

Museum accessibility: development of good practice for the promotion of archaeological heritage

Muzejska dostopnost: razvoj dobre prakse za promocijo arheološke dediščine

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Abstract

In the article, we present the importance of accessibility of archaeological heritage to all types of museum visitors. Through the example of the previous activities of the Zagreb City Museum, we will focus on good practices of promotion and cooperation between the museum and certain groups of visitors with special needs, i.e. people with disabilities. We will focus on the exhibition project's design concept to promote archaeology for the entire public and the possibility of its upgrade. In doing so, we will look back at the effects of completed activities so far but also warn about potential challenges and possible ways to solve them.

Key words: archaeology, promotion, exhibition, people with disabilities, accessibility, inclusion

Izvleček

V članku predstavljamo pomen dostopnosti arheološke dediščine vsem tipom muzejskih obiskovalcev. Na primeru dosedanjih aktivnosti Mestnega muzeja Zagreb se bomo osredotočili na dobre prakse promocije in sodelovanja med muzejem in določenimi skupinami obiskovalcev s posebnimi potrebami, tj. invalidi. Posebno pozornost bomo namenili zasnovi razstavnega projekta z namenom promocije arheologije za celotno javnost in možnosti njene nadgradnje. Pri tem se bomo ozrli na učinke dosedanjih opravljenih aktivnosti, hkrati pa opozorili na morebitne izzive in načine njihovega reševanja.

Ključne besede: arheologija, promocija, razstava, osebe s posebnimi potrebami, dostopnost, vključenost

Introduction

The new museum definition¹ was approved the Extraordinary General Assembly of ICOM in Prague on 24 August 2022:

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainabili-

ty. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing.”

We must be aware that the new museum definition is not an initial step, suggesting what museums must become in the future. However, it is a reflection of the changes and adaptations museums have undergone and the definition of their purpose and role in contemporary society. Its importance also arises from the fact that the process of defining a contemporary museum was

¹ https://icom.museum/wp-content/uploads/2022/07/EN_EGA2022_MuseumDefinition_WDoc_Final-2.pdf

complex. Since 2019 it has been organised by developing and implementing the specific methodology, including the response and needs of museums worldwide. The long process that led to the new definition included open communication with the museum society and visibility of the specific phases of this research to society in general. The process was inclusive, and by its previously mentioned accessibility to the public, we might conclude that it depicted one of the essential features of museums – inclusion and accessibility.

The idea and development of museums as inclusive and accessible can be traced for several decades, and both terms can be understood as complementary. If the museum works towards inclusiveness, it must respond to the needs of society and work on adaptations to become accessible. On the other hand, working on accessibility means that the museum must be responsive to the needs of society and, by a participatory approach, learn about the adaptations that should be done.

One can define different groups of visitors on the level of society and inclusive aspects of museums. Most adaptations focus on groups of people such as the socially impaired, minorities, and people with disabilities. The basic idea of identification of these groups and the need for their inclusion into museums lies in the fact that they do not visit museums regularly for different reasons. To name some, they are unaware of what museums offer them, and they are not convinced that museums represent them, or they might feel their presence in the museum is not wanted. Suppose we sum up these potential doubts that these groups of potential visitors might have and the possible lack of adaptations in the museums for their needs. In that case, they become excluded groups of visitors.

Additional challenges for inclusive and accessible museums arise from the different needs of the society in which museums are situated, the different goals of museums' contents and strategies, and the different physical aspects of museum architecture. In some cases, museum

buildings are protected as cultural monuments that do not allow the complete freedom of implementing adaptations. The digitalisation and possibilities of using different new technologies and tools can ease the process of these adaptations. However, the fast growth and changes in technological development can also mean implementing new and expensive digital infrastructure that becomes outdated and sometimes useless in a short period. Another challenge is the museum's strategy for inclusion and accessibility, which must address all the museum employees and train them for the adaptations. At the same time, it has to educate the general public and the standard types of visitors to understand the adaptations and accept specific groups of visitors.

