route ATRIUM. The work focuses on the activities developed within the project ATRIUM Plus and on the new tourist product, a brand of educational school tours for high school students ATRIUM GO!, where students learn to appreciate the mining heritage created during fascism through the eponymous European Cultural Route ATRIUM. ATRIUM was awarded the Best Practises 2018 in the field of cultural tourism and sustainable development for the results achieved thanks to ATRIUM Plus.

Keywords: PodLabin, mining heritage, ATRIUM - Architecture of
Totalitarian Regimes in Europe's Urban Memory, tourist product ATRIUM
GO, European Cultural Route ATRIUM

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Koraljka Kuzman Šlogar (Institut za etnologiju i folkloristiku, Hrvatska)²⁶

JOURNEY THROUGH ART: THE POWER OF DRAWINGS IN CAPTURING CULTURAL EXPERIENCES

The presentation will explore the ways in which artistic and/or ethnographic drawings stored in the Research Archives could be a valuable resource for contemporary cultural routes that seek to promote and preserve cultural heritage. These drawings, created by early ethnographers and anthropologists or artists who were given the task of documenting the life and culture of their era, capture a snapshot of landscapes, traditional architecture, handicrafts, cultural practices and traditions that may no longer exist or have evolved over time.

Through the case study of the unique collection of drawings by the fine artist Živko Kljaković, we will explore the potential of cultural heritage drawings as a source of inspiration for the development of the e-route. By analyzing the ways in which drawings of cultural heritage document cultural experiences at a certain point in time, we will show that these same drawings can be used as inspiration for creating contemporary digital routes that enable users to virtually explore various localities and discover their history and cultural heritage, but also to promote and support its preservation.

By incorporating these drawings into cultural routes, we can provide a deeper understanding of cultural heritage and foster greater appreciation and respect for diverse cultures. I will conclude by considering the potential implications of this approach for the future of cultural heritage tourism and, far more broadly, for the field of digital humanities.

Keywords: scientific and cultural heritage, research archives, art, drawings

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Riccardo Lala (Associazione Culturale Diàlexis, Italia)²⁷

ILLYRIA ET MOESIA: CULTURAL CROSSPOINT AND TOURIST DESTINATION

For preventing further conflicts, Europeans should reconsider European Identity in such a way as to include the ones of each of their different Macro-regions-, and, in first instance, the ones of Western and Eastern Europe. Western Balkans mirror this situation, with their overlapping identities, and should be considered as a sole tourist destination. A group of entities in Italy is preparing a platform devoted to the Future of Europe, with a part for Western Balkans.

Europe's identity is "multifaceted": a synthesis of her different -regional, national and local overlapping identities (see book "10.000 anni d'Identità Europea", Alpina, Torino, 2006).

One of the reasons for major conflicts in Europe is the purported (but not proven) gap between "Western" (Atlantic, evangelical, catholic, Germanic, Romance, bourgeois) and "Eastern" (Eurasian, Orthodox, Islamic, "polemic") identities. This gap is mirrored in regional and local conflicts: in the case of Balkans, the supposed Serbian vs. Croatian and Albanian, Catholic vs. Orthodox and Islamic, narratives ...). Overcoming such conflicts will be possible only if European Identity will become apt to include the reasons of the different "macro-regions".

The "East" has contributed heavily to shape European Identity. Western Balkans mirror that multifaceted identity. Contrary to modern simplifications implying a supposed ethnic homogeneity of each European nation, contemporary studies have shown a stratification of cultures in the Western Balkans, which makes cultural tourism in extremely challenging. Let's remember some classical works: the second book of "De Bello Civili" (Julius Caesar); Chapters 29-38 of "De Administrando

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Imperio" (Constantine VII Porphyrogenetus); "Eschyle, ou le grand perdant" (Kadaré); "Na Drini ćuprija" (Andrić)...

A European Route of Cyrill and Methodius of the Council of Europe already exists. Other interesting E-Routes could be created through Western Balkans:

- a Route of Illyricum (Pula, Zadar, Split, Daorson, Durrës, Apollonia, Butrint);
- a Route of the Milletler (Krujë, Prizren, Novi Pazar, Višegrad, Sarajevo, Mostar, Stolac, Počitelj);
- a Route of the Oltremare (Istria, Trogir, Kotor);
- a Route of Meštrović (Zagreb, Otavice, Šibenik, Split, Lovćen, Beograd).

Albeit Western Balkans are already now a vibrant crosspoint of tourism and culture, their importance could, and should, be emphasized via joint efforts in the study, debate, publishing, promotion of this common heritage:

- background activities devoted to sponsoring, promoting, organizing and financing the ongoing studies on the unitarian history of the Balkans;
- the publication of book series devoted to the above;
- films about the region, such as "Illyricum" of Simon Bogojević-Narath;
- platforms devoted to the promotion of Western Balkans as a whole;
- consortia for joint European Projects.

The European Movement and the University of Torino, together with Associazione Diàlexis, are jointly developing a package of European projects devoted to enhancing the cultural integration of Western Balkans among themselves and the rest of Europe, including books, film, courses and networks. Such projects should be supported by a new platform devoted to the future of Europe.

Keywords: Balkan Identity; New E-Routes; Illyricum; Millet; Stradioti; Meštrović; Consortium; Platform on the Future of Europe

Martina Jerković, Petar Gardijan (Srednja škola Ivana Meštrovića Driš, Hrvatska)²⁸

OUR DRNIŠ DESTINATION IN THE CHALLENGE OF THE FUTURE

What are the challenges of Drišan today in the modern world of rapid changes, in which everyday life is full of stress and we can have "everything" today, but tomorrow "nothing"? In this one in the market competition, it is not enough for Driš to be good, one must be unique, wonderful - excellent.

This requires a strategy of excellence, which experts, creators, innovators, managers, citizens, all residents of the Driška destination, with eco-awareness, will provide feelings of civic belonging, attachment, and pride, and that they can participate in the challenges of the New Millennium with their creativity and entrepreneurship.

Natural and cultural attractions: Krka, Čikole, Promina, ..., and the marvelous beauty of nature and the melodies of waterfalls, deep canyons and cliffs where rabbits, foxes, wolves and eagles hide, where the past and tradition of the kind Meštrović ploughman, the Visovačka Gospa, the angelic the life of Driška krajina.

How to create a Driš destination, experiences with the beauty of nature, material and spiritual culture, great smells and tastes, catering according to tradition and the guests' needs, a rich assortment of shops, comfortable and safe traffic, and especially relationships with the empathy, kindness and humanity of the people of Driš kindness today, more than ever, becomes the basis of the christian faith and economy, the trust and confidence of all the people of the world, and Drišan, the third millennium.

Driš with the taste of the great Future will be the challenge of the generations of Driš, his talents and leaders, among the alternative paths that are already emerging today. The future of Driš will be created by

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the mind, hearts and will of new generations of Drniš residents. The best paths of the future will be designed, created, executed, and built by generations of the best Drnišans. And how they will take advantage of their chances and manage at all crossroads in the future will depend, as in the past, on numerous external and internal factors, and most of all on the wisdom, resourcefulness, analytical, creative, and practical abilities of the people of Drniš.

Kerstin Arnold, Marta Musso (Archives Portal Europe Foundation) – **Martina Piškor** (Hrvatski državni arhiv, Hrvatska)²⁹

THE SOCIAL ARCHIVAL MACHINE: ARCHIVES PORTAL EUROPE'S NEW INTERFACE

Archives Portal Europe (APE) is the largest online archival repository in the world, integrating descriptive metadata from archival institutions from more than 30 countries, 20+ languages, and a variety of institutions, all retrievable in a single search engine. The amount of extremely varied material available in the portal poses multiple challenges and new opportunities to doing archival research (or archival practice) online. From the point of view of archival institutions and ingestion, while the Archives Portal Europe Foundation was established to manage the portal, the archival material is mostly ingested directly by national-level aggregators, local institutions, or other private and public institutions, with a horizontal approach. From the point of view of users, a babel of languages and different traditions and conceptions of archival descriptions open in front of their eyes, posing important problems in terms of usability, accessibility, and research. At the same time, Archives Portal Europe is an online portal that allows direct access between users and archival heritage based all over the world, cancelling out any geographical or linguistic barrier. This presentation will show how the new interface of Archives Portal Europe, launched in mid-2022, has been designed to stimulate more and more this interactivity between users and archives, as well as presenting new solutions to resolve the challenges of creating such a large and inclusive repository.

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István Kenyeres (Budapest City Archives, Hungary)³⁰

BUDAPEST TIME MACHINE 2.0

The development of the Budapest Time Machine was launched by the Budapest City Archives in 2017. Later, the Szabó Ervin Library of Budapest joined the development, and most recently, the Ybl Mikós Faculty of Architecture and Civil Engineering at Óbuda University joined the development with 3D building reconstructions. The Budapest Time Machine will be completely renewed at the end of 2022, and the new application can rightly be called Budapest Time Machine 2.0. The database, which publishes unique archival sources, was already a pioneer when it was launched. The interface provides digitised and georeferenced maps of Budapest, synchronised with each other using GPS coordinates, and vectorised historical maps of the city's development in five-time sections (1837, 1872, 1908, 1916, 1938). The platform also allows you to browse through historical documents related to the buildings, their owners or their former inhabitants: building plans, land registry inserts showing the owners, notarial deeds showing legal and administrative transactions of the period and the network of the inhabitants. Archival photographs and postcards are also easily searchable, either by address or by browsing the map. The Budapest Time Machine was a visionary phenomenon from the moment of its debut, and it has maintained this position ever since: one of the flagships of the international Time Machine initiative from the very beginning. Until recently, the various data content was available on four separate online platforms, but now, thanks to a new development, all information and data content can be searched within the Time Machine on a single online website. In the new surface, maps are no longer just georeferenced, but the development of the city can be studied in 3D, showing how the virtual, spatial Budapest was built. In the new version, we have already published several 3D reconstructions of buildings made by architecture students based on plans from the Budapest City

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Archives. The new Budapest Time Machine is an example of collaboration between public collections and academic research, and we plan to include data created by NGOs in the future.

