MeetSeeDo

The fourth Balkan Museum Network’s annual conference

13 – 15 April 2016 Shkodra, Albania

Conference Info Book
Meet See Do

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Welcome letter from the Secretariat of the Balkan Museum Network

Welcome to the Balkan Museum Network’s annual conference ‘Meet, See, Do’, the place of sharing, learning and supporting! We are truly grateful that all of you are here at the conference, as your contributions are the most valuable part of the ‘Meet, See, Do’. Three keynote speeches, sixteen workshops, a talk show, a presentation of case studies, an open microphone session and other fun and interesting activities will ask questions surrounding four major themes: interpretation and communication, access and inclusion, the social role of museums and how to work with digital technologies. Prominent international experts and museum professionals will inspire us, often asking difficult questions on this kaleidoscope of issues.

We are very thankful to the Historical Museum of Shkodra, ARKA Youth Centre, the British Council and all the individuals that made this conference possible!

Enjoy ‘Meet, See, Do’ as a fantastic opportunity for the professional development that is made possible with the support of the Stavros Niarchos Foundation through Cultural Heritage without Borders (CHwB).

Aida Vežić, Secretary General
The Legend of Rozafa Castle

Shkodra, known as the “capital of northern Albania” is one of the oldest cities in the country, founded in the 4th century B.C. as the centre of the Labeat tribe of Illyrians.

Shkodra is rich in cultural heritage. Both the city and the people bear the pride that the large number of artists, musicians, painters, photographers, poets and writers born here strove to create.

Shkodra’s undeniable charm is also rooted in the fact that the city has risen at the crossroads of one lake and three rivers: Shkodra Lake and the rivers Buna, Drini and Kiri. The beautiful composition of these waters can be seen from Shkodra’s Rozafa Castle. Rising majestically upon a rocky hill west of the city, the outcroppings and battlements paint a blazing picture against the setting sun. Below the hill of the castle is the confluence of the rivers, from whence they flow to the Adriatic Sea.

Rozafa Castle is Shkodra’s main attraction. Much like the town it protected, the castle has Illyrian origins. According to the historian Tit Liri, “it was the strongest area of the Labeats.” Like all ancient works, the castle comes with a popular local legend. Rozafa was the name of the bride of the youngest of three brothers who originally built the castle. The three men worked tirelessly by day laying mortar and stone, but the walls always crumbled overnight. Consulting a wise man they learned that to expel the evil tearing at their daily work and protect their friends and family with a strong castle that would last through the ages, one of their wives needed to be entombed within the walls. The brothers made a heart-wrenching pact not to alert their wives to this danger, and whoever brought her husband his noon meal the following day would be sacrificed. The elder brothers broke their word, however, and warned their wives. And so, it was Rozafa alone who came with the food the next day. When she heard about the pact, she wept for her newborn son and husband, but allowed herself to become a living part of the walls so that the castle could be built. According to both legend and local folklore, the calcareous water flowing at the entrance of the castle is the milk flowing from one of her breasts, which she requested be left exposed so that she could feed her baby. She also pleaded for one foot and one arm to be left free, in order to rock her son’s cradle at night and soothe him during the day.

Historians tell us a less enchanting and more scientific background of the castle’s characteristics. It reflects the dominion of the Balshaj family but passed through enough other ruling periods that each left their own signs and markings on the grounds. Today’s remains include a distinct Venetian flare, some Ottoman architecture from the 16th and 17th centuries, and even a few modifications from the Bushatllinj family during the 18th and 19th centuries.

Within the castle walls is a museum where a discerning lover of antiquities could spend a comfortable afternoon reading more about the castle’s history, and a restaurant has been added to showcase local food and traditional dress.

(Source: http://www.albania.al/content/about-shkodra)
Meet, See, Do 2016 Conference Programme

The main venue of the conference is Hotel Colosseo.

Parallel sessions will take place in the Historical Museum of Shkodra and ARKA Youth Center.

Day 1 – Wednesday, 13 April 2016

8:30 – 9:00 Registration

9:00 – 9:30 Introduction and Welcome

9:30 – 10:30 Keynote session: Can you see me? Representation in museums and galleries - Diana Walters

10:30 – 11:00 Networking coffee

11:00-11:15 Moving to venues for parallel sessions

11:15 – 12:15 Parallel sessions I:

1. disABILITY = thinkABILITY
   Lejla Agić and Željka Sušić (BMAG)
2. Find a mentor! Mentorship as a method of professional development
   Višnja Kisić
3. Norms at Museums
   Annette Prior
4. Working with digital creative communities
   Jasper Visser

12:15 – 14:00 Lunch

14:00 – 15:00 Parallel sessions II:

1. Examples of projects: What you can learn from the case study of the museum of Tešanj
   Mensura Mujkanović & Michèle Taylor
2. The Museum is (not) just a building: Social awareness and how to (re)act
   Emilia Epštajn & Ivana Vojt
3. MemoryInMotion
   Merima Memić
4. My Museum and Me: Opening Collections to Multiple Voices
   Sladan Velendečić, Elma Hodžić and Jonathan Eaton

15:00 – 15:15 Coming back to the main venue

15:15 – 16:45 Speed dating session

19:30 Conference dinner at Historical Museum of Shkodra

Day 2 – Thursday, 14 April 2016

9:30 – 10:30 Keynote session: LOOK! MUSEUM!
   Andreja Rihter

10:30 – 11:00 Networking coffee

11:00-11:15 Moving to venues for parallel sessions
11:15 – 12:15  1. Museum in a suitcase
Diana Walters, Etleva Demollari, Artemis Stamatelou and Milena Milošević Micić
2. Gamification of Storytelling
Tina Kaplani and Bogdan Španjević
3. Does your museum change lives?
David Anderson
4. Toy story! Big Project, Low Budget
Sladana Velendečić and Aleksandra Stefanov

12:15 - 14:00 Lunch

14:00 – 14:30 PLAY! 30 minutes for energy and ideas

14:30 – 15:30 Successful stories: Public institutions in partnership with NGOs
Ines Bulajić - Akcija Sarajevo - “I am the Museum”
Erol Bilbani - DokuFest - Lumbardhi & Historic Centre of Prizren

15:30 – 15:50 Short break

15:50 – 17:00 Open microphone – 10 minutes of fame!