Considering all these facts, challenges for all museums in becoming inclusive and accessible are immense and complex. Museums should make adaptations because, in this way, they can collaborate to create an inclusive and equitable society. Based on their specifics, many museums have developed different toolkits with solutions for implementing inclusiveness and accessibility to help other museums with their adaptations. These processes are slow and must follow the persistent goal and strategy. In this article, we present examples of good practice and adaptation for the visitors with special needs that satisfy and incorporate the museum's primary goals to become inclusive and accessible, focusing on promoting archaeological heritage.

For many years, the Zagreb City Museum has been working on adapting its permanent exhibition to disabled people, especially blind and partially sighted people. It has introduced the *Info Tactile Points* program and the *Dialogue through Touch* program. A series of activities take place – workshops, occasional exhibitions, campaigns, and publications aimed at people with disabilities. However, none of the programs is intended only for people with disabilities, and instead, efforts are made to make the programs, at least in part, interesting for everyone. The goal is to sensitize the public to the needs of people with disabilities, their visibility



Figure 1: Parts of the Zagreb City Museum – Poor Clares’ Monastery Site *in situ* within the permanent display of the Zagreb City Museum (photo: Miljenko Gregl, Zagreb City Museum).

and real inclusion in society. As a place open to all social groups, which cooperates with various associations and constantly promotes accessibility for people with disabilities, the Zagreb City Museum is also recognized by the international museum community COME-IN!² and at the end of 2020 was awarded the COME-IN! Label – an innovative promotional tool awarded to museums that have reached notable improvements in the field of accessibility. After that, the museum intensified its work on the adaptation of temporary showcases and museum spaces and continued with the adaptation of the permanent exhibition to meet contemporary societal demands and create a museum which is a place for everyone!

The Zagreb City Museum and work models with people with disabilities

As a complex cultural and historical museum, the Zagreb City Museum has changed four locations and was situated in six permanent struc-

tures during its 115 years, the last one in 1997. A year later, the archaeological part of the permanent exhibition was open. On 2,223 m² there are 4,500 exhibited objects, organized through 45 themes, ranging from archaeology to the 20th century.³ It includes a part of the archaeological site presented *in situ*, explored from 1989 to 1997. This part of the museum is a unique place in the town’s historic core where visitors can see original parts of the archaeological site and related objects. Archaeological remains are partly on the ground floor, but about 300 m² are *in situ* (fig. 1; Mašić 2007, 310–311). Because of this combined kind of presentation of archaeological heritage, the museum’s permanent exhibition is unique in the Zagreb area. Display of parts of the prehistoric settlement, pre-medieval rampart, and part of the late medieval settlement have immeasurably enriched the interpretation of the city’s oldest history.

² <https://www.interreg-central.eu/Content.Node/COME-IN.html>

³ The Zagreb City Museum has 30 collections, 8 collections-donations to the City of Zagreb, a documentation department, an IT department, a pedagogical-andragogical department, conservation-restoration workshops and a library.

The museum has the unique task of stimulating visitors' interest in Zagreb. Key points of the development of the capital of Croatia, including some peculiarities, are included in different contexts and interpretation and presentation methods, following the expectations and needs of contemporary society (Premierl 1994, 10–18; *ibid* 2007, 29–71; Kolveshi 2007, 7–9).

For more than 25 years, the Zagreb City Museum has been working on quality communication with its visitors and taking special care of people with disabilities. However, programs are not designed only for one group of visitors - people with disabilities - precisely to avoid ghettoization - but all programs strive to be designed so that everyone uses them, that they are acceptable and valuable to everyone in a certain way (Leiner 2016, 49–50).

In 2005, the *Guide for the Blind and Visually Impaired* was created in Croatian Braille and enlarged print with maps and photos of museum objects printed in colour and raised print (fig. 2; Leiner 2005). It was the first museum guide intended for blind and deaf-blind people in Croatia (Leiner 2016, 50). The same guide received its English edition in 2010 (Leiner 2010). The impetus for the creation of the guide were workshops with blind and deaf-blind people and the realization that most had rarely visited a museum until then because they did not feel welcome (Leiner 2016, 51). Created in intensive cooperation with experts and users in the Croatian Association of the Blind, this guide became the basis for the further intensive cooperation between the Museum and Associations of Persons with Disabilities.⁴