More info:

<https://www.hungaricana.hu/en/databases/budapest-time-machine/>

<https://www.timemachine.eu/ltms/budapest/>

Gustavo Nogueira (Jena University, Germany)³¹

C4EDUCATION PROJECT

This paper presents the C4Education project, a business-to-business (B2B) platform for a cultural heritage marketplace and learning platform in Europe. The project aims to connect digital tools providers to galleries, libraries, archives, and museums (GLAMs) to enhance and bring innovation to the cultural field. The platform provides a unique opportunity for GLAMs to access the latest digital technologies and resources to preserve, promote, and provide education about cultural heritage.

The C4Education project addresses the need for GLAMs to stay competitive in the digital age and keep up with the latest technologies to enhance their activities and reach new audiences. The platform offers a curated selection of digital tools, such as virtual and augmented reality, 3D scanning, and digitization, to help GLAMs to preserve, promote and provide education about cultural heritage in a more engaging and interactive way.

The platform also includes professional development courses and resources, taught by experts in the field, to help GLAMs to gain the knowledge and skills needed to use the digital tools effectively and co-create digital solutions to support their endeavors. By providing education, the platform aims to foster a greater understanding and appreciation of cultural heritage among GLAMs professionals, encouraging them to think critically and creatively about the world around them.

The C4Education project is designed to bring benefits for all parties involved. GLAMs will be able to access the latest digital tools and resources, enhance their activities, and reach new audiences. Digital tools providers will benefit from the opportunity to showcase their

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products and services to a targeted audience, and gain feedback and insights to improve their offerings.

The project is running with the funding scheme 'Creative Europe' from July 2022 to June 2024 having as partners: Friedrich-Schiller University Jena (DE), Time Machine Organisation - TMO (AT), International Centre for Archival Research - ICARUS (AT) and Netherlands Institute for Sound and Vision - NISV (NL).

In summary, the C4Education project is a B2B platform that connects digital tools providers to galleries, libraries, archives, and museums to enhance and bring innovation to the cultural field. The platform offers a curated selection of digital tools, professional development courses and resources, and a space for co-creation of digital solutions to support the preservation, promotion, and education of cultural heritage. The project aims to foster a greater understanding and appreciation of cultural heritage among GLAMs professionals, encouraging them to think critically and creatively about the world around them.

More info:

<https://heritageinnovation.eu/c4education/>

Dániel Bedő (Tripont Cultural Heritage Solutions, Hungary)³²

FUTURE PROOF LEADING TECHNOLOGIES IN CULTURAL HERITAGE DIGITIZATION - EFFICIENT SYSTEMATIC DIGITIZATION AND MULTISPECTRAL IMAGING

People often think that taking a photo of a piece of art is the same as what we call digitization. But this is wrong. When a museum or a collection take photographs of their artworks, it usually has a special purpose, e.g. promoting their exhibition or creating photographs for their webpage, etc. And unfortunately, it is often thought that this is digitization and the work is done. But what we call digitization is when you make a visual record of an object using the best technology that is available at the given point in time while devoting the greatest possible attention to the process, for the purpose of research and archiving.

Digitization is when a piece of art becomes visually researchable as a result of the process. And when I say a piece of art, I think of paintings, sculptures, textiles, buildings or even a flea from the insect collection, but we can include all objects that our present culture considers valuable. Digitization has a preserving role, too, as digitized objects remain accessible even in cases when, for instance, the original painting is destroyed by fire.

The digital technology has improved a lot in the past 5 years and reached a better quality than a human eye. Nowadays technologies are flexible and modular, with the benefit of this, we could capture artifacts in visible and we have the possibility to capture images in wide spectrum.

Multispectral imaging (MSI) involves imaging under lights of different wavelengths, visible and invisible to the human eye, through the electromagnetic spectrum using special camera technology, various light sources and filters. The resulting “stacked” images are used to

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analyze substances and surfaces to establish readability, authenticity, year of manufacture, or material. When we talk about the need for things like: verification of the author of the work of art, the study of the painting method and the materials and colors used, but also examination of the “edited” work, it is possible to do it by using multispectral imaging, the so-called “non-invasive method”.

In my presentation I will introduce the new technologies and practices from the visible, multispectral through success stories and good projects.

More info:

www.digitalizalas.eu

Luka Strašek (Pomorski i povijesni muzej Hrvatskog primorja Rijeka, Hrvatska)³³

ONLINE EXHIBITIONS ON PORT HERITAGE WITHIN THE TEMPUS PROJECT

TEMPUS is a research project with the aim of urban reconstruction of port heritage in the Adriatic. In the scope of the project, Maritime and History Museum of the Croatian Littoral produced two online exhibitions with the goal of valorisation and economic activation of pilot cities' cultural heritage. The first exhibition gave a historical overview of the commercial, manufacturing and leisure activities of each of the pilot port cities participating in the project, to give an account of the evolution of port ecosystems. The second exhibition showed the practical benefits of cultural heritage use worldwide, as well as suggestions for the possible use of neglected port and industrial heritage.

In the 20th century, public perception of cultural heritage has gone through multiple changes from being a burden on public funds to being considered an asset. Today, it's obvious that cultural heritage is a major driver of tourism since cultural tourism accounts for roughly half of all tourism. Apart from tourism, the last decade has seen a shift in the approach to cultural heritage and the acknowledgement of its other benefits, as well as efforts to make cultural heritage serve those most closely connected to it: the local population. For cultural heritage to be considered an asset, its value and potential benefits need to be communicated to the local population, the most important actor in the process of cultural heritage protection. It must be clear to the public that safeguarding and use of cultural heritage is a public interest. With that in mind, at the Tempus project, we have tried to produce exhibitions that are understandable to everyone, trying to heighten public awareness and enhance understanding of cultural heritage.

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Danijela Grubišić (Šibenik, Hrvatska) – **Nataša Urošević**,
(Sveučilište Jurja Dobrile u Puli, Hrvatska)³⁴

WRITING WONDERS OF ŠIBENIK: LITERARY ROUTE

Placed on the cultural crossroads, with two UNESCO World Heritage Sites, Šibenik has given many significant authors to the world. Antun and Faust Vrančić, Juraj Šižgorić, Ivo Brešan, Mladen Bjažić, Roko Dobra and Vesna Parun are just some of them whose marks are spread all over the city. Together, these marks could create the route that allows reading the city, century by century.

The aim of this article is to propose a literary route in Šibenik that includes literary places of its writers (such as the house of birth, memorial rooms, personal belongings and the written pieces itself), GLAM collections and, of course, the intangible segments that fulfil the frame. Some of them are already existing literary places and three of them are new literary places that are to be founded.

Literary routes are very specific cultural routes that define inventory of tangible and intangible cultural elements which, when put together by theme or a concept, create a structural, marked and interpreted whole on a specific area. Literary route can be about: author(s), literary period or a written piece itself. Intangible segment of literary heritage includes ideas and knowledge that makes us think about past times, people and events on a particular place. Tangible and intangible parts, when it is about literary heritage, are inseparable. The individual who explores them gives them his own meaning and interpretation because of the personal connection he/she has with it.

Literary tourism and literary routes have not yet been a part of tourism development plans in Šibenik nor at the national level. But, with raising public awareness and creation of local working groups, more projects could be put in place as well as getting proper funding. Afterwards,

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literary routes could contribute to social and economic development as well as to the local identity.

Keywords: cultural route, literary route, literary heritage, Šibenik

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– **Jelena Glišović** (Bibliotekarsko društvo Srbije, Srbija)³⁵

TRAVELOGUES AS SOURCES OF GEOGRAPHICAL KNOWLEDGE ABOUT SERBIA

The paper will present the importance of travelogues in the creation and spread of geographical knowledge about Serbia, with a special emphasis on travelogues of the 15th, 16th and 17th centuries, i.e. the period when geographical views of this part of the Balkan Peninsula were gradually formed on the European continent. Special emphasis will be placed on Italian and French travelogues from the mentioned period, whose authors left a wealth of geographical information in their writings. At the beginning of the work, the main travelogues showing the geographical picture of this part of the Balkan Peninsula will be indicated, and then will be shown the main travel routes used by the authors during their travels through the third peninsula of Europe which were motivated by various of reasons. After that, we will point out their geographical understanding of the borders of the geographical term of Serbia with the surrounding provinces at that time. In this regard, we will present the parameters on the basis of which the mentioned authors drew the borders of Serbia. We will answer the question to what extent their understanding of the geography of this part of the Balkan Peninsula was influenced by information about the past and the borders of the medieval Slavic states on the Balkan Peninsula. In addition to the influence of historical knowledge, we will try to show how much influence on the understanding of the borders and geographical image of this part of the Balkan Peninsula present in the travelogues was exerted by classical knowledge about the geography of the Balkan Peninsula, which were rapidly spreading with the renaissance of Ptolemy's geography during the second half of the 15th century. Regarding this, it is very important to point out the equating of the names of the Roman

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provinces present in Ptolemy's work with the names of geographical terms in the Balkans, created by political entities present until the end of the Middle Ages.

This equation of names also led to the equalization of their borders, which is particularly noticeable in some travelogues from that time. Also, the travelogues point to another influence in the formation of the understanding of the geographical borders of Serbia. It is about the presence of political concepts that were reflected through the Turkish administrative division of this area. Precisely the borders of the highest administrative units of the Ottoman Empire (Pašaluk) influenced the geographical shaping of Serbia, which is also very clearly observed in some travelogues. In addition to the understanding of the borders of Serbia, the work will also analyse other data that travel writers bring about the geography of Serbia, such as geographical names, relief appearance, information about rivers, population, but also about cultural landmarks that were located in the area they visited. The analysis of all the mentioned data will first indicate the geographical knowledge of the travel writers about Serbia, then their influence in the formation of geographical understandings about this area of the Balkan Peninsula, and in the end all this will give a clearer picture of the geographical knowledge and the "imagined" geographical appearance of Serbia in the time when it was a part of the European continent that was often referred to as terra incognita.

Keywords: travelogue, Serbia, borders, travel writers, history, geography.

Andreja Rihter, Mateja Jančar (Cultural Tourist Association Women Writers Route)³⁶

WOMEN WRITERS ROUTE - TOURIST AND CREATIVE POTENTIAL OF NEGLECTED HISTORY

The Women Writers Route reveals life and creativity of women writers at the turn of the 19th and 20th century. It was a time when women started entering cultural, artistic and social life in greater numbers and their voices could no longer be ignored. The route links symbolic and physical points of their lives and takes visitors to an exciting journey through real and imaginary spaces while discovering their life stories, literary creativity, linguistic diversity and their social struggle for equality and human rights. Through different activities it enhances visibility, significance, contribution to and reputation of women writers in European culture.