17:00 – 18:30 Visit to Rozafa Castle

19:30 – 21:00 Workshop: What Design Can Do For Refugees
Jasper Visser

Day 3 – Friday, 15 April 2016

9:30 – 10:30 Keynote Session: Are museums political?
David Anderson

10:30 – 11:00 Networking coffee

11:00 - 11:15 Moving to venues for parallel sessions

11:15 – 12:15 Parallel sessions IV:
1. Museum Assessment – Historical Museum of Shkodra
Michèle Taylor
2. Introducing the concept and principles of Disaster Risk Management for Museums
Marija Aćimović and Natalija Ćosić
3. Divisive history? How can historical topics be addressed in a constructive way in museums
Nicolas Moll
4. Role-play: “Curator vs Artist”
Andrej Bereta

12:15 – 14:00 Lunch

14:00 – 15:30 The Talk Show: Who is afraid of history-teaching in museums?
Maša Avramović, Nicolas Moll, Denis Detling

15:30 – 15:45 Short Break
15:45 – 16:45  BMN Assembly meeting
- New Steering Board member presentation and voting
- New Balkan Museum Access Group members
- New BMN members
- Online exhibition and other results
- Partnerships

16:45 – 17:15  Feedback and closing with photo session

Conference venue map

Hotel Colosseo, Rruga Kol Idromeno
Historical Museum of Shkodra, Rruga Oso Kuka
Red Bricks Hotel, Sheshi Demkracia, Rruga Studenti
ARKA Youth Center, Rruga Gjuhadol

About the Programme

Day 1 – Wednesday, April 13
9:30 – 10:30

Can you see me? Representation in museums and galleries
Diana Walters

Museums and galleries are powerful communicators of meaning and message. As such, they contribute to cultural norms. This session explores the issue of representation from the perspective of people whose histories and identities are often marginalized, notably Deaf and disabled people, and will examine how museums can reinforce or challenge stereotypes of individuals and communities.

11:15 – 12:15
Parallel session I

disABILITY = thinkABILITY
Lejla Agić and Željka Sušić

ICOM’s definition of a museum (Code of Ethics for Museums, 2003) tells us that museums are in the service of society and its sustainable development. Sustainable development, in addition to areas of ecology, politics and economics, as the fourth dimension, promote culture as an important segment within which it takes to act, to give us an opportunity that common future was possible and probable. Museums are designed to encourage social dialogue and need to implement different types of activities that will lead towards social inclusion. Studies have shown that knowledge of “those that are different” leads to better understanding, acceptance, mitigation and even rejection of harmful attitudes.
This workshop will show some of the possible ways of working with museum staff on the topic of raising awareness of the needs of people with disabilities, because museum staff is here for visitors.

Find a mentor! Mentorship as a method of professional development
Višnja Kisić

Mentorship is a method that is accessible to everyone, but rarely used in the SEE region and heritage sector. In this session we will talk about mentorship as a method of personal and professional development and lifelong learning. Apart from discussing the main benefits of mentorship and experiences from the Creative Mentorship program, we will do a few exercises which will help you analyse your development needs and define the profile of your ideal mentor. By doing this, we want to give you some concrete tools and encourage you to find a mentor right after the conference!

Norms at museums
Annette Prior

What are norms? Norms are ideas and unwritten rules that form us as humans. We meet norms every day in all areas of life. Are they good, bad or both? Which norms do you adapt to? What can objects and collections tell you about norms? Which norms are present in your museum? In a creative workshop you will be challenged to think around norms.

Working with digital creative communities
Jasper Visser

Makers, YouTubers, hackers and bloggers, they all have one thing in common: they’re digital creative communities that love to work with museums. In this workshop we will explore different digital creative communities and learn how you can work with them in your museum to achieve your goals, grow your audience and allow more creativity to come into your institution.

14:00 – 15:00
Parallel session II

Examples of projects: What you can learn from the case study of the museum of Tešanj
Mensura Mujkanović and Michèle Taylor

In this session Mensura Mujkanović and Michèle Taylor will present participants at MeetSeeDo with two important projects that the Museum of Tešanj implemented over the past three years. Those projects are the beginnings of access and inclusion for disabled people in Tešanj municipality. First, Mensura will present to participants a project called “Inclusion of disabled women in culture through traditional home craft techniques of the Tešanj area (from idea to realization)”. Mensura will present participants with a detailed activity plan and photos from those workshops, followed by another project, called “Children in Culture.” After that, Michèle and Mensura will lead the group in some practical exercises.
The Museum is (not) just a building: Social awareness and how to (re)act
Emilia Epštajn and Ivana Vojt

This workshop will mediate the discussion around recommendations in the museum profession, which are aimed at developing socially engaging programs and practices in museums. The workshops will be based on experiences acquired working on the exhibition “The Border is Closed,” on view at the Museum of African Art from September - December 2015. Through the workshop we will try to define terms such as social inclusivity, social impact, dialogue, different voices and histories, discussing what they currently mean and what they potentially can mean in a museum setting.

MemoryInMotion - Merima Memić

The main goal of this educational toolkit is to encourage young people in Europe to get actively engaged with history and monuments and to support them in reflecting critically on their public culture of remembrance. The project “MemorInMotion” wanted to explore alternative ways to deal with the difficult wartime past, to confront dominant historical narratives and to question the established concepts of identities. It encourages a critical stance towards the process of memorialization, increases awareness about young people’s roles and responsibilities in the process of memorialization, and contributes to establishing trust between individuals and communities of different backgrounds in order to restore dialogue and rebuild peaceful relationships. The project „MemorInMotion“ was implemented by forumZFD in B&H, Anne Frank House, the Youth Initiative for Human Rights and Association of History Teachers B&H.

My Museum and Me: Opening Collections to Multiple Voices

This interactive session focuses on broadening the voices found within museums and sharing these multiple voices in a virtual space. The BMN is currently running a project called ‘My Museum and Me,’ where museums are collecting the stories, reflections and impressions of their visitors and sharing those alongside curators’ interpretations within a virtual exhibition. This session will present the project and give you a chance to practice hands-on interpretation by following the same methodology. Participants will also be invited to contribute to the ongoing virtual exhibition with objects and voices that represent their museum.