4 MGZ cooperates with numerous associations of people with disabilities (Croatian Association of the Blind, Croatian Association of Deaf-Blind Persons "Dodir", Theater of the Blind and Visually Impaired "Novi Život", Association of the Blind Zagreb, UGsO - Association of Deaf-Blind Persons of the City of Zagreb, Society for the Promotion of Inclusion Zagreb), with associations for children's rights and gender equality and other institutions (Zagreb elementary schools, cultural centres, homes for the elderly and infirm, children's hospital in Klaićeva, Goljak - hospital for the protection of children with mobility and neurodevelopmental disabilities, Suvag Polyclinic, Center for Education and education Slava Raškaj Zagreb, and other museums).

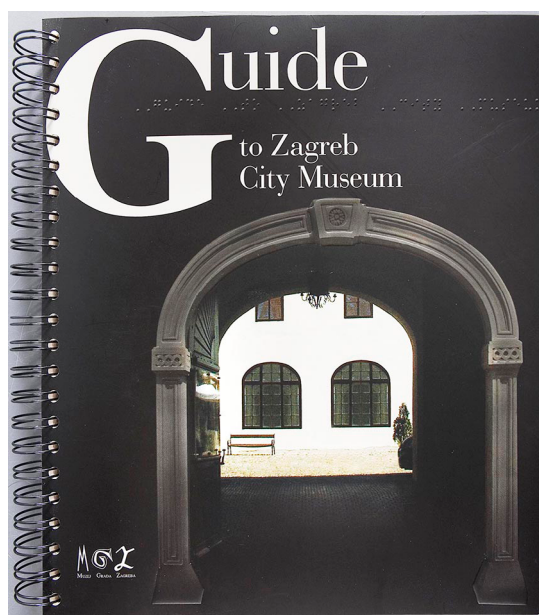


Figure 2: Guide to Zagreb City Museum for the blind, partially sighted, deaf-blind and all those who have difficulties with seeing (photo: Miljenko Gregl, Zagreb City Museum).

In 2010, the Zagreb City Museum began adapting its permanent exhibition to people with disabilities, especially blind and visually impaired and deaf-blind people, through the *Info Tactile Points* program (fig. 3, 4).⁵ The adaptation began precisely in the archaeological part of the permanent exhibition, where the first main texts and texts in Braille were placed. Replicas of archaeological objects were made – three ceramic vessels from the Zagreb City Museum – Poor Clare monastery, a stone axe made of crystal, an accidental find from the Zagreb area and a metal helmet from the Budinjak site.

The concept of adaptation is essentially simple – in each theme of the permanent exhibition, the main texts are in enlarged print in Croatian and smaller font in English and German. Beneath the main texts of the 1 x 1 m format, bevelled surfaces are placed for the abbreviated texts in Croatian Braille and in enlarged print. Below,

5 The Info Tactile Points program was designed and led by Vesna Leiner, a museum consultant - pedagogue, until her retirement in 2022.



Figure 3: Tactile representation from Guide to Zagreb City Museum - photo of a portable hearth from Early Iron Age (photo: Miljenko Gregl, Zagreb City Museum).



Figure 4: Special guide through the permanent exhibition of the Zagreb City Museum for a blind and deaf-blind persons (photo: Miljenko Gregl, Zagreb City Museum).

on the right, on the same slope, tactile displays are applied - interpretations of floor plans or pictures or graphics (at first on paper), or a smaller shelf is installed on the right, on which is attached a replica of an object or a tactile display that interprets a picture, graphic, floor plan, and the like. The objects are made of original materials or similar – examples of ceramic and metal. The creation of these replicas went through the fingers of collaborators in the Croatian Association of the Blind. They learned from their mistakes, and the abundance of details decreased over time. They tried to find the most efficient way of presentation that would be clear to a blind person and most legible with fingers.