In 2022, the Women Writers Route received a prestigious certificate of the Cultural Route of the Council of Europe. The Cultural Routes of the Council of Europe programme was launched in 1987 and currently brings together 48 cultural routes that »demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared and living cultural heritage.«

The paper will present the route, its organization and activities for different target groups with which it highlights the remarkable life stories and literary works that also marked the struggle for human and women's rights in the 20th century and thus unveils hidden and often neglected part of literary and cultural history as well as raise awareness of European history of human rights and democracy. Cultural routes bring together many different stakeholders and offer many opportunities for international and cross-sectoral and institutional co-operation. They also encourage modern creative practices and scientific research. The concrete and practical examples of involvement of libraries will be

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presented as well as the endeavours of Women Writers Route to develop programmes for revitalisation and enrichment of the cultural and tourist offer of rural areas and border regions.

Keywords: Cultural Routes of the Council of Europe, women writers, human rights, women literary history, libraries, rural areas, border regions

More info:

<https://www.womenwriters.eu/>

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Damjana Frančić (Sveučilišna knjižnica u Puli, Hrvatska)³⁷

VALORISING TRANSNATIONAL HERITAGE THROUGH CULTURAL ROUTES - EUROPEAN TRAVELS IN ADRIATIC GLAM COLLECTIONS

The authors will present the possibilities of transnational networking and developing of innovative cultural routes through participatory research and creative presentation of European cultural heritage in Adriatic GLAM collections. The main aim of the research is to present current projects and best practices of participatory governance and intersectoral collaboration in developing cultural routes by using specialized digitized collections, starting from the existing European programmes, such as the Cultural Routes of the Council of Europe,

Although the Adriatic and its hinterland have been a frequent route since ancient times, the cultural and tourist mapping of the Adriatic coastal region intensified during the Enlightenment and in the period of intensive modernisation and industrialisation in the 19th century, when the infrastructure for the development of modern tourism was created. From the ancient Greeks, who frequently visited the Adriatic Sea, to the Romans, whose economy and high urban culture were also based on Mediterranean travel, trade flourished along the Adriatic coast by sea and land routes. Interest in these routes, which spread classical civilization and culture, grew again during humanism and the Renaissance in the 15th century, when pilgrims, stopping on their way to the Holy Land and back, documented and presented the wealth of ancient antiquities to a European audience. Renaissance travelers, artists and travelers often stayed in Istria, where they documented, painted, researched and described ancient monuments. Following the routes of curious travelers from the 17th century, who traveled from Venice to the East, stopping in Eastern Adriatic ports and creating

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Northern European classicism, the travel writers of the Enlightenment and Romanticism continued to explore the eastern Adriatic, again interested in classical antiquity, but also local traditions, customs and way of life of the exotic population on the edges of civilized Europe. In the context of scientific research or the Grand Tour, until the first decades of the 20th century, Europeans traveled to the Adriatic in search of art and culture. The new culture and fashion of cruising along the Adriatic coast by Lloyd's steamers in the middle of the 19th century was followed by specialized travel publications, first guidebooks and travel magazines.

Just as the Adriatic Sea, an ancient maritime route at the crossroads of civilizations, connected Europe with the Mediterranean, so travelogues with descriptions of Adriatic journeys played a major role in the communication of European peoples and cultures, mediating knowledge and improving mutual understanding, creating perceptions and articulating trans/national identities.

The paper will present the research project conducted in the framework of the course Travel Writing and Cultural Routes. The students, with the help of librarians of the University Library explored specialized collections, such as the Naval Library and proposed creation of new time travel itineraries and European cultural routes. The authors analyzed European travel literature inspired by the Adriatic coast, as a specific form of interpretation of transnational cultural and natural heritage through specialized digitized collections.

Keywords: time travel, travelogues, cultural routes, Adriatic, itineraries, library collections

Kata Žganjer, Melani Sikavica (Tvrđava kulture Šibenik, Hrvatska)³⁸

CONNECTING AND PROMOTING FORTIFIED HERITAGE ON THE CASE OF FORTRESS OF CULTURE ŠIBENIK

Fortress of Culture Šibenik focuses on sustainable management and preservation of cultural heritage, namely the three revitalized fortresses in Šibenik – St. Michael's, Barone and St. John's Fortress; and one multifunctional hall – House of Arts Arsen. The institutions efforts are aimed at constant improvement of sustainable management of heritage, close cooperation with local community, improvement of visitor's experience, connecting and promotion of Šibenik fortified heritage. In the past years, thanks to several EU funded projects as well as local and international initiatives launched by Fortress of Culture, the city's fortified heritage has become visible in European cultural maps and routes. With the newly opened St. John's Fortress and its Educational Campus – the goal is to develop and further strengthen this position.

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DISCOVERING THE CULTURAL HERITAGE OF THE UNIVERSITY LIBRARY IN BELGRADE

University Library "Svetozar Marković" (1926) in Belgrade as a cultural institution has important obligations and duties in front of itself. Firstly to collect, preserve and enable the use of cultural and university heritage. This paper will discuss the part of the university and cultural heritage that is preserved in the Library thanks to the great benefactor Joca Vujić. This distinguished man from the town of Senta, bibliophile and philanthropist, collected materials related to the history of Serbs in Vojvodina for more than half a century and opened the first private museum in his family house in Senta. In his museum collection he owned 3000 archive documents, a valuable library with 10. 000 books, art paintings from the Biedermeier and Romantic era and various other artifacts. He bequeathed his private library and the collection of archival documents to the University Library and informed the rector of the University about his decision in a letter. Everything that was not important for science, culture and education Joca Vujić (1863-1934) excluded from this gift. The Ministry of Culture and Information of the Republic of Serbia recognized how significant and valuable this gift is for our cultural public and in 2014 at the proposal of the Board of Directors of the National Library of Serbia declared the legacy of Joca Vujić a cultural asset of great importance. The collection includes 2965 documents. It is written in 3 scripts and 13 languages.

The Archival collection of Joca Vujić is the most significant collection of archival materials of the University Library. Its value is further enhanced by the fact that the documents from this collection have been used little or not at all in our science. The documents of this collection cover the period from 1581 until 1915 and are arranged thematically by units. The

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oldest document in this collection is the geneology of Christ from 1581, it is written in German language, illustrated and in the form of a scroll.

The central part of this collection and a real gem for future researchers are the documents of the Prince's office, which were discovered on the property of the Prince's daughter, Petrija Bajić, near Timisoara, which Vujić bought in 1925. By purchasing this valuable archive, the Prince's historically valuable correspondence, which is indispensable when it comes to research on the life of Prince Miloš and the family relations within the Obrenović dynasty, has been preserved.

The Prince's archive contains 1071 documents from the time when Prince Miloš lived in exile, in the period within 1839-1858 and can be classified into family, personal and business correspondence, as well as court files and documents from the estate.

Within the voluminous correspondence, which consists of hundreds of documents, the family correspondence of Prince Miloš Obrenović is certainly the most valuable and has the most potential for scientific research. After being preserved for decades, it reached the hands of Joca Vujić and arrived at the University Library as his gift. Within Vujić's collection there are, of course, other letters of Prince Miloš or those that he received from various people, but the letters of his family members far exceed the others in their importance.

The correspondence between Prince Miloš and Prince Mihailo took place in the period from 1845 until 1858. These letters were sent from Vienna, Baden, Timisoara, Bucharest, St. Petersburg, Roitzsch, Hitzing, Marienbad, Dresden, Heidelberg and Đurđev. Petrija's letters were written from her Varadija estate, from Zemun, Vršac, Medahija. They were handwritten and date from the period between 1846-1858. The letters are mostly holiday greetings: Easter, Christmas and New Year. Although these are not travelogues, considering that the letters traveled from different places, it still represents a kind of a travelogue trace.

On the one hand the Joca Vujić collection is an exceptional cultural treasure but is also an exceptional scientific potential for future research.

Maja Aćimović, Zoran Ranković (Univerzitet u Beogradu, Pravoslavni bogoslovski fakultet, Srbija)⁴⁰

ABOUT THE PROBLEMS OF RESEARCHING MEDIEVAL LIBRARY AND ARCHIVAL MATERIAL

Over the years, libraries and archives have increasingly translated manuscripts into digital format. Innovative technologies employed in the process have proven to be crucial in the protection and presentation of national cultural heritage is vital, and they should be used. Digitization of valuable national library and archive materials provides opportunities for long-term preservation, promotion, and quick and facilitated access to the general audience and researchers, thus enabling further study. It is assumed that several thousand Serbian medieval manuscripts and even larger archival materials are preserved in library funds worldwide. The specifics of research in library collections are confined by time and space. However, with the digitization of such material, time frames are extended, simplified, and allow the changes of the initially perceived impressions during the research.

This paper will present fieldwork experiences in the digitization of Serbian medieval manuscripts and their long-term goals. Also, we will discuss the possibilities of presenting digital records of the cultural heritage of Serbia preserved around the world.

Keywords: cultural heritage, medieval manuscripts, medieval library, archival material, research, digitization, fieldwork experience

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STORYTELLING ROUTES OF CULTURAL HERITAGE: ACADEMY OF FINE ART IN ZAGREB/ AN OVERVIEW OF CROATIAN FINE ARTS OF THE 20TH CENTURY

Academy of Fine Arts in Zagreb was founded in 1907 with the Order of the Royal Croatian-Slavonian-Dalmatian Government, entitled "The Royal High School of the Arts and Crafts in Zagreb".

The first teachers at the newly founded school were sculptors Robert Frangeš Mihanović, Rudolf Valdec, painters and graphics Oton Iveković, Robert Auer, Bela Čikoš Sesija, Branko Šenoa and Menci Clement Crnčić.

The first six ateliers were built according to the plans of Herman Bollé, the famous historicistic architect. The lecture presents the importance of the Academy of Fine Arts in Zagreb, its history and program changes.

Numerous prominent artists have been teaching at the academy since its very beginnings, which makes its history inseparable from the history of visual arts in Croatia.