15:15 – 16:45

Meet and connect with other participants at Meet See Do Speed dating

The most inspirational part of any conference are the other participants attending. During the Meet See Do speed dating, you will be introduced to your fellow participants, connect with them around the topics that you care about and take a first step in exchanging your experiences. We’ve put together a programme that is both high-speed enough for energetic extraverts, and reflective enough for thoughtful introverts. Join us, mingle, and meet your fellow participants.
Day 2 – Thursday, April 14
9:30 – 10:30

LOOK! MUSEUM!
Andreja Rihter

The social role of museums has changed with the last UNESCO recommendation in 2015. I will present a short history of the changes in our region. I will also present the main criteria for today’s meaning - Best Museum in the Region, Best Museum in the Countries of the Council of Europe, with concrete examples. We will discuss and compare the role of our museums in public life today. Why are collection policies changing? Why is the position of curators different? Is it really?

11:15 – 12:15
Parallel sessions III

Museum in a suitcase
Diana Walters, Etleva Demollari, Artemis Stamatelou and Milena Milošević Micić

We all learn in different ways, that’s why museums need to think about their learning creatively. The session offers an exploration of learning styles, helping to identify your own and to understand the differences between auditory, visual and kinaesthetic learners. The project “Museum in a suitcase” looks at generating a multi-sensory experience that replaces a real visit to the museum. This is motivated also by the challenge of making museum collections accessible, whilst being housed in historical buildings that are not amenable for wheelchair access or for museums that do not allow visitors to touch their collections. The experience should be multi-modal, engaging as many senses of the visitor as possible, which may use, for example, tactile and aural feedback to augment/replace visual feedback for the visually impaired.

Gamification of Storytelling
Tina Kaplani and Bogdan Španjević

Participatory drama storytelling techniques for curators and museum professionals. This workshop will open new ways of interpretation of museum collections and artefacts based on storytelling and drama techniques. Through fun, creative and interactive exercises, attendants will learn how to engage their visitors in a simple and effective way, initiate new and different perceptions of their collections and add a strong emotional layer of experience for museum visitors. Participatory drama storytelling techniques are based on applied theatre and gamification principles which will enable attendants to design their own museum stories and actively participate, play and perform innovative museum narratives.

Does your museum change lives?
David Anderson

"Museums change lives" is a bold claim to make for the social impact of museums, but it is one supported by a growing body of evidence – academic and testimonial. It is also one opposed by those who believe museums should not be used for “instrumental” purpose.

Using the UK Museums Association’s policy document, Museums Change Lives, as its starting point, the workshop will draw on the experience of participants to explore whether there is substance to the claim, and (if so) how museums can be most effective in achieving it.
Toy story! Big Project, Low Budget
Aleksandra Stefanov and Slađana Velendečić

The objective of this workshop is to share interdisciplinary experiences in making the Museum for Children as an inspiring and educational place. The Museum for Children is a place where children play and learn about different topics and phenomena of daily life from the past and in the present. Through this workshop, we will explore how museum objects, such as toys, can be displayed and interpreted to become understandable for children visitors, as well as how the Museum for Children could be easily applicable in every cultural institution. Participants will have the opportunity to learn about interdisciplinary approaches and participatory work and how to be creative with low or no budget in order to engage the local community and to attract new audiences.

14:00 – 14:30
PLAY! 30 minutes for energy and ideas

Halfway through Meet See Do we’ll play a quick game based on the PLAY! model with all participants that re-energises us, stimulates our creativity and prepares us for the rest of the meeting. Facilitated by Jasper Visser.

14:30 – 15:30
Successful stories:
Public Institutions in Partnership with NGOs
“I am the Museum:”
Culture to mobilize civil solidarity
Ines Bulajić

This session will present the main insights from the 2015 civic campaign “I am the Museum” for the reopening of the closed National Museum of Bosnia and Herzegovina. The campaign that was initiated by a small cultural organization called AKCIJA from Sarajevo created a massive citizen’s participation and wide coverage in the local and international media, and finally produced a positive outcome.

Lumbardhi belongs to culture
Eroll Bilibani

A story of a grassroots organization that turned into the main cultural event in Kosovo. Each August the old town of Prizren gets an annual cultural facelift. In the centre of it all are the cultural heritage sites of the city, promoted through the film festival. When the old Cinema in the heart of the city became endangered by privatization and other consuming appetites, DokuFest made a protest statement at the opening of the Festival, which was followed with the Initiative for the Protection of Lumbardhi Cinema supported by 58 CSOs that opposed the privatization and demolition of the iconic cinema in the heart of Prizren. This produced immediate results: Prizren Municipality declared the cinema a zone of general public interest and demanded that its privatization be stopped, which prompted a quick confirmation from the Ministry of Culture that the cinema has a status of legal protection, and as such will be part of the List of Cultural Heritage. This civic movement was followed up with the establishment of the Lumbardhi Foundation to produce a program to take place in the cinema and facilitate the re-thinking of it as an interdisciplinary institution and multifunctional space for the community.

15:50 – 17:00
Open Microphone – 10 minutes of fame!

Conference participants will have the opportunity to apply for
a 10 minute presentation of their project or idea, at the Open Microphone session. The application panel for 7 open slots will be displayed on the morning of April 14, so make sure to book your 10 minutes of fame on time.

**19:00-21:30**

**Workshop: What Design Can Do For Refugees**  
Jasper Visser

What Design Can Do, UNHCR and the IKEA Foundation are currently organising a design challenge aimed at improving the lives of refugees in urban areas. Creatives from all over the world are invited to take part, and can win support for their ideas in the challenge. In this workshop, we will use design thinking techniques to develop ideas about how cultural heritage, the arts and design can improve the lives of refugees, which can enter into the competition. If you’re interested in exploring new ideas, and would like to learn design thinking techniques to solve difficult challenges, join us in this workshop.

**Day 3 – Friday, April 15**

**09:30 – 10:30**

**Are Museums Political?**  
David Anderson

What metaphor should we use to describe the relationship between a museum and the society of which it is part? Is it a mirror, reflecting the world back to itself? Or a faithful servant doing its master’s will? Or a recording angel, reporting but never acting? In the UK, museums, unlike universities, have a long tradition of avoidance of controversy or debate. As public funding declines, governments of the four nations of the UK grow wider apart in their politics, the divisions are beginning to emerge within the museum sector, as museums in each nation accommodate their governments. Are we truly politically neutral and intellectually independent?