Over time, many objects were replaced by displays in more durable material because tactile displays on paper wore out and did not always meet all the needs of blind people. Almost all tactile displays on paper are gradually being replaced by tactile displays performed in acrylic. Replicas are also made in acrylic, and with the touch and feel under the fingers, and the reproduced details, it mostly meets the needs of blind and partially sighted people. The author of the replicas and 3D renderings is professor Mladen Mikulin, an academic sculptor who intensively collaborated and consulted with blind people in the Croatian Association of the Blind. Following their descriptions, remarks and wishes, he creates objects that aesthetically meet high criteria, are functionally legible to blind people and provide information that helps them create an idea about the object.

In essence, tactile info points are not intended only for people with disabilities (Fig. 5). The main descriptions are intended for all visitors, and the fact that the adaptation for blind people takes place in the same position is just the way to equality and sensitizing the public to the needs of all people, sighted and blind. Everyone, not only blind people, can feel replicas. In this way, the sighted person touches the object in the museum. At the same time, they realise that there is also a text in Braille. This combination develops into meaningful communication with



Figure 5: Example of Info tactile point within a permanent display of the Zagreb City Museum (photo: Miljenko Gregl, Zagreb City Museum).

heritage, the museum as a communicator of heritage and with all users.

It is a slow but straightforward way to think about equality and the needs of those who need help. Children are educated this way from a young age, and the Zagreb City Museum, as part of the primary school curriculum, is an excellent place for the presentation and sensitizing of all ages for the needs of people with disabilities. One of the more recent works is the picture book *The mole Talpa explores* by the Museum of the City of Zagreb, intended for preschool children and children in the lower elementary grades. Namely, the blind mole, as a museum guide, takes sighted children on a tour of the museum and teaches them not only about the heritage and history of Zagreb but also about how the museum is experienced and interpreted by the blind and visually impaired (Leiner 2021). Talpa, the mole (fig. 6), has become the mascot,



Figure 6: Talpa (Mole) – mascot of adaptation of permanent display to blind and visually impaired people at the Zagreb City Museum (photo: Miljenko Gregl, Zagreb City Museum).

the protected sign of the adaptation for people with disabilities. The explanation is in the lobby in front of the entrance to the permanent exhibition. It includes essential explanations about the adaptation of the museum, in enlarged print, with the description in Croatian Braille and the sculpture of the mole Talpa by Mladen Mikulin, which blind and partially sighted people, as well as everyone else, can feel.

The museum's permanent exhibition is replenished yearly with new Braille replicas and texts. Currently, 42 replicas and 49 texts in Braille are installed in the permanent display, which means that the adaptation, as mentioned above, covers approximately 90% of the permanent display. Work on adaptation continues. Likewise, although controversial, we decided to offer some original objects in the permanent exhibition, which are in good condition, conserved and preserved, to blind people to feel them: parts of architectural plastic, metal doors of shops, stone crowns of wells, metal parts of old bicycles, baby carriages, bells and the like and several museographic aids such as old models of the city. For blind people, the experience of touching originals that are not particularly fragile is invaluable.

Dialogue through touch is a program that includes various educational actions - creative workshops, lectures, exhibitions, events, humanitarian campaigns and plays. If necessary, leaflets, catalogues of inclusive exhibitions in enlarged print and exhibition texts are printed in Braille. International White Cane Day is regularly celebrated on October 15, and in 2022 we started celebrating the International Day of Persons with Disabilities on December 3rd. A Croatian sign language translator is hired at all exhibition openings and major events and at the Open Day for people with disabilities on the first Tuesday of every month.

An audio guide for blind and partially sighted visitors was introduced in 2012, and due to outdated technology, it will be replaced by more modern devices. As of 2020, the museum website is digitally accessible.

The Zagreb City Museum is part of the international community of small and medium-sized museums COME-IN! The goal of COME-IN! project was to valorise the cultural heritage of Central Europe, with the desire to make small and medium-sized museums accessible to visitors with disabilities. The project also encouraged these goals through the manual for museum employees COME-IN! Guide / Guidelines (in 6 languages), followed by seven pilot actions and educational training for museum employees.