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Milena Mileva Blažić (Univerza v Ljubljani, Pedagoška fakulteta, Slovenija)⁴²

THE MOTIF OF CULTURAL HERITAGE ON SLOVENIAN BEEHIVE PANELS - ARCHIMEDES, LUTHER, NAPOLEON, ORPHEUS, PRIMAVERA

Beehive panels are one of the cultural attractions that are representative of the European context. The motifs on the beehive panels include religious and fairy-tale motifs. On the website of the Slovenian Ethnographic Museum there are around a thousand of beehive panels and among them there are many motifs related to Slovenian (young adult) literature, e.g., the animals bury the hunter, Pegam and Lambergar, et al. The animal fairy tale that deserves special attention is *ATU *191* The Animals Bury the Hunter, because it relates to the fairy tale (and satirical) motif on the beehive panels. In contemporary Slovenian young adult fiction, we can see the motif of the animals burying the hunter in the works of Josip Ribičič, Svetlana Makarovič (Katalenca s studenca [Katalenca from the Well]; Živali pokopljejo lovca [The Animals Bury the Hunter]), Andrej Rozman Roza (Lovska [A Hunting Tale]). The contemporary Slovenian young adult fiction writer who writes for a double addressee, the young and the adult, by using satirical motifs, has also written an etiological or interpretative fairy tale entitled Od nastanka človeške ribice [From the Creation of the Olm], which is a literary variant of an animal fairy tale and is not the subject of this article, but nevertheless presents an interesting classification challenge - Slovenian endemic species - Andrej Rozman Roza: Od nastanka človeške ribice [From the Creation of the Olm] (2010); 2) Beehive endings: Svetlana Makarovič: Živali pokopavajo lovca [The Animals Bury the Hunter], (1983, 2002); Svetlana Makarovič: Katalenca s studenca [Katalenca from the Well], 2008; Josip Ribičič: Zverine pokopavajo lovca [The Beasts Bury the Hunter], 1940; Andrej Rozman Roza: Lovska [A Hunting Tale] (2010), also

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referred to by the author as "authorial units" that play an important role in disseminating the type or motif.

Interesting is the beehive panel from the 1915 calendar entitled "Maj" ["May"] which refers intertextually to Botticelli's *Primavera* (1480) and the modern fairy tale by Niko Grafenauer titled *Mahajana* (1990), with illustrations by Marija Lucija Stupica.

Keywords: ATU, beehive panels, children's literature, cultural heritage, fairytale, intertextuality, literary culture, mapping

Suzana Tanasijević, Nada Dimitrijević, Ivana Pešić, Marko Bojić (Narodna biblioteka „Radislav Nikčević“ Jagodina, Srbija)⁴³

REVIVAL OF THE PAST FOR THE FUTURE - RELIGIOUS TOURISM AS CULTURAL TOURISM AND CULTURAL HERITAGE INSTITUTIONS IN POMORAVLJE DISTRICT

The Public Library of Jagodina is the parent Library for the Pomoravlje District in Serbia. In addition to its educational mission the Library also has the role of a guardian of cultural heritage in the community. Jagodina has always played a strategic role throughout the historical development of its state. Pomoravlje is very rich in medieval monuments as it was the stage of important historical events in the past, especially in the middle Ages when Serbian statehood was created. Medieval Serbian monasteries and churches represent unique historical and cultural monuments that have an inestimable importance for the existence of the Serbian people. Serbian cultural heritage represents a specific combination of different traditions and cultures that have crossed with one another over centuries in our territory. Cultural heritage shaped in the past is very important for understanding and creating our present as well as planning and envisioning our future. From this point of view, the involvement of cultural institutions in the process of cultural heritage preservation is very important.

During 2020 the Library conducted field research in the Pomoravlje District which included 18 monasteries and 58 churches in six municipalities and three church eparchies. The final result of the project is a catalog of 635 old books consisting of: 23 manuscripts, 612 old printed books and 0 serial publications. According to the results of the project and research conducted by the Jagodina Library, the most important monastery routes in Pomoravlje region are: Jošanica, Manasija, Ravanica and Kalenić (all belonging to the same architectural style of

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construction; Moravski style). They have exceptional artistic and aesthetic value in terms of fresco painting. The monastery treasures are also rich in artefacts: elics of unique and priceless artistic value, manuscripts, old and rare printed church books.

The proposed cultural route will ensure participation and interaction, the development of intercultural dialogue and would provide new knowledge to tourists of the 21st century. It would start from the Library as the oldest cultural institution in Pomoravlje. After that, the route continues through the inner city core where the Regional Museum and the modern gallery of the Museum of Naive and Marginal Art (MNMA) show their beauty in artefacts and art. MNMA inherits works of authentic self-taught, naïve and marginal art and affirms works of art created outside the boundaries of mainstream art. The Regional museum is particularly recognizable for its archaeological and ethnological collections of artefacts discovered at archaeological sites near Jagodina. After visiting the city and enjoying the pleasures of the traditional cuisine, the route leads us further to the facilities of religious monuments.

The aim of affirming this route is to become a part of a common European milieu and to promote European multicultural values and connect people with different traditions, religions and cultures while respecting differences.

Keywords: Monastery and church heritage of Serbia, manuscripts, old and rare printed church books, cultural institutions on the e-route of Pomoravlje

Goran Trailović (Gradska biblioteka Pančevo, Srbija) –
Biljana Živanović (Narodna biblioteka Smederevo, Srbija)⁴⁴

THE DANUBE CONSTELLATION: A QUEST FOR THE GOLDEN FLEECE

The Danube has always had immeasurable importance for the people who lived on its banks. At a time when roads either did not exist or were difficult to pass and dangerous, it was the safest, if not the only, way for Europeans to reach the East. With railways and modern highways, it has lost much of its economic importance, but remains a constant inspiration for artists and modern nomads who sail from the Sulina Old Lighthouse in the historic region of Dobruja towards the Black Forest or in the opposite direction, downstream, to the Danube Delta. A journey along the Danubius is an Argonautic expedition to the mythical times of pagan gods, centaurs, and ancient civilizations that sprung up on its shores.

Modern Argonauts, however, need a time compass so they do not pass the Danubian Limes blindly, seeing nothing but water, forests, rocks, and the concrete port halls. The time gates to that sunken world are opened by libraries, archives, galleries, and museums hiding the Golden Fleece in, which travelers consciously or unconsciously search for on their way.

One of the most interesting parts of this geographical area, which contains significant mythical, archaeological, and historical layers, starts from the Kalemegdan Fortress in Belgrade, connecting the center of the Vinča culture, Starčevo cultural area, Smederevo Fortress and vineyards, Roman city and legionary fort of Viminacium, Ram Fortress with the traces of Celtic fortifications and the visit of Attila the Hun, Golubac Fortress that defends the entrance to the widest course of the river, with our fish-like ancestors in Lepenski Vir, the archaeological site of the Iron Gates Mesolithic. And then the traveler arrives in the magical area of Wallachian Eastern Serbia with magnificent monasteries and miraculous

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springs where, according to oral tradition, fairies, goblins and vampires, mythical creatures, elves, and old deities such as Muma Paduri (Mother of the Forest) still live in dense dark forests and crystal clear waters.

All the mentioned topics are covered in literature, some are highlighted in popular travel guidebooks, and many can be found dispersed in the virtual space. The Danube itself inspired various Danube initiatives and was the subject of numerous conferences, but the issues we are dealing with here are like the Danube Delta – a scattered load of different data that lacks organizational cohesion. Through the cross-sectoral cooperation of Danube fishermen, tourismologists, curators, archivists, and other experts from various institutions and organizations, a network could be created that would connect the Danube Constellation into one coherent system. Its physical infrastructure and the human network would inevitably be accompanied by a virtual incarnation of the mythical river, which would be a beacon, focal point, and meeting place of all human knowledge about this cultural route.

Keywords: Danube, Serbia, cultural tourism, cultural heritage, historical heritage, archaeological treasures, GLAM institutions, cross-sectoral cooperation

Božidarka Šćerbe Haupt (Exploring Croatia With Darka, Croatia)⁴⁵

“DARKA WALKS WITH MARKO” - DEFINING A PROJECT IN FRAMES OF THE GRAND TOUR - CULTURAL TOURISM

My project “Darka Walks with Marko” presents the stories, scandals, intrigues and adventures of our poet Marko Marulić who lived and died in Split.

This educational interpretative walk represents a vivid shaping of the spirit of the renaissance time, during which our poet lived. Participants experience a unique view of the town and uncover how people lived during the renaissance period. They mark what remains from that time and can compare it with the present. During the walk, participants become familiar with both tangible and intangible UNESCO heritage. Different stops bring stories to life and each stone becomes a witness of different historical layers.

The walk was designed to celebrate the “Year of Marko Marulić”, declared by the Croatian Parliament. It was also part of the “Let’s Click on Advent” event organised by the Tourist Board of Split, as well as the “Night of the Book”, organised by a number of significant Croatian literary partners. An online quiz for the first event inspired the inhabitants of Split to participate and to win a published calendar, which also exists in digital form. An indoor slide presentation during the “Night of the Book” combined gastronomy and literature - portrayed in confectionary.

“Darka Walks with Marko” is cultural storytelling that marks also GLAM collections. Recently I have published an article – “Putovanja po Dalmaciji - Od Grandtoura do Storytellinga” (A Voyage in Dalmatia - From Grand Tour to Storytelling) where I make a connection between this tour and the Grand Tour. Hereby the storytelling brings us back to old voyages connecting Dalmatia and Split with the first European travelers

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and writers. Discovering details from the Grand Tour, we find our gems as the GLAM collections.

Those who travel on different European cultural routes stop in Split and participate in “Darka Walks with Marko” state that it is a rich experience of historical and contemporary Europe.

Keywords: tangible and intangible UNESCO heritage, Storytelling, Grand Tour, Renaissance, Architecture, Literature, Marko Marulić, GLAM collections

More info:

<https://exploringcroatiawithdarka.blogspot.com/p/guiding-tour-promoting-year-of-our.html>

Edita Francisković (Veterinarski fakultet Sveučilišta u Zagrebu, Hrvatska)⁴⁶

**KULTURNA ŠETNICA VETERINARSKOG FAKULTETA U ZAGREBU –
PROF. DR. IVO HORVAT – BOTANIČAR/CULTURAL PROMENADE
OF THE FACULTY OF VETERINARY MEDICINE IN ZAGREB – PROF.
DR. IVO HORVAT – BOTANIST**

The introductory part of the presentation will present the virtual exhibition of museum and archival material on the faculty website.