**11:15 – 12:15**

**Parallel sessions IV**

**Access and Inclusion at your museum:**  
**First steps in assessing what needs doing**  
Michèle Taylor

This will be a practical session, using a real example. You will learn how to approach making an initial assessment of your museum - how it already works well for disabled people and what you can do to make it work better. You will learn to identify barriers and design creative solutions, and we will also look at prioritizing action depending on the resources you have available. There will be plenty of opportunities to ask questions and to see how this can be applied in your own museum.

**Introducing the concept and principles of Disaster Risk Management for Museums**  
Vesna Živković, Natalija Ćosić, Marija Aćimović

This session will introduce the participants to the concept of Disaster Risk Management for Museums. It will elaborate on the basic principles of this approach, especially in light of increasing frequency and intensity of both natural and man-made disasters. These principles pertain to a holistic understanding of museums and integrated disaster management during the prevention, response and recovery phases. The facilitator will organize brainstorming and a hands on exercise for a hypothetical disaster
in order for the participants to understand the need for integrated disaster risk management for museums and its various phases. A discussion will explore different questions, including risk prioritization, emergency planning, documentation and first aid for collections.

Divisive history?
How can historical topics be addressed in a constructive way in museums?
Nicolas Moll

To what extent can museums avoid deepening existing division lines, within and between countries, and on the contrary contribute to tackling or overcoming these divisions? Through a creative and interactive exercise, this workshop will explore possibilities of museums to address historical topics in a constructive way.

Role-play: “Curator vs Artist”
Andrej Bereta

“Curator vs. Artist” is a role-play which consists of two groups of participants (up to 12 total), which communicate between themselves as representatives of one of the roles: “curator” or “artist”, through a flexible frame, screenplay or the like. Role-play was originally developed from a true story, in the project “About and around curating” for students of three faculties of the University of Belgrade, as an integral part of an officially certified academic course held in Belgrade in 2012-13. Since then, it has been played many times on different occasions. Essentially it is about the importance of communication, openness, defining one’s own position, as well understanding the position of the “other side,” through creative discussion, trying to gain the same goal. It is about breaking some old stereotypes, too, such as the relationship between artist and curator, still often seen as possibly conflictual. According to evaluations from previous participants, it is recognized as a useful training for those who are trying to establish fruitful cross-sector collaboration without much experience.

14:00 – 15:30

The Talk Show: Who is afraid of history-teaching in museums?
Maša Avramović, Denis Detling, Nicolas Moll

Are we afraid of teaching history/histories in museums, because history is often seen as too controversial and sensitive of a topic? Why is it important to teach history/histories in and through museums? How can it be done, what are the challenges in doing so? The talk show will address these questions by gathering experts who are working in various ways on history education in and around museums. They will present different examples of educational activities realized in/with museums, and discuss possibilities to further develop history-teaching activities as an integral part of overall activities of museums in the region.

15:45 – 16:45

BMN Assembly Meeting

The third Assembly Meeting of the Balkan Museum Network is open to all participants of the conference. Members of the BMN will vote on the new member of the Steering Board. Upon voting, the current list of Network members, new members of the Steering Board, new partnerships, projects and the report on 2015/16 activities will be presented, as well as plans for 2016/17.
About Facilitators

Marija Aćimović, Serbia
Head of Centre for Documentation, Central Institute for Conservation (CIK), Belgrade

Marija graduated in 2005 from the University of Belgrade, Faculty of Philosophy, Department of Ethnology and Anthropology. In 2006 she passed the state exam and was assigned the position of conservator. She obtained professional Master’s degree in preventive conservation at the University of Belgrade (2010). Marija is in charge of management of documenting CIK’s activities and projects. Also, she is involved in different projects, such as creating and maintaining a database for the management of conservation documentation; recommendations for creating and managing digital photographic documentation of cultural heritage; and workshops in preventive conservation for Serbian museum professionals. In 2010 she attended the ICCROM course “First Aid to Cultural Heritage in Times of Conflict.” Marija was secretary of the ICOM National Committee and administrator of the National Committee web site (2009-2015).

Lejla Agić, Bosnia and Herzegovina
Museum Educator/BMAG member, Zenica City Museum

Lejla graduated with a degree in psychology in 2004 from the University of Sarajevo. Since the beginning of 2005, she has been employed at the Zenica City Museum as a museum educator. Lejla has been actively involved in the project of accessibility of the museum since 2006-7, sponsored by CHwB, and she has also been an active member of the Balkan Museum Access Group since its establishment. Lejla designed and implemented a lot of creative and educational workshops for children (Through play to yourself, Detective in the museum, From sheep to carpet, Stories from the past), accompanying publications, tactile replicas for permanent exhibitions, and legends in Braille. She has also been actively participating in many seminars, meetings and workshops about education and accessibility in museums.

David Anderson, UK
Director General, National Museum Wales

David Anderson was born in Belfast, grew up in Rugby and studied Irish History at Edinburgh University. After first working as a history teacher in a comprehensive school, he began his museum career as an educator at the Royal Pavilion and
Museums, Brighton, before moving to the National Maritime Museum in Greenwich, and then the V&A, where he was Director of Learning and Interpretation. As Co-Director from 2004 of the Exhibition Road Cultural Group, he made a significant contribution to the re-development of the area as London’s first cultural quarter. In 2010 he joined Amgueddfa Cymru - National Museum Wales as Director General. David Anderson is a Board member of Creative and Cultural Skills and the UK Museums Association (of which he was President from 2013 to 2015), and a member of the Advisory Committee of British Council Wales. He has written many articles on museums and cultural policy, a UK government report on museums and learning, and two children’s books. At Amgueddfa Cymru, he has overseen the development of St Fagans Museum to become the National Museum of History for Wales, and the development of new programmes and research on the role of museums in society, including initiatives to redress the impacts of poverty on children through cultural participation.