Based on the experiences in the project, an innovative promotional tool was created – COME-IN! label awarded to museums that have done a lot in the field of accessibility was also awarded to the Zagreb City Museum at the end of 2020. The museum is recognised as a place open to all social groups and cooperates with various associations, and constantly promotes accessibility for people with disabilities. After that, the Zagreb City Museum intensified its work on adaptations of occasional exhibitions and museum spaces. Moreover, it continued with adaptations of the permanent exhibition and the demands that this community promotes – a museum is a place for everyone! This started the further evaluation process because the status is temporary.

In the same year, the museum hosted the exhibition *Stone on stone – Roman architecture of northwestern Istria* of the Maritime Museum Sergej Mašera from Piran, an archaeological-themed exhibition, which was adjusted to the height of the pedestals, texts in Braille, and enlarged print, replicas of objects and tactile representations (floor plans) and to persons with disabilities. It incentivised the Zagreb City Museum to design two exhibitions suitable for all and accessible to persons with disabilities.

The first art exhibition of busts, *Touching art – Mladen Mikulin*⁶, opened in the summer of 2021 due to the height of the pedestals, texts in Braille and enlarged print, and the fact that

⁶ The authors of the exhibition concept were Vesna Leiner, museum consultant pedagogue and Aleksandra Bugar, senior curator of the Zagreb City Museum.



Figure 7: A view of the setting of the exhibition *Zagreb in spe / Small Items – Great Stories* at the Zagreb City Museum (photo: Miljenko Gregl, Zagreb City Museum).

all the sculptures – busts of famous people from the world of culture, sports and politics, in plaster or cast in bronze, they can be touched, adapted to people with disabilities and intended for just about everyone (Leiner 2021). In 2021, the exhibition was hosted in the Vukovar City Museum, and in 2022 in Opatija, in the Juraj Šporer gallery (Leiner and Bugar 2022).

The second exhibition is *Zagreb in spe / Small objects – big stories*.⁷

Concept and model of exhibition for all

The Exhibition *Small Items – Great Stories* is the first in a series of *Zagreb in spe* exhibitions.⁸ The intention is to regularly present to the Zagreb City Museum audience various aspects of

people's lives in the past who lived in the area now occupied by Zagreb and Zagreb County through future archaeological exhibitions (Bugar 2022).

The starting point of this reflection is that only by understanding the past through learning about different archaeological sites across the city, we try to sensitise the viewing public to the need for more active preservation and affirmation of the archaeological cultural heritage present in the area we live in (Fig. 7).

In short, the exhibition *Zagreb in spe / Small Items – Great Stories* is smaller, but complex archaeological exhibition, designed to be accessible for all visitors and adapted for people with disabilities.

Although almost every major city hides strata from prehistory, antiquity and the Medieval Era in its foundations, Zagreb City Museum's Permanent Exhibition, and parts of the

7 The author of the exhibition is Aleksandra Bugar, senior curator of the Zagreb City Museum.

8 https://mgz.hr/en/exhibitions/%e2%80%9ezagreb-in-spe%e2%80%9c-_-mali-predmeti---velike-pri%c4%8de,1603.html



Figure 8: Exhibition Zagreb in spe / Small Items – Great Stories – display cases with original exhibits, replicas of objects that blind people can touch, and abbreviated texts in braille (photo: Miljenko Gregl, Zagreb City Museum).

City before the City presented at the site of discovery in situ have long been telling the story of the complex archaeological and historical changes of the city of Zagreb. With every new piece of archaeological research Zagreb reveals new items and stories. Which new story to choose to interest visitors and point them to the archaeological potential and Zagreb's ancient past?

It was the starting point for creation of the exhibition *Zagreb in spe / Small Items – Great Stories* – it was conceived as an insight into the roots and development of the city. But not only that - making the exhibition accessible for all visitors and adapted for people with disabilities also guided the exhibition design and selection of items. Therefore, it is compressed as much as possible – from the large quantity of archaeological materials held in Zagreb City Museum, those selected for this occasion were – only six. Six original items and six replicas.