The emphasis of the presentation is on the archival material on Ivo Horvat, Croatian botanist and professor of the Faculty of Veterinary Medicine, as well as the heritage kept at the Department of Veterinary Biology.

At the end of the presentation, I will present Horvat's hillock, a small hill located at the faculty grounds opposite the Educational and Archival Station for Beekeeping.

Keywords: virtual exhibition, archival material, Ivo Horvat

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Rita Fleis (Gradska biblioteka Subotica, Srbija)⁴⁷

THE CULTURAL HERITAGE OF THE CITY OF SUBOTICA IN LOVAS ILDIKÓ'S ARS POETICA

The northeast city of Serbia, Subotica, is a multicultural society, which official life is ruled by the city government and which cultural heritage is preserved mostly in The Historical Archive of Subotica, City Museum Subotica and the City Library of Subotica. The City Library has a rich homeland funds of monographs and serial printed and handwritten material which is at researchers' disposal. The cultural heritage is exploited by the domestic and international researchers mostly in the Homeland Department of the City Library of Subotica, among which is Ildikó Lovas, a librarian of the City Library of Subotica, researcher, author of fiction literature in different genres, journalist, editor, editor-in-chief, politician, colleague, wife, mother and citizen. She is an active contributor to the cultural life of the society as well as a politician or an author. Subotica as the locality is an usual part of her texts and it plays different roles in Lovas's ars poetica. Since the travelers are interested in all details of their destination's life, the local literature can be a rich source for them. That means, that Ildikó Lovas as an author represents an institution in herself, an other institution, namely the library, where she works and all other institutions, where she plays a role.

This presentation shows some aspects of Subotica in the artistic fiction of the works of Ildikó Lovas. Some of them are embedded in the context as details and some are main topics similar to scientific case studies. Although they have metaphoric function in the sense of fiction, their stylistic value also contributes to the semiology, sociology, psychology, cultural anthropology, history of urbanism and other human sciences, which are worth to be explored by the inhabitants and visitors of Subotica and be considered in touristic activities of hosts and guests.

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Maja Lopin (Javna ustanova za promociju turizma i zaštitu kulturno-povijesnog i prirodnog naslijeđa "Radimlja" Stolac, Bosna i Hercegovina)⁴⁸

BUILDING UP THE DESTINATION: A PATH FROM THE INVISIBLE HERITAGE UP TO ATTRACTIVE CULTURAL SITE

Stolac, a city known as an "open air museum", is located in south-east Herzegovina and it has more than 30 national monuments and two UNESCO designated sites. Despite its cultural potential, good gastronomy and excellent position, did not achieve goal targeted in local strategy – to become an attractive tourist destination. In 2012, local administration has established a destination management organisation. Public Institution for Development of Tourism and Protection of the Cultural, Historical and Natural Heritage of "Radimlja"(hereinafter referred as Radimlja P.I.) is a municipal touristic agency. It is founded for creating and promoting identity and touristic potential, planning and implementation of common strategy for its promotion, suggesting and implementing promotional activities with the common interest for all tourism entities in the country and abroad, and raising the quality level of the overall tourist offer of the municipality of Stolac. The most important activities of the institution are:

- Conduction of analyzes, collection of information and other expert materials on the state of tourism potentials of the municipality, cultural, historical and natural heritage for the needs of authorities, in order to carry out protection, conservation, restoration and revitalization procedures,
- Preparation of programs for activities on the presentation of cultural, historical and natural heritage,
- Recording, arranging and processing data on all measures and activities for the protection and restoration of cultural, historical and natural heritage,

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- Development of appropriate plans and programs for training and qualification of citizens on their relationship in the preservation and protection of cultural, historical and natural resources and the protection of the human environment,
- Conduction of analyzes, collection of information and other expert materials on the state of tourism potential of the city,
- Programs preparation for activities on presentation and promotion of touristic potentials of the municipality,
- Encouraging, improving and promoting the original values of the city of Stolac (tradition, customs, ethnological treasure, etc.) as a tourist area,
- Inclusion and valorization of the overall touristic offer of the of Stolac.

This institution is a driving force that will integrate the entire tourist offer of the city into a single tourism product and present it to the touristic market of Bosnia and Herzegovina and the wider region.

Keywords: cultural tourism, protection, heritage, UNESCO, destination managment.

Aiga Bērziņa-Kite, Anīta Čerpinska (National Archives of Latvia, Latvia)⁴⁹

CREATING HIGH QUALITY (INTER)CULTURAL HERITAGE: POSSIBILITIES TO USE TRAVEL DOCUMENTS HOLD BY NATIONAL ARCHIVES OF LATVIA

National Archives of Latvia holds more than 22 million units of variety of documents. They contain essential information not only on different institutions and societies in Latvia, but also include wide data on other nations, States, intercultural communication and different contacts.

The Aim of presentation is to introduce audience with a variety of 19th and 20th century Travel documents in National Archives of Latvia that gives information on both – Latvians traveling abroad and aliens coming to territory of Latvia (Russian Empire, later Republic of Latvia), focusing mostly on Europe. Authors will pay attention to such documents as passports, different permits, documents of Foreign Ministry of Latvia and its Legations, police materials, as well as individual diaries, letters and others.

Travel documents can be used as a main focus creating international and interinstitutional collaboration and exploring cultural routes in the past as well as making new ones today. Different memory institutions like archives, museums and libraries can offer a partnership in exploring and promoting the documents. Even more, as documents provide essential information on different events, unique view on happenings in a past as well as information on individuals, at the same time connecting different lands and cultures, Travel documents is an engaging research topic for historians, archival workers and also individuals researching their own Family all over the world. By introducing different types of documents in Latvian archives authors will suggest their research potential as well as encourage tourists and researchers turn on this field at the same time

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outlining research problems and perspectives of digitalization. Authors will emphasize the need of research and digitalization in order to make these materials available for a wide range of interested persons.

Ivanka Ferencić Martinčić (Narodna knjižnica Virje, Hrvatska) – **Maja Lesinger** (Knjižnica i čitaonica Grada Preloga, Hrvatska)⁵⁰

BIBLIOTOURISM: LIBRARIES AS A TOURISM POTENTIAL OF THE COMMUNITY

What benefits do tourists get from public libraries? What benefits do public libraries have from tourists? More and more public libraries are becoming interesting to tourists, so they are segmenting their services and marketing in order to be included in this type of market. In addition to a famous collection of books, a fantastic architectural achievement in which the library is situated, a secret, a legend or an old document, public libraries also offer numerous other useful services for tourists. Without any investment and without any strategy, libraries can offer tourists: free Wi-Fi, information, a place to work, brochures or leaflets from the local tourist board, printing services...

Some libraries go a step further than the listed, basic services, so we can talk about incredible flexibility and the possibility of transformation. Regardless of the motivation for travel, the library is the perfect place for travellers to explore a new city.

As we mentioned the transformation of services and the role of the library, it is important to emphasize that the projects that we will present in the following text were created on the basis of existing library resources. SWOT analysis determined the advantages of libraries and positive external factors. On the basis of the collected data, activities were created that are interesting, attractive and add value to the community and thus to the library itself. Thus, both libraries have digital repositories of old photos that they use as additional materials to create their unusual, short but sweet literary routes. Both libraries also cherish local heritage, which they present in innovative ways in the community

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and preserve it from oblivion. They encourage the same community to actively participate and involve tourists in historical stories through interesting educational games that follow the tracks of fun routes full of puzzles and living history.

How two local libraries in their rural areas offered additional services that can be called tourist attractions, we will show in the following text using the example of the Virje Public Library and the Library and Reading Room of the City of Prelog.

Keywords: library, bibliotourism, cultural route, heritage interpretation, digital collections, treasure hunt

Antonija Zaradija Kiš, Mihaela Blagaić Kišiček, Anamarija Starčević Štambuk (Institut za etnologiju i folkloristiku, Hrvatska)⁵¹

SAINT MARTIN OF TOURS ROUTE

Remembering Martin's life journey, we recognise his broad European dimension. From Hungary (born around the year 316 in present-day Szombathely) and Italy (educated in Pavia), across France (Amiens) and Germany (Worms), where he served as a soldier, Martin was travelling across Europe and pursuing his evangelical mission, first as a monk and later as the bishop of Tours, where he died in the year 397. Seventeen centuries later his European journey is coming to life again. The symbolism of Martin cutting his cloke in two to share it with a beggar in Amiens, prompts us to develop Martin's mercifulness along the principles of contemporary European reasoning of the 21st century, introducing him from an entirely new perspective. Aside from Via Sancti Martini, which passes through European towns and villages, an important feature of the European Cultural Itinerary comes in a shape of Saint Martin's Footsteps, mounted upon places of religious importance, 25 of which are located in Croatia. There are 44 parish churches across Croatia dedicated to Saint Martin of Tours, promoting a vibrant Martin tradition, and nearly 200 churches, chapels, ruined shrines and toponyms testify to the power of the cult of this early Christian saint. Alongside the rich Croatian tangible heritage of Saint Martin, it is important to highlight the intangible one, which deserves special attention due to its diversity and stability. The programme encourages new activities in revitalization and reevaluation of Saint Martin's legacy, which, due to their distinctiveness, contribute to the formation of local cultural identities, based on the principle of sharing - the basic principle of European Cultural Itinerary of Saint Martin.

The Cultural Center of Saint Martin - a Croatian scientific and cultural association - was founded in 2006 in Zagreb and is a member of the European Network Cultural Centers of Saint Martin, which connects all the European Saint Martin centers. Its goal is to explore, preserve and promote the Croatian heritage of Saint Martin in the context of European Cultural Itinerary.