Maša Avramović, Serbia
Teaching Assistant, Department for Pedagogy, Faculty of Philosophy, University of Belgrade

Maša Avramović is a pedagogue and teaching assistant at the Department for Pedagogy, Faculty of Philosophy, University of Belgrade. She is particularly interested in theoretical, practical and political aspects of children’s participation in education, culture and society. She hosts spaces for dialogue, experimentation and co-action among children and adults in different contexts, from preschools to museums and public spaces. Maša is a founder of C31-Centre for Developing Children’s Rights Culture, an NGO run by a multidisciplinary team of young professionals. At C31 she develops educational programs and methods to encourage children to think critically, ethically and creatively about society and their own role in it. One of these programs is “Museum of the Past for the Future” based on learning from difficult history to influence the present and future.
Andrej Bereta, 
Serbia/Bosnia and Herzegovina 
Curator – Art Historian

Andrej Bereta (Serbia, Bosnia) is a Curator-Art Historian and cultural entrepreneur (co-founder of ARTIKAL, Belgrade, since 2008). Since 2011 he has been working on the project About and Around Curating/Kustosiranje (co-authorship with Srđan Tunić), an education and research curatorial project based on the idea of lifelong learning, designed for professionals and students from the fields of arts and culture and open for the general public. Since 2014 he is Curator of Ars Kozara (2014, 2015): international AiR, an art laboratory in nature on the mountain Kozara (BiH). In 2008 he co-created the project ARTUR – Cultural Tour for Disabled Persons. Andrej is a co-creator and participant of the Creative Mentorship Lecture on Visual Arts at the Independent University of Banja Luka (BiH).

Eroll Bilbani, Kosovo 
The Executive Director, DokuFest

Eroll Bilbani is a photographer and communications manager – currently the executive director of DokuFest, Prizren, Kosovo. His work is focused on the promotion of art and culture through documentary filmmaking and education, as well as the development of young filmmakers and artists through its programs. Eroll is currently actively involved in developing programs that use cinema and storytelling as platforms for social change, through creative educational packages designed to inspire young people. He is also involved in the promotion of documentary cinema in rural villages of Kosovo through DokuFest’s traveling cinema “Cinema at Your Door”. In 2014 “New Europe 100” an initiative of Google, Res Publica, Visegrad Fund and the Financial Times, listed Eroll among 100 people who have inspired change in Central and Eastern Europe.

Ines Bulajić, Bosnia and Herzegovina 
Communications Manager, Akcija

Ines Bulajić is communications manager, working in Akcija Sarajevo, an independent cultural organisation that is focused on the development of policy strategies and advocacy tactics for the establishment of progressive cultural strategies in B&H. Ines is currently engaged as communication consultant for the National Museum of Bosnia and Herzegovina and as project coordinator at the Creative Europe Desk B&H. She managed communications for the civic action “I am the Museum,” and led numerous public relations campaigns for clients from different sectors. She graduated in journalism and finished the London School of Public Relations, and
she is currently nearing the completion of her MBA at the VERN Zagreb/UBI Brussels joint programme.

**Natalija Ćosić, Serbia**  
DIANA Centre for Preventive Conservation, Central Institute for Conservation in Belgrade

Natalija Ćosić, archaeologist and preventive conservator, has been ten years in the field of protection of cultural heritage. She has participated in a vast number of surveys and consultations about collections care and heritage management, both for movable and immovable cultural heritage. In addition, Natalija is an experienced lecturer within preventive conservation educational workshops for museum professionals in Serbia and the region. Her general work and research interests concern the construction of cultural heritage values and significance, especially in relation to the destruction and reconstruction of cultural heritage, post-conflict studies and heritage resilience. She has also participated in programs, activities and research related to the illicit trade, forgery and restitution of cultural heritage.

**Etleva Demollari, Albania**  
BMAG member, National Historical Museum in Tirana

Etleva has been working in the National Historical Museum in Tirana as a specialist museologist since 2008. She has an MA from the University of Tirana, Faculty of Foreign Languages (French language) and is pursuing doctoral studies for Cultural Heritage in the Faculty of History and Philology, University of Tirana. Eleva has been a part of several workshops and seminars organized by CHwB and developed projects regarding access and inclusion of disabled people. She is a member of the Steering Board of the BMN and a member of the Balkan Museum Access Group.

**Denis Detling, Croatia**  
Senior Museum Educator, Museum of Slavonija

Denis Detling graduated in History and German Language and Literature from the Faculty of Pedagogy, University of J.J. Strossmayer in Osijek. From 2002 he worked as a history teacher in the Third Gymnasium Grammar School in Osijek. Since 2008 he has been employed at the Museum of Slavonia Osijek where he first worked as museum educator and currently holds the post of director. He has authored
and co-authored numerous educational publication in the field of history and cultural history and participated in several projects by Euroclio (European Association of History Educators).

**Emilia Epštajn, Serbia**  
Curator, Museum of African Art (MAA)

Emilia Epštajn, anthropologist, holds an MA in Gender and Cultural Studies from the Faculty of Political Sciences, University in Belgrade. She has been working as a curator at the Museum of African Art – Veda and Dr. Zdravko Pečar Collection since 2004. Representative of her work in both museum theory and practice are the exhibitions: “Granica je zatvorena – The Border is Closed” (2015), a collaboration with Tervueren Museum in Belgium “Echoes... from the Royal Museum for Central Africa Sound Archives” (2014), as well as the bilateral project “Serbia Remembering Egypt” (2013; publication editor).

**Elma Hodžić, Bosnia and Herzegovina**  
Curator, History Museum of Bosnia and Herzegovina

Elma Hodžić is a curator and art historian based in Sarajevo. She finished her degree in comparative literature and art history in Sarajevo. She is working on issues related to collective memory and its connection with art and museum practice, but she also deals with different phenomena in museology and art history. She works at the History Museum of Bosnia and Herzegovina.

**Tina Kaplani, Serbia**  
Arts professional associate, NextGame

Tina Kaplani is a young professional working in two fields: digital marketing and cultural heritage. With over two years of experience in digital communications and over five years of working on cultural heritage projects, she aspires to create interesting solutions that connect the two fields. She is the founder and editor of a blog dedicated to museums, Muzejirade (www.muzejirade.com). Tina completed an MA in Economy and Management of Arts and Culture at Ca’ Foscari University (Venice) and a BA in Preservation of Cultural Heritage at the University of Bologna.