Blind people experience world tactilely, and by feeling replicas they can create an idea of what the object looks like, what materials it is made from and what its surface and shape are like. Therefore, the chosen subjects, due to practicality, were relatively small in format but are ideal for tactile exploration. Aesthetically they may seem imperfect because they are only consolidated, but they were chosen for other reasons that are important to archaeologists and museologists – each of these objects tells a unique story. They introduce us to a period that spans several thousand years, from prehistory to the Early Middle Ages. These are the periods that precede our traditional understanding of the emergence of the City as we know, namely the founding of the Zagreb Diocese in 1094 and the *Golden Bula* charter of Bela IV to Gradec in 1242. This is 'Zagreb in spe' – a story less known for which written sources are scarce or missing entirely. We are

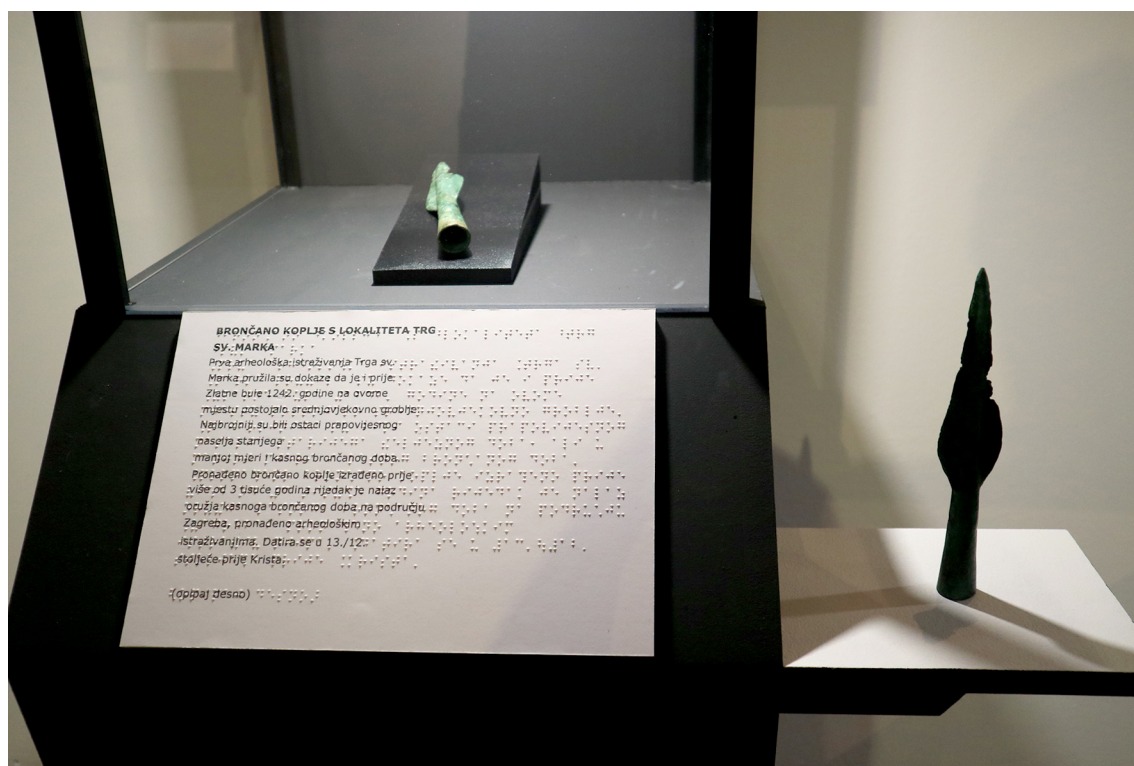


Figure 9: Exhibition Zagreb in spe / Small Items – Great Stories – a detail of display cases with original object, replica and abbreviated texts in braille (photo: Miljenko Gregl, Zagreb City Museum).

introduced to these objects from the five sites in which they were found, so in many ways they are like small portraits of the City itself. A tactile map of the location of these archaeological sites was also created for the exhibition.