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Jasmina M. Jovanović, Tanja M. Janković, Milan Marković, Ljiljana Živković, Ivana Đorđević (Univerzitet u Beogradu – Geografski fakultet, Srbija)⁵²

EVALUATION OF NATURAL AND CULTURAL-HISTORICAL HERITAGE OF THE DANUBE REGION IN SERBIA THROUGH CARTOGRAPHIC PRESENTATION

Geographic territory is the condition and framework of tourist development, the origin and destination of tourist movements. Natural resources, their attractiveness, quality and environmental preservation represent an extremely important potential for the development of tourism. The uniqueness and specificity of the natural resources of the Danube region in Serbia is an important part of the heritage, and its attractiveness is a significant component in the tourist offer of Serbia. The natural and throughout history strategic importance of the Danube has also influenced the rich and diverse cultural and historical heritage. Functionally connected natural and cultural values of historical importance represent an important tourist attraction and a prerequisite for the further development of this area. The tourist area of the Danube region in Serbia includes protected areas and individual localities of national and international importance, unique natural beauty and cultural values: Special Nature Reserve "Gornje Podunavlje", National Park "Đerdap", Bačka, Petrovaradinska, Beogradska, Smederevska, Ramska, Golubačka and Fetislam fortress, Lepenski Vir, Viminacium and numerous other specific landscape entities and localities. The geographical and historical connection of protected natural and cultural assets predetermines the use of this area for various types of tourism. This creates opportunities and activates the conditions for the development of complementary activities and affects the protection

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and improvement of the environment of the entire area. The planned development of tourism is defined through numerous sustainable development strategies both at the national and international levels. The Danube region is characterized by a unity of diversity that should be promoted as a spatially connected whole. The combined diverse natural and cultural-historical wealth of the Danube region in Serbia, as part of the European natural and cultural heritage, represents a great potential that needs to be further affirmed, protected and improved.

The development of tourism and the study of space requires appropriate information support. The map is of great importance as a source and means of information dissemination for various analyzes and presentations of tourist content. The physiognomy of the Danube watershed area has been studied and represented on maps since ancient times. The map graphically displays and provides information about the location and characteristics of features, their distribution, spatial connections, state and dynamics of changes in space. Maps have a special cultural value in the preservation of natural and cultural heritage. They represent a document of cultural and historical heritage of importance for tourism. The map presents various contents of the tourist offer. Modern requirements are aimed at increasing the information capacity of tourist maps. In addition to the primarily created tourist maps, in the process of use, digital technology enables content transformation into multivariate presentations of geodata through the inclusion of a new type of data according to the set variables. By increasing the information capacity of digital cartographic content, the map is not a mere static graphic presentation of geographic space, but a dynamic, interactive portal for interconnection and distribution of geospatial data. Geovisualization techniques allow the user to extract and research purposefully needed information from a huge amount of data, implement graphical variants of data display in relation to different viewing angles, change indicators that enable comparison of facts, interrelationships and characteristics of geospace features.

Keywords: Natural and Cultural-Historical Heritage, Geographic Territory, Danube Region, Tourist Maps, Digital Technology

Nataša Mučalo (Državni arhiv u Šibeniku, Hrvatska)⁵³

10 GODINA IZDAVAČKE DJELATNOSTI DRŽAVNOG ARHIVA U ŠIBENIKU

U želji da pokrene vlastitu izdavačku djelatnost Državni arhiv u Šibeniku pokrenuo je 2013. godine izdavački niz *Demographica et glagolitica Šibenicensia* u kojemu je do danas objavljeno šest naslova.

Usporedo s razvojem temeljne djelatnosti kroz brojne interdisciplinarne projekte izdavačka djelatnost Državnog arhiva u Šibeniku ubrzo se proširila na druga područja interesa i prihvatila suvremene pristupe u načinu objavljivanja arhivskih izvora. U 2016. godini uključili smo se, kroz suizdavačke projekte, u objavljivanje gradiva šibenskih bilježnika iz razdoblja mletačke uprave, a u novoj seriji monografija i kataloga objavljena su znanstvena i stručna djela koja se bave poviješću Šibenika i šibenskog kraja. Izdajamo dva digitalna izdanja: Šibenski diplomatarij (2015.) i Šibenske isprave u Zbirci srednjovjekovnih isprava Hrvatskoga državnog arhiva (2018.).

Tijekom proteklih 10 godina Državni arhiv u Šibeniku objavio je 21 naslov u kojima se na znanstven i stručan način vrednuju i predstavljaju pisana baština i lokalna povijest.

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Milica Matijević, Natalija Đurović (Dečja kulturna geografija, Srbija)⁵⁴

CHILDREN'S CULTURAL GEOGRAPHY

Children and families as the cultural audience are recognized in almost all cultural institutions, including NGO related to culture and education.

There are many cultural contents (plays, museum tours and workshops, creative writing and reading clubs in libraries) aimed at approaching to different types of children and teenagers. All these are important part of forming the cultural audience from an early age.

However, mass production of cultural contents for children has its negative sides too. Therefore, Children's Cultural Geography was founded by a mother who decided to make a selection from the cultural abundance and choose only appropriate content which offers children a good base to become an educated person.

Children's Cultural Geography's objective as an organization is to map high-quality cultural content for children which is found on web site Decimetar and meant for parents in the first place but also for other potential users. Fantastic theatre plays, books for children, museum workshops, musical programs are some of the topics presented on the website. All these are part of rich cultural content on the map of Serbia. Texts are some kind of guidance for high-quality cultural tours meant for the whole family.

Moreover, this organization has created few cultural routes in collaboration with cultural institutions from different cities in Western Serbia. The most important ones are Let's walk and talk: the footsteps of the Battle of Kolubara and Let's walk and talk: The city of Valjevo. Our plan was to introduce to children cultural institutions and historical heritage of their hometown in an interesting and contemporary way.

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The program Let's walk and talk: the footsteps of the Battle of Kolubara relies on Digital cultural guide through Lazarevac. Along the route, children visit the most important city's cultural institutions and its monuments: the Library, the monument to Serbian warrior, the statue of a Warrior taking brake and the church of St Dimitrije with the charnel-house and they talk about the Battle of Kolubara, the biggest battle of the First World War, and its consequences on the country and people, especially women and children in the war.

.....

Let's walk and talk: The city of Valjevo is a program about history, culture and heritage of Valjevo. Walk starts from the Nenadović Tower, continuing to the monument to Prota Mateja, Muslim's inn, Museum of Valjevo and the monuments to a Field Marshal Živojin Mišić and to Desanka Maksimović, Serbian poet and writer. Games of discovery are used to get to know lives of important names of our history and culture from 19th and 20th centuries.

The aim of this organization is to collaborate and connect to other cultural institutions and organizations of civic society. The only way to develop cultural audience is by working together to make this practice accessible and recognizable, which is the key objective of the Children's Cultural Geography.

Keywords: children as audience, Children's Cultural Geography, mapping cultural content for children, Decimetar, Let's walk and talk.

More info:

www.decimetar.rs

Lucija Bažant, Teo Francišković (Klub studenata rusistike Puškin, Filozofski fakultet Sveučilišta u Zagrebu, Hrvatska)⁵⁵

HERITAGE IN THE MAKING – STUDENT CLUB AT THE FACULTY OF HUMANITIES AND SOCIAL SCIENCES IN ZAGREB

We will open our presentation by disclosing some basic information about the Club: when it was founded and by whom, how many members it counts, how it operates (our social media, group meetings...).

We would then list and elaborate on the projects and activities the Club has carried out thus far (the mentoring program, the employment panel, pub quiz, Christmas party...) and how we archived these activities as part of the They: Live project. The real emphasis would be on the Club's goals: we want the Club's legacy to be ambitious students who will further develop and strengthen student proactivity and form a more active and better academic community. It is our heritage in the making, in its humble beginnings, which we enrich, document and archive with each new initiative.

The last part of the presentation would be a summary of all achievements the Club already has under its belt (the legacy we have already left behind) and our further program and goals (upcoming activities and planned projects).

Keywords: student club, heritage and legacy, projects and activities, initiative, goals

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Melinda Kostelac (Sveučilište u Rijeci, Akademija primijenjenih umjetnost, Hrvatska)⁵⁶

RAZGLEDNICE BUDUĆNOSTI - RESTITUCIJA I E - MAPIRANJE GENERACIJSKOG KODA U KONTEKSTU EU PROJEKATA THEY: LIVE I WOM@RTS / "POSTCARDS OF THE FUTURE" - RESTITUTION AND E-MAPPING OF THE GENERATION CODE IN THE CONTEXT OF THE EU PROJECTS THEY: LIVE AND WOM@RTS

Ove godine Sveučilište u Rijeci slavi 50-tu obljetnicu svojeg osnutka dok je likovno obrazovanje u visokom obrazovanju u Rijeci starije čak deset godina od Sveučilišta. U sklopu ove prethodnice likovne i intelektualne te kulturnodruštvene institucije stvorena je određena klima koja je poticala brojne aktivnosti, mnoge od kojih se tek trebaju kontinuirano prikupljati i evaluirati, a tvore i temelje signala kulture društva mnogih generacija i na sveučilišnom Kampusu.

U takvom svjetlu dva EU projekta predstavljaju smjernicu i poticaj digitalne pohrane vrijednih podataka ili neposredno emitiranih zbivanja koje kao nepohranjene vrijede samo za one koji kao suvremeni svjedoci njeguju usmenu predaju ili dijele određene okvire sjećanja.

Kakvu poruku mogu poslati potencijalni audiovizualni materijali koje prikuplja digitalna topoteka They: Live te kakve je društvene vrijednosti na svojoj platformi te putem grafičkih proizvoda pokrenuo i ostvario EU projekt Wom@rts, mogu li se stvarati "razglednice budućnosti" te kako se može otvoriti prostor buduće e-rute u Kampusu, izazov je za sve tekuće generacije koje nose svoj kod čitanja odabira prioriteta te stjecanja saznanja.

U izlaganju će se dati uvodni osvrt na problematiku prikupljanja ili nestalnosti medija razmjene informacija, pojasniti kontekst vrijednosti oba EU projekta te naglasiti važnost digitalnih topoteka za pohranu i

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moćni tisak budućih razglednica kao vizualnog putopisa socijalne prošlosti generacija studenata i samog Kampusu.