**Višnja Kisić, Serbia**  
Development Manager, Creative Mentorship

Višnja Kisić, PhD, is a co-founder and development manager of Creative Mentorship, the first mentorship program for professionals working in the field of culture in Serbia. Višnja holds a BA in Art History, an MA in Cultural Policy and
Management, and a PhD in Museum and Heritage Studies. She is Secretary General of Europa Nostra Serbia and a Board Member of the South East European Heritage Network and is active as manager, researcher and lecturer in the field of heritage management, interpretation and policy.

Merima Memić, Bosnia and Herzegovina
Art Historian, The Bosniak Institute Adil Zulfikarpašić Foundation

Merima Memić has been working as Art Historian at the Bosniak Institute - Adil Zulfikarpasic Foundation since 2014. She is engaged in various local and international projects in the field of cultural heritage, visual arts, education and museology. She holds a Master’s Degree in Comparative Literature and awaits a Master’s Degree in History of Art at the University of Sarajevo, Faculty of Philosophy.

Milena Milošević Micić, Serbia
Senior Curator, Homeland Museum of Knjaževac

Milena has an MA in art history and is Senior Curator at the Homeland Museum of Knjaževac, where she has worked since 2001. For the past 15 years, she has been working on the development of museum programs, projects and collections as a curator, educator, PR, executive director, head of the art collection. She is a member of ICOM, the BMN and MDS. Her fields of expertise are: art history, museum studies and heritology, museum management and marketing in culture, collection management, cultural and educational tourism and museum education. Milena has participated in numerous seminars and conferences, study tours and exchange programs, both as trainer and participant. She is not engaged in political activities. She is married and the proud mother of two sons.

Nicolas Moll, Bosnia and Herzegovina
Historian and Intercultural Trainer

Nicolas Moll holds a PhD in Contemporary History from the University of Freiburg i. Br. and is currently working in Sarajevo as a freelance historian and intercultural trainer. He has been organizing different international exchange projects on topics of dealing with the past and reconciliation in post-conflict areas, especially in the post-Yugoslav space since the 1990s and in Western Europe after 1945. He is also a coordinator of “Memory Lab – Trans-European Exchange Platform on History and Remembrance” (www.memorylab-europe.eu), which is gathering practitioners
Mensura Mujkanović, Bosnia and Herzegovina  
Curator historian, Museum of Tešanj

Mensura Mujkanović graduated gymnasium in Tešanj in 2004, and after that she graduated in History at the University of Tuzla in October 2009. Mensura has been employed in the Museum of Tešanj since 2010. In the past three years, she has implemented numerous projects in the field of culture, including three important projects for disabled people. She is also an author and co-author of several museum exhibitions. She has published several papers in the field of local history and ethnology. Mensura is a member of the Balkan Museum Access Group and ICOM.

Annette Prior, Sweden  
Consultant - culture, communication and management, Sweden

Twenty years ago, Annette started as a museum educator and then has moved from museums to performing arts, leading on to management, communication and strategic development. Her work has involved children and youth culture, museums and exhibitions, cultural heritage, contemporary dance and performing arts, with a focus on audience engagement. She worked as Director for Child and Youth Culture in Gothenburg, Sweden. For 10 years, she had the role of Action Manager at the Röhsska Museum, Gothenburg. Annette then worked as Director of Audience and Communication at Dansens Hus, Stockholm, Sweden, the largest guest stage for dance and performing arts in Scandinavia. Annette has worked for Cultural Heritage without Borders since 2005 and now is a member of the steering board for Cultural Heritage without Borders, BiH. She is also helping out CHwB Albania in developing cultural management courses for the Regional Restoration Camps over the next three years.

Andreja Rihter, Slovenia  
Director at Forum of Slavic Cultures; President of European Museum Academy; Vice-president of ICOM – ICTOP

Andreja Rihter holds an MA in History and a BA in Sociology. Over the course of the last twenty and more years, she has strongly supported cultural heritage projects and activities at the national, regional and international level — as Minister of Culture in the Government of Slovenia during her term of office (2000 - 04), former director of the Museum of Recent History Celje (1986
- 2000) and through other assignments, functions and positions in different national and European cultural organizations, such as: the European Museum Forum (national correspondent from 1987 - 2009); the Association of the Museums of Slovenia (president, 1998 - 2001); the Museology School of Celje, Slovenia (Initiator and Head, 2006 -); ICOM – ICTOP (board member (2007 - , vice-chair 2010 -)); the Forum of Slavic Cultures (Founding member and initiator, 2002 -, president, 2002 – 05, 2009-2012, director, 2012 -). More recently the Council of Europe - Parliamentary Assembly (chairperson of the Sub-Committee on Cultural Heritage, 2010 – 2011); the European Museum Academy (president, 2009 -); Hands On! International Association for Children’s Museum (vice-president, 2009 – 2011, member of the Board, 2011 -); and Member of Parliament of Slovenia (2008 – 2012).

Artemis Stamatelou, Greece
Balkan Museum Access Group, General Assembly member of the National Historical Museum of Greece

Artemis is a museologist holding a BA in History and Archaeology and an MA in Museum Studies from the University of Athens (Greece). She is currently a PhD candidate in Museology at the University of Ioannina (Greece) and member of the General Assembly of the National Historical Museum of Greece. Artemis has been working in the cultural sector since 1997 (Foundation of the Hellenic World, Byzantine and Christian Museum, Hellenic Children’s Museum, Frissiras Museum, Benaki Museum, National Historical Museum) for on-site and online projects in the fields of project management, cultural marketing, audience research and curating.

Aleksandra Stefanov, Serbia
Curator for Artistic and Applied Art Collections from XVII – XX Century, Museum of Vojvodina, Serbia

Aleksandra Stefanov graduated in art history and completed her Master’s studies on European culture. She was employed at the Gallery of Matica Srpska in Novi Sad (2007-2013) where she dealt with implementation of educational programs for children and with exhibitions and accompanying programs. As curator for education, she had experiences in the realization of educational activities for children and families, as well as inclusive programs. Since 2013 she has worked in the Museum of Vojvodina in Novi Sad as curator for Artistic and Applied Art Collections from XVII – XX Century. She was one of the authors of “Museum for Children,” 2015 and has co-authored different publication on museum educational policy. She also
has participated in expert meetings and workshops in Serbia and abroad in the field of museology, management and education in museums.