The preparation of this exhibition considered certain technical adaptation standards - six identical display cases were designed for six items and their replicas. The height of display cases for example, i.e., the position of the original item, is slightly lower – most people will notice that they have to bend down to get a good look at an exhibit, but for children and wheelchair users this height is ideal. The original item is housed in a plexiglas cube. Below, on the inclined surface, abbreviated texts are applied in Braille and in enlarged print, following the example of the Info tactile points in the permanent display. Smaller shelves with attached replicas that blind people, but also all other visitors, can touch are po-

sitioned on the right side. Textual descriptions about sites and objects are placed right next to the showcases. They are bilingual (Croatian and English) and the font size and line spacing are legible for visually impaired people. All texts were also translated into Croatian sign language and were played on a nearby display (fig. 8, 9).⁹

The exhibition was well-received by all visitors and sparked interest in guest appearances in other museums. After the Zagreb City Museum, the exhibition was opened in the Vučedol culture museum in Vukovar, on the eve of the International White Cane Day, which is celebrated on October 15 (Bugar and Hutinec 2022).¹⁰

9 Due to limited funds, as usual, some ideas could not be realized. It would be ideal if the entire exhibition was accompanied by relief floor strips for blind people with a white cane. This was not possible, so they were placed in a smaller format only in front of the showcases, as a kind of marker.

10 https://mgz.hr/hr/izlozbe/izlozba/gostovanje-izlozbe-e2%80%9ezagreb-in-spe-_mali-predmeti---velike-pri% c4%8de%e2%80%9c-u-muzeju,3478.html

The educational program accompanying the exhibition included jewellery-making workshops based on prehistoric jewellery, and three guest lectures by archaeologists¹¹ inspired by the theme of the exhibition – small objects that tell great and interesting stories.

Conclusion

The presented examples of adaptations at the Zagreb City Museum were chosen because of their specifics and tackle many of the challenges we have mentioned in the introductory chapter. Its main challenge is the museum's location in the city's historical part, including the building itself. The open physical access, including the accessible public or private transportation to the museum, and more extensive adaptations in the museum building must include several minor adaptive interventions in space, which will probably never satisfy the needs of all the groups of visitors with special needs. However, this lack of physical adaptations might be lessened by using new technological and digital devices that will benefit visitors most of the museum experience.

The long-lasting adaptive works have proven that making a museum inclusive and accessible takes a long time. They must include several aspects of museum work, including communication, workshops, and organised programmes for potential visitors with special needs and their societies. As was shown, this communication and final products must go through different stages, including the constant evaluation processes, to make necessary improvements. It is also clear that the museum must take these steps towards being inclusive and accessible based on the existing strategy. It works well if it focuses on the development of adaptations for the specific type of visitors with special needs that can be later used for the strategy or even the beginning of other adaptations. The positive approach shown by the presented examples is the inclusion and development of minor adaptations of the permanent exhibition. This way museum can also

11 Professor emeritus ddr. Mitja Guštin, Mirela Hutinec, the director of the Vučedol culture museum and dr. Zrinka Mileusnić from University of Primorska.

quickly improve adaptations without more significant impacts on the exhibition itself or any greater financial burden. Another positive aspect of the gradual introduction of adaptations to the permanent exhibition is the establishment of communication with regular visitors, who are educated and learn to accept the presence of visitors with special needs through the experience of the tactile info points, Braille and similar presentations.

During our research, we found out that to attract visitors with special needs, the museum offers organised guided visits and other adapted activities, primarily for free and in collaboration with different societies of people with special needs. As free admittance is not included in the final sum of all visitors, we could not gain an insight into the number of visits. We find that this is the main current challenge to be solved. Even though visitors with special needs are visiting the museum, and their awareness of the adapted museum programmes and accessibility has probably changed over time, this could not be measured by the possible increase in the number of their visits. We are also unable to recognise which types of visitors with special needs have accepted all the changes and have also become regular visitors. This information would also be valuable for the future planning and upgrades of adaptations for the specific types of visitors with special needs that still do not recognise that a museum is also a place for them.