More info:

<http://www.womarts.eu/>

<https://they-live-rijeka.topoteka.net/>

Danijela Birt Katić (Odjel za etnologiju i antropologiju, Sveučilište u Zadru, Hrvatska) – **Martina Krivić Lekić** (Državni arhiv u Bjelovaru, Hrvatska)⁵⁷

ETHNOGRAPHY IN THE ARCHIVES: TEACHER'S RECORDS IN A DIGITAL CONTEXT

“Policies of Recording Ethnographic Materials From 1897 to 1954. Teachers as Creators of Ethnographic Knowledge” (project acronym: UČeka) is an institutional project supported by the University of Zadar. The project proposal primarily focuses on archival research from the perspective of ethnology and cultural anthropology. By reviewing, researching, and critically analysing the archival material dealing with the ethnographic topics (stored in the State Archives in Bjelovar, Gospić, and Zadar, as well as in the Croatian State Archives in Zagreb, and the Croatian School Museum) together with ethnographic materials stored in the Archives of the Department of Ethnology of the Croatian Academy of Sciences, the project aims to detect key factors that influenced the aspects of teachers' collecting and recording of ethnographic material. The main aim of the project is to detect the activities and perspectives of teachers as collectors and recorders of ethnographic material in the period from 1897 to 1954. In our analysis, we introduce the category of teachers as folk ethnographers during the period of Banovina Croatia. The main challenge we had to deal with was to find data from the beginning of the 20th century that describe rural everyday life, exclusively written by the teachers. Along with revaluing the work of teachers as collectors and recorders of ethnographic material, our goal is to popularize and contribute to the understanding of the role ethnologists have in the contemporary context, as well as disseminate and popularize the topics that ethnologists research. One of the results of the UČeka project is to prepare an exhibition that would point out the different values and

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possible applications of collected archival material in a concise and visual format. At the beginning of the project, we decided that it was necessary to devise a way of displaying and sharing the collected archival material. For this reason, a scan tent was acquired for the needs of the project, i.e. equipment that enabled the high-quality recording of archival material. At this point, all collaborators on the project were familiar with the rules of digitizing archival material, and we began the process of obtaining approval from all archives for the use of material, which would ensure all prerequisites for placing materials on a digital platform. Considering the diversity of the collected material and possibilities for the publication of digital collections and exhibits, the digital platform Omeka.net was chosen. Omeka, as an open-source tool, allows users to run Omeka Classic without worrying about installation or hosting as well as it allows the usage of various software plugins without much coding knowledge. In doing so, it achieves diversity and a greater level of user customization. The first stage of the project is the implementation of the collected material collected on Omeka.net, considering the provenance of the sources, organizing the material into funds, and describing it with a basic set of metadata. After that, a virtual exhibition will be set up in which the collected material will be interpreted and presented to the audience. The platform will be continuously updated with relevant material for the entire duration of the project up until the end of the project activities. In that way, the project will form a unique base of collected material within its framework. The link to the Omeka platform will be published on the websites of the project participants: the University of Zadar and the State Archives in Bjelovar. In addition, it will be offered to the institutions whose material it contains. The material collected in this way will be available to the academic community, professors, and students alike, as well as anyone interested in the topic and material.

Tanja Čajavec (R&R IP MEDARHIV d.o.o., SO.P., Slovenija)⁵⁸

I HAVE EXPERIENCED AI-POWERED CULTURAL HERITAGE INTERPRETING AND IT TOTALLY SURPRISED ME! IS AI GOOD OR BAD FOR CULTURAL HERITAGE INTERPRETATION?

In presentation we will discover step by step, how to unlock a new level of user experience for Cultural Heritage interpretation and by using AI.

We will together rethink AI-fuelled Cultural Heritage Interpretation as Enhancing User Experience. Enhancing User Experience is an essential feature of artificial intelligence (AI) technologies, especially the latest hit #chatBPT and #Tribescaler are responsible for improve the user experience of finding, gathering and sharing information about cultural heritage by festering the process of interpretation.

My presentation uncovers the how and why we are creating much faster and user-friendly a user-cantered cultural heritage experience by using AI. From the Pyramids of Giza to the Leaning Tower of Pisa - AI support everybody keens in interpretation of cultural heritage.

Almost everybody can now become a creator of unforgettable user experience with AI-enabled cultural heritage interpretation.

Digitization of cultural heritage and AI can be both used in the context of interpretation and informing about cultural routes and tourism in several ways.

By using AI, we are constantly pushing back the boundaries conditioned by mobility, language or money and providing real-time information and free services.

Constructing a meaningful relationship between cultural heritage and digital technologies is a challenge for all cultural heritage ambassadors.

AI has the potential to unlock a higher level of user experience.

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Let's discover how AI and digital technologies can reshape the cultural heritage interpretation practice by showing how to use it in practice, no matter what level of digital competences you have.

Yes, the use of AI in cultural heritage interpretation processes is good for the individual experience of cultural heritage as long as we interpretation authors maintain the highest critical discourse, consistent citation and a highly professional ethical approach ...

Keywords: #AI, #CulturalHeritageInterpretation, #Ai-fulled, #UserExperience, #digitalization, #DigitalTechnologies, #chatBPT, #Tribescaler

Vlatka Lemić (ICARUS Hrvatska)⁵⁹

ARCHIVES IN THE CREATIVE EUROPE PROJECTS: ICARUS EXPERIENCES

In the last decade many archives participate in various Culture and Creative Europe projects focusing on audience development, artistic and transmedia performances, community engagement and social integration and similar topics. The international association ICARUS, which has been operating since 2008, is an active participant in numerous projects and archival, cultural and scientific programs and initiatives while ICARUS Hrvatska engagement is focused on the promotion of best professional archival and heritage practices and EU cultural and information society politics, as well as on the collaboration, networking and transfer of knowledge in cultural heritage sector.

Author will provide an introspective of cooperation activities and experiences originated from ICARUS Hrvatska active participation in Creative Europe projects:

- co:op - community as opportunity (2014-2018)
- CREARCH – Creative European Archives as innovative cultural hubs (2018-2021)
- THEY: LIVE – Student lives revealed through context-based art practices (2020-2023)
- AToM – Archives and traces of migration (2022-2025)
- E-ROUTES - Time travel routes through Europe (2022 – 2025)

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Tatjana Segedinčev (Istorijski arhiv Subotica, Srbija)⁶⁰

PROJEKT „ARHIVSKI DAN“ U ULOZI PREZENTACIJE KULTURNOG NASLJEĐA, MEĐUSOBNE SURADNJE I RAZVOJA

Subotički istorijski arhiv već petnaest godina organizira arhivsku konferenciju pod nazivom „Subotički arhivski dan“. Projekt je zamišljen u cilju okupljanja arhivista i stručnjaka iz srodnih kulturnih ustanova iz zemlje i inozemstva, gdje bi oni predstavili svoja radna iskustava na zaštiti arhivske građe kao kulturnog dobra i pri tome se upoznali, povezali i međusobno surađivali. Uvijek aktualne teme usmjerene su na prevladavanje tradicionalnog načina rada i prezentaciju arhivske baštine. Na jednom mjestu sudionici skupa razgovarajući o modelima i načinu rada, povezivanju i digitalizaciji, promoviraju svoje lokalne kulturne baštine te ujedno upoznaju nasljeđe i povijesne znamenitosti grada Subotice.

Održavanje ovoga skupa se pokazalo kao dobra praksa prezentacije isprepletene prošlosti, ujedno i raznolikosti, u multietničkim i multinacionalnim sredinama čije nasljeđe je zapisano u brojnim arhivskim dokumentima koje baštinimo. Samo održavanje skupa se odvija pod svodovima zgrade „Gradske kuće“, secesijskog spomenika kulture, koja svoju prošlost ispisuje događajima dužim od jednog stoljeća i predstavlja nezaobilazno mjesto turističkih ruta na mapi ovoga prostora.

Ključne riječi: arhiv, projekt, kulturno nasljeđe, suradnja, prezentacija, kulturni turizam

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Renata Dobrić (Gradska knjižnica Kaštela, Hrvatska)⁶¹

KULTURNA RUTA JEDNE KNJIŽEVNICE PO KAŠTELANSKIM STAROHRVATSKIM CRKVICAMA: NATJEČAJ GRADSKJE KNJIŽNICE KAŠTELA KAO POTICAJ ZA RAZVOJ KULTURNOG TURIZMA U GRADU KAŠTELA

Gradska knjižnica Kaštela je 2015. godine po prvi put raspisala Likovno-literarno-filmski natječaj Kaštelanske štorije na temu kaštelanske kulturno-povijesne baštine. Glavni cilj Natječaja bio je, i još uvijek jest, potaknuti literarno, likovno i filmsko stvaralaštvo na temu Kaštela, odnosno potaknuti što veći broj književnika, likovnih i filmskih umjetnika na istraživanje kaštelanskih starohrvatskih crkvice, obale, legendi, kulturno-povijesne i prirodne baštine, spomeničke i gastro-enološke baštine i ostalog.

Upravo iz tog razloga Gradska knjižnica Kaštela svake godine po svršetku Natječaja Kaštelanske štorije nagrađenim autorima koji nisu iz Kaštela, odnosno s područja Splitsko-dalmatinske županije, dodjeljuje nagradu Vikend u Kaštelima za dvoje. Ovu nagradu Knjižnica dodjeljuje u suradnji s Turističkom zajednicom grada Kaštela te s hotelima ili privatnim iznajmljivačima s područja Kaštela.

Krajnji cilj ove nagrade jest dovesti nagrađene autore u Kaštela kako bi tijekom plaćenog boravka u Kaštelima mogli nastaviti istraživati Kaštela i uživati u destinaciji o kojoj su pisali, i za što su osvojili nagradu, te kako bi nakon boravka u Kaštelima mogli nastaviti pisati o Kaštelima šireći pozitivnu priču.

Najbolji dokaz kako je Natječaj Kaštelanske štorije potaknuo razvoj kulturnog turizma u Gradu Kaštela jest književnica Biserka Goleš Glasnović, koja je nakon osvojenih nagrada u Natječaju Gradske knjižnice Kaštela Kaštelanske štorije 2020. i 2021. (prva nagrada za esej Trpimirov vrt: patria arcana i za putopis Na gori kraljeva) stigla u Kaštela

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sa svojim suprugom. Provedši u lipnju 2021. godine vikend u Kaštelima, u Hotelu Kastel u Kaštel Lukšiću, Biserka Goleš Glasnović je napisala esej o starohrvatskim crkvicama na padinama Kozjaka, zadužbinama hrvatskih vladara pod naslovom Ovdje je počinak umornima, zdravlje bolesnima, za koji je na 12. susretu duhovnog književnog stvaralaštva Dr. Stjepan Kranjčić, Križevci 2020. osvojila 2. nagradu, dok je njena pjesma Saga o starosti i malenoj crkvi na temu kaštelanskog kulturno-povijesnog naslijeđa uvrštena u zbornik Biseri u zvijezdama kao odabir Povjerenstva. Osim toga, poduži putopis Biserke Goleš Glasnović o Kaštelima, kaštelanskoj kulturno-povijesnoj baštini, kaštelanskom polju, knezu Trpimiru, njegovoj Povelji i Trpimirovu vrtu pod naslovom Prema Trpimirovom vrtu objavljen je u časopisu Kolo Matice hrvatske (Kolo 3, 2021). O autoričinom boravku u Kaštelima pisali su i mediji, a njeni eseji, pjesme i putopisi koji su objavljeni u zborniku i časopisu Kolo potaknuli su i druge književnike na dolazak u Kaštela te istraživanje kaštelanskog kulturnog naslijeđa.