Željka Sušić, Croatia
Museum Pedagogue Advisor, Typhlological Museum, Zagreb

Željka graduated from the Faculty of Education and Rehabilitation Sciences as a special education teacher. She studied museology studies at the Faculty of Humanities and Social Sciences, University of Zagreb and graduated as a museologist. In 2012, she gained a Master’s degree at the same faculty, at the Department of Information Sciences with the Master’s thesis “Research of the Accessibility of Museums and Galleries for People with Disabilities.” Željka is author of the museological concept and permanent exhibition concept of the Typhlological Museum in Zagreb, which was accepted by the Ministry of Culture of the Republic of Croatia and was the model for the adaptation of the new permanent exhibition of the Typhlological Museum. She was also an author of the museological concept of the “Touch of Antique” exhibition in collaboration with the Louvre Museum in 2005. As a team member, she was awarded the Annual Museum Award for this exhibition.

Bogdan Španjević, Serbia
Designer of pervasive games, NextGame

Bogdan is a game designer and creative director who pioneered pervasive gaming in Serbia, introducing games and game mechanics in public spaces and non-game environments. He is especially experienced and interested in interactive and digital storytelling as well as in the design of locative content. His street and museum games have been played in New York, London, Brighton, Brussels, Margate, Bristol, Trondheim, Oslo, Los Angeles and Belgrade. His games participated twice on White Night festivals and were commissioned and played at the Brussels City Archive, National Theatre in London and others. His interactive storytelling workshops were held at the Museums Association conference in Cardiff and Museum Next conference in Geneva. Bogdan is founder of NextGame digital agency, specialized in museum and street games.

Michèle Taylor, UK
Consultant and trainer

Michèle Taylor is an independent consultant and trainer working in the UK with organisations such as the British Museum, the Natural History Museum and the Horniman Museum. She works
internationally not only in the Western Balkans but also in Sweden and the Baltic States. Michèle has been working with CHwB for over 7 years, supporting the development of access strategies in the region and helping establish the Balkan Museums Access Group. An accredited coach and trained facilitator, Michèle’s approach is informal with room for discussion and debate!

Sladana Velendeći, Serbia
Head of the Educational and PR Department, Museum of Vojvodina

Sladjana Velendeći has been employed at the Museum of Vojvodina since 2000. She has participated in the design and realisation of many educational programmes. Her main interest in museum work is related to education and interpretation. She is the author of several educational programmes that develop the museum as a part of the formal educational system. She was one of the authors of “Museum for Children,” 2015, and has co-authored different publications on museum educational policy (Museum Classroom - instructions for teachers on using the museum as a source for formal education; Museum Tailored for the Child – Archaeology; Museum Tailored for the Child – History, Museum Fan, Museum for Children...). She has participated in meetings and workshops in Serbia and abroad in the field of museology and education in museums.

Jasper Visser, Amstedam
Change agent

Jasper is an international change agent, innovator & facilitator, specialized in strategy development, audience engagement and innovation strategy. He has over 10 years of experience working with cultural and heritage institutions, multinationals and international NGOs. His clients include the European Parliament, the State Library of New South Wales, the National Arts Centre of Canada, the Mauritshuis, the Loo Royal Palace and Philips. Recently Jasper developed Cards for Culture, a tool for playful strategy development.

Ivana Vojt, Serbia
Curator, Museum of African Art (MAA)

Ivana Vojt (MA in Art History, MA in Theatre and Radio Directing) has been a curator at the MAA since 2010. She is experienced in exhibition set-up and events organisation, permanent display development, visitor development, research and publishing. She won the NC ICOM Serbia award for the “Best Project in 2012” for the “Mancala, Game of Thought” exhibition. She was also exhibition curator, guided tour and workshop organiser for “The Border is
Closed,” a 2015 MAA exhibition dealing with the current migrant situation in the Balkans/Serbia.