The positive side of the presented examples shows that the process of becoming inclusive and accessible must be wholly integrated with the museum's primary purpose and goals in society. Zagreb City Museum mainly aims to promote the city's history from its earliest beginnings to its recent history. A significant part of the city's history and development can be recognised and interpreted only through archaeological finds. Finds in the museum have been excavated throughout the city and removed from their original context. As such, their interpretive potential is smaller than seeing them *in situ*, but it offers the museum curators the possibili-

ty of applying the creative ways of their interpretation. By using only six archaeological objects as the basis for the interpretation of six historical periods of the city of Zagreb and implementation of adaptations for the physically, visually impaired, and deaf visitors, the exhibition *Zagreb in spe* shows an excellent example of the inventive way of communicating heritage inclusively. We believe the exhibition is an example of good practice in adapting an occasional exhibition for people with disabilities. Its value is formed in the museological concept in service of the archaeological story. Affirming the archaeological heritage is, in this example, also sensitising the regular public to the needs of people with disabilities. This exhibition can now serve as an excellent example for other curators and museums. Inclusive exhibitions will become the standard in some ideal times in the future.

Summary

The new definition of the museum depicts its role and impact in contemporary society as inclusive and accessible institutions. The path to becoming such a museum presents several challenges, ranging from the overall open access to the museum on the level of transportation, adaptations of the museum architecture that can be challenging by their status as cultural monuments, recognising the groups of visitors with special needs in the society, communication with these groups to learn about their needs and make the adaptations, motivation of visitors with special needs to visit the museums, building strategies with a coordinated approach to the museum's main goals and the goals of inclusion and accessibility and education of regular visitors, including children, about the inclusion.

Zagreb City Museum has a long history of working with visitors with disabilities. In 25 years, it has chosen the approach of the introduction of adaptations, mainly for the blind and sight-impaired people, into the permanent exhibition. In time, additional adaptations, tools and programmes have been developed and have influenced the learning process of the regular visitors and raised their awareness about visitors with disabilities and their needs. This approach has enabled museum employees to learn and improve adaptations and has been

awarded the COME-IN label. The long-lasting working and learning process has inspired the museum curators to create a temporary exhibition with included adaptations for several groups of visitors with special needs that communicates the story of the oldest history of Zagreb through six objects equally with all visitors and enables the regular visitors to learn about the inclusion. The exhibition presents an excellent example of an inclusive exhibition. Its simple form enables easy transport and greater dissemination of the city's history and inclusive approach in the museum.

Povzetek

Nova definicija muzeja kaže na njegovo vlogo in vpliv v sodobni družbi kot vključujoče in dostopne institucije. Pot do takšnega muzeja predstavlja več izzivov, od vsesplošnega odprtega dostopa do muzeja na ravni transporta; prilagoditev muzejske arhitekture, ki je zaradi statusa kulturnih spomenikov lahko zahtevna; prepoznavanja skupin obiskovalcev s posebnimi potrebami v družbi; komunikacija s temi skupinami za spoznavanje njihovih potreb; motivacija obiskovalcev s posebnimi potrebami za obisk muzejev; oblikovanje strategij z usklajenim pristopom k ciljem muzeja in ciljem vključevanja in dostopnosti ter izobraževanje rednih obiskovalcev, tudi otrok, o inkluziji.

Zagrebski mestni muzej ima dolgo zgodovino dela z obiskovalci s posebnimi potrebami. V 25 letih se je odločil za pristop uvajanja prilagoditev v stalno razstavo, predvsem za slepe in slabovidne. Sčasoma so se razvile dodatne prilagoditve, orodja in programi, ki so vplivali na učni proces rednih obiskovalcev in dvignili njihovo zavest o obiskovalcih invalidih in njihovih potrebah. Ta pristop je zaposlenim v muzeju omogočil učenje o prilagoditvah in njihovo izboljšanje in je muzej prejel oznako COME-IN.

Dolgotrajen proces dela in učenja je navdihnil muzejske kustose, da so ustvarili začasno razstavo z vključenimi prilagoditvami za več skupin obiskovalcev s posebnimi potrebami, ki zgodbo o najstarejši zgodovini Zagreba preko šestih predmetov enakovredno posreduje vsem obiskovalcem, obenem pa rednim obiskovalcem omogoča, da se seznanijo z inkluzijo. Razstava predstavlja odličen primer inkluzivne razstave. Njegova preprosta oblika omogoča enostaven transport in večjo disemina-

cijo zgodbe o zgodovini mesta ter o vključujočem pristopu v muzejih.

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