Jasna Hoffmann, Mario Katić (Javna ustanova Pleternica, Hrvatska)⁶²

INTERPRETATION CENTER MUSEUM OF BEĆARAC IN PLETERNICA

Bećarac is a traditional folk song from the regions of Slavonia, Baranja and Srijem, with a bright and cheerful character, often imbued with metaphors and lascivious meanings. It consists of two rhyming verses. In 2011, bećarac was included in the UNESCO list of intangible cultural heritage of humanity. The city of Pleternica has protected the name Museum of Bećarac. Through the cross-border project Cultural Route of Bećarac and Ganga, the Bećarac Square was built in Pleternica, and in Tomislavgrad in Bosnia and Herzegovina (a partner in the same cross-border project) Square of Ganga and Hajdučka družina was built. Then, through the World of Graševina project, the Interpretation Center Museum of Bećarac was built and equipped on Bećarac Square in Pleternica. The World of Graševina is a unique project that uses wine identity and cultural heritage in branding the entire region.

The Museum of Bećarac consists of 5 exhibition units in which bećarac is interpreted through all segments of life and society, and its key component is the people: without people, there is no bećarac! In addition to the permanent exhibition, it is also possible to take part in an educational Bećar workshop where visitors sing bećarac in karaoke style, play the video game Tambura hero, play real tambura, draw and paint.

Keywords: Interpretation center Museum of Bećarac; Pleternica; intangible cultural heritage; UNESCO; tourism; Cultural route Bećarac and Ganga; The World of Graševina

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Nataša Špadijer (Nacionalna biblioteka Crne Gore „Đurđe Crnojević“, Crna Gora)⁶³

HERITAGE INSTITUTIONS AS A SOURCE FOR TOURISM RESEARCH

The necessity and importance of connecting librarians, as well as all heritage institutions and their professional staff, contributes to gaining a wider audience and developing new opportunities for using funds and presenting cultural heritage. By researching the holdings of libraries, archives and museums, we gain knowledge about the most diverse aspects of the development of a society. Among the many topics that can be addressed is certainly tourism, which is of exceptional importance for the Mediterranean countries. The paper presents an example of cooperation between librarians and libraries, realized in the local community and abroad, on the preparation and realization of the exhibition "Tourism through Time". The exhibition, which was realized in cooperation with the Tourism Organization of the Old Capital of Cetinje, talks about the arrival of travelers and the development of tourism in Cetinje in the period 1889 - 1995. Old native periodicals from the collections of the Pubic Library and Reading Room "Njegoš" in Cetinje, the National Library of Montenegro "Đurđe Crnojević" and the library of the National Museum of Montenegro were used as a source of information.

This exhibition was presented as part of the international project Museum of Tourism (El Museo del Turismo), and the wealth of our libraries' funds was shown to the general public, the contribution made to enriching the tourist offer of Cetinje and promoting its cultural and historical heritage. The Museum of Tourism is a non-profit organization that promotes the history of tourism. The Museum of Tourism is not located in one specific place, but is a global museum with a wide reach. The museum presents a series of exhibition spaces, "rooms", each of which displays a theme from the field of tourism, and the theme must always relate to its

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geographical location. To date, over 85 "Rooms" have been opened on four continents. The Museum of Tourism has its own website and presentations on a large number of social networks edited by community managers in sixteen world languages.

Keywords: librarians, connection, social networks, research, tourism, exhibition

Danijela Radulović (Nacionalna bobloteka Crne Gore „Đurđe Crnojević“, Crna Gora)⁶⁴

GREETINGS FROM FAR AWAY - TO ALL OF YOU WHO ARE FAR AWAY (OLD TRAVEL POSTCARDS IN THE HOLDINGS OF THE NATIONAL LIBRARY OF MONTENEGRO, WITH PARTICULAR EMPHASIS ON THE CARTOPHILIA OF CETINJE)

He who does not travel does not live,

Nor does he know what the world is ...

Petar II Petrović Njegoš

The National Library of Montenegro “Đurđe Crnojević” is a unique guardian of the Montenegrin written cultural heritage, promoting at the same time the concept of full inclusion and open access public policy.

The Library's role is to gratify the curious eyes of the public by providing visibility and availability of all its holdings, with the aim to encourage a vast array of research of the Montenegrin history and culture. The mission of the Montenegrin National Library is to protect and preserve the heritage left by earlier generations for the benefits of the future ones.

Ever since 1869, when the Viennese Postal Administration released the first travel postcard, the “travelling” pictures and greetings have become a habit and the specific mode of communication practiced by different cultures all over the world. Soon after the first postcard appeared, publishers began adding decorative details and illustrations. The production of postcards reached its peak between 1895 and 1905, in the period known as the golden age of postcards.

Sudden expansion of tourism at the end of the 19th century brought about the new mode of communication. Mass tourism led to the

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increased popularity of postcard as a new trend of world fashion. Sending postcards was the best way to share events and impressions from travels with families and friends.

Cartographic & Geographic Collection of the National Library of Montenegro “Đurđe Crnojević” holds travel postcards dated from 1899 to 1945, so-called topographic postcards showing urban spaces, public buildings and monuments, town architecture, urban life and tourism potentials. This collection treasures old travel postcards mailed to Montenegro from all parts of Europe and the rest of the world. After the Congress of Berlin in 1878, Cetinje experienced significant growth and became the center of political, cultural and intellectual life.

When the first railway routes were constructed in the 19th century, travels became better organized and the hotel industry started to develop. The first rail journey was organized in 1841 by Thomas Cook, the founder of the “Cook” travel agency. His agency offered various itineraries and destinations. Montenegro was one of them.

“Cetinjski vjesnik” (The Cetinje Herald) printed news about a large number of travelers from England, both male and female, who sailed on board the Cook’s Company steamship to Kotor, and visited Cetinje as well. Cook’s company developed cooperation with accommodation and catering facilities in Cetinje.

Our collection holds postcards written by local people in the Montenegrin language, but many of them are in different foreign languages. The fact that they were written not only by foreigners, but by Montenegrin nationals as well, shows the level of education of local people ...

The first postcard depicting Cetinje was printed in 1894. Like other major towns of that time, Cetinje had all the conditions required to produce its own postcards: landmarks, photographers or photographic studio, publisher and bookstore where postcards were sold. By the mid-20th century, Cetinje became an attractive destination for travelers. Between 1 January 1901 and 1 January 1902, 4551 tourists visited Cetinje. Over the following years, “Glas Crnogorca” (The Voice of the Montenegrin) regularly published news on the rising number of foreigners visiting

Cetinje and its monuments, making shorter trips to Plavnica, Podgorica, Ostrog. They bought souvenirs, Montenegrin hats, old weapons and costumes. They lodged in aforementioned facilities or in hotels like Petrograd and Mostar. Cetinje often welcomed tourists with music played by military bands, or films shown by a cinematographer. Apart from these events, newspapers brought less favorable news about “justified complaints” of tourists regarding high prices at coffee shops and hotels, especially at Njeguši, where they had to pay a lot for each small thing ...

Keywords: collection, postcards, tourism, landmarks, serials, postcards with views of Cetinje

Janko Belaj (Hrvatska udruga likovnih umjetnika primijenjenih umjetnosti, Hrvatska)⁶⁵

OD “VREMENA EKSTREMA” DO PREZENTACIJSKOG “WEBA”

Za sâm početak sažetka citirat ću našu kustosicu (Draženka Jalšić-Ernečić): Živimo u vrijeme ekstrema. Doslovno. Da se radi o filmu katastrofe bilo bi pretjerano. Pandemija koronavirusa globalnih razmjera. Potres u Zagrebu. Kolaps kulture, gospodarstva, uslužne djelatnosti svedene na osnovne potrebe i medicinsku pomoć. Izolacija. Zajedništvo. Očaj. Podrška. Empatija. Stvarnost. Simulakrum. Matrix. Progutali smo crvenu pilulu i nema povratka. Ovaj put nije u pitanju distopija nego stvarnost.

Sekcija za fotografiju ULUPUH-a (Hrvatska udruga likovnih umjetnika primijenjenih umjetnosti) je 2019. godine odlučila započeti novi ciklus bijenalnih izložaba zajedničkog naslova “Vizura”, a izabrana kustosica je za prvu izložbu predložila temu “vrijeme ekstrama” i otvorenje na “Hrvatski dan fotografije” (6. travnja). U tome trenu nismo znali što nas u 2020. godini očekuje no tad smo priželjkivali „vlastiti web“ unutar ULUPUH-ovog domenskog prostora kako bi mogli na jednome mjestu pokazati širi opseg našeg djelovanja.

Pojava „opće virtualnosti“ u vrijeme izolacija nam je pomogla da hitro dobijemo vlastitu poddomenu (a ja sam na brzinu isprogramirao i oblikovao mikro-web stranicu za prvu izložbu. Kasnije je ta web stranica proširena i pridodane se neke ranije i sve iduće izložbe. Cilj je objaviti sve izložbe od 2010. godine no kako je u pitanju volonterski posao (i „kopanje“ po tuđim arhivama) tako se taj dio posla usporio.

U prezentaciji će se prikazati razvoj tog mikro-weba u trenutni mini-portal s prikazima „responsive“ dizajna za različite uređaje.

Info: <https://fotografija.ulupuh.hr/hr/naslovnica/>

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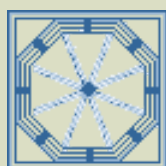
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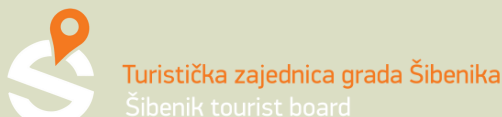
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