**Diana Walters, UK/Sweden**

*International Museum and Heritage Consultant*

Diana Walters works as a museum and heritage consultant specializing in peacebuilding, access, participation, intercultural dialogue, education, management and professional development. She has worked in over 20 countries as a project manager, facilitator, researcher and lecturer. Now based in the UK, Diana is an Honorary Senior Research Fellow at Exeter University. Internationally she works as a consultant for the NGO Cultural Heritage without Borders, overseeing museum-based interpretation and peacebuilding development in the Western Balkans, Kenya and other countries in transition. She is a visiting lecturer at Gothenburg University, Sweden and has a PhD from Newcastle University, UK.
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<th>Name</th>
<th>Institution/Occupation</th>
<th>City</th>
<th>Email</th>
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</thead>
<tbody>
<tr>
<td>Aida Mia Alić</td>
<td>CHwB</td>
<td>Sarajevo</td>
<td><a href="mailto:aida.mia.alic@chwb.org">aida.mia.alic@chwb.org</a></td>
</tr>
<tr>
<td>Aida Salketić</td>
<td>CHwB/BMN</td>
<td>Sarajevo</td>
<td><a href="mailto:aida.salketic@bmuseums.net">aida.salketic@bmuseums.net</a></td>
</tr>
<tr>
<td>Aida Sulejmanagić</td>
<td>The Sarajevo Museum</td>
<td>Sarajevo</td>
<td><a href="mailto:aida.sulejmanagic@gmail.com">aida.sulejmanagic@gmail.com</a></td>
</tr>
<tr>
<td>Aida Sarac</td>
<td>National Gallery of Art of Bosnia and Herzegovina</td>
<td>Sarajevo</td>
<td><a href="mailto:aidda91@live.com">aidda91@live.com</a></td>
</tr>
<tr>
<td>Aida Vežić</td>
<td>CHwB/BMN</td>
<td>Sarajevo</td>
<td><a href="mailto:aida.vezic@bmuseums.net">aida.vezic@bmuseums.net</a></td>
</tr>
<tr>
<td>Aleksandra Stefanov</td>
<td>Museum of Vojvodina</td>
<td>Novi Sad</td>
<td><a href="mailto:stefanovsaska@gmail.com">stefanovsaska@gmail.com</a></td>
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<td>Amina Rizvanbegović Džuvić</td>
<td>The Bosniak Institute - Adil Zulfikarpašić Foundation</td>
<td>Sarajevo</td>
<td><a href="mailto:aminar@bosnjackiinstitut.ba">aminar@bosnjackiinstitut.ba</a></td>
</tr>
<tr>
<td>Ana Đikoli</td>
<td>National Gallery of Art of Bosnia and Herzegovina</td>
<td>Sarajevo</td>
<td><a href="mailto:anadijkoli@gmail.com">anadijkoli@gmail.com</a></td>
</tr>
<tr>
<td>Ana Perez</td>
<td>University of Gothenburg/CHwB associate</td>
<td>Gothenburg</td>
<td><a href="mailto:anap1090@gmail.com">anap1090@gmail.com</a></td>
</tr>
<tr>
<td>Andrija Despotović</td>
<td>National Museum in Belgrade</td>
<td>Belgrade</td>
<td><a href="mailto:a.despotovic@narodnimuzej.rs">a.despotovic@narodnimuzej.rs</a></td>
</tr>
<tr>
<td>Andrej Bereta</td>
<td>Ars Kozara/Kustosiranje</td>
<td>Prijedor</td>
<td><a href="mailto:andrej.bereta@gmail.com">andrej.bereta@gmail.com</a></td>
</tr>
<tr>
<td>Andreja Rihter</td>
<td>Forum of Slavic Cultures/European Museum Academy</td>
<td>Ljubljana</td>
<td><a href="mailto:andrejaflsk@gmail.com">andrejaflsk@gmail.com</a></td>
</tr>
<tr>
<td>Annette Prior</td>
<td>Consultant - Culture, Communication and Management</td>
<td>Gothenburg</td>
<td><a href="mailto:annetteprior@hotmail.com">annetteprior@hotmail.com</a></td>
</tr>
<tr>
<td>Anisa Lloja</td>
<td>CHwB</td>
<td>Tirana</td>
<td><a href="mailto:anisalloya@yahoo.it">anisalloya@yahoo.it</a></td>
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<td>Anisa Mano</td>
<td>CHwB</td>
<td>Gjirokastra</td>
<td><a href="mailto:anisamano@gmail.com">anisamano@gmail.com</a></td>
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<tr>
<td>Arben Muca</td>
<td>Historic Museum of Shkodra</td>
<td>Shkodra</td>
<td><a href="mailto:arbenmuca23@yahoo.com">arbenmuca23@yahoo.com</a></td>
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<tr>
<td>Ariola Prifti</td>
<td>National Historical Museum of Albania</td>
<td>Tirana</td>
<td><a href="mailto:ariola_prifti@yahoo.it">ariola_prifti@yahoo.it</a></td>
</tr>
<tr>
<td>Arjan Kraja</td>
<td>Historic Museum of Shkodra Associate</td>
<td>Shkodra</td>
<td><a href="mailto:arjankraja@gmail.com">arjankraja@gmail.com</a></td>
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<tr>
<td>Arjeta Ceka</td>
<td>Museum Kokalari</td>
<td>Gjirokastra</td>
<td><a href="mailto:akokalari@gmail.com">akokalari@gmail.com</a></td>
</tr>
<tr>
<td>Arta Nikoli</td>
<td>ARKA Youth Center</td>
<td>Shkodra</td>
<td><a href="mailto:artanikolli@gmail.com">artanikolli@gmail.com</a></td>
</tr>
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<td>Artemis Stamatelou</td>
<td>National Historical Museum/BMAG</td>
<td>Athens</td>
<td><a href="mailto:artemis.stamatelou@gmail.com">artemis.stamatelou@gmail.com</a></td>
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<tr>
<td>Attila Hornok</td>
<td>City Museum of Novi Sad/BNM</td>
<td>Novi Sad</td>
<td><a href="mailto:attilahornok@gmail.com">attilahornok@gmail.com</a></td>
</tr>
<tr>
<td>Berina Verlašević</td>
<td>CHwB</td>
<td>Sarajevo</td>
<td><a href="mailto:anireb5921@gmail.com">anireb5921@gmail.com</a></td>
</tr>
<tr>
<td>Bekim Gashi</td>
<td>Museum of Kosovo</td>
<td>Prishtina</td>
<td><a href="mailto:bekim.gashi_1@hotmail.com">bekim.gashi_1@hotmail.com</a></td>
</tr>
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<td>Biljana Eleković</td>
<td>National Museum Zrenjanin</td>
<td>Zrenjanin</td>
<td><a href="mailto:elekovic@yahoo.com">elekovic@yahoo.com</a></td>
</tr>
<tr>
<td>Bogdan Spanjević</td>
<td>Next Game</td>
<td>Belgrade</td>
<td><a href="mailto:bogdan@nextgame.rs">bogdan@nextgame.rs</a></td>
</tr>
<tr>
<td>Branka Dragičević</td>
<td>Museum of Old Herzegovina</td>
<td>Foća</td>
<td><a href="mailto:branka.dragicevic@gmail.com">branka.dragicevic@gmail.com</a></td>
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<tr>
<td>Danica Ivančević</td>
<td>City Museum of Novi Sad</td>
<td>Novi Sad</td>
<td><a href="mailto:muzejgradanovgvsada@gmail.com">muzejgradanovgvsada@gmail.com</a></td>
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<td>Danijela Đukić</td>
<td>Museums Kotor, Museum of The Town of Perast</td>
<td>Perast</td>
<td><a href="mailto:muzejperast.danijela@t-com.me">muzejperast.danijela@t-com.me</a></td>
</tr>
<tr>
<td>David Anderson</td>
<td>National Museum Walles</td>
<td>Cardiff</td>
<td><a href="mailto:David.Anderson@museumwales.ac.uk">David.Anderson@museumwales.ac.uk</a></td>
</tr>
<tr>
<td>Denis Detling</td>
<td>Museum of Slavonja</td>
<td>Osijek</td>
<td><a href="mailto:Denis.detling@mso.hr">Denis.detling@mso.hr</a></td>
</tr>
<tr>
<td>Diana Walters</td>
<td>International Museum and Heritage Consultant/BNM</td>
<td>Bristol/Gothenburg</td>
<td><a href="mailto:diana.walters2@gmail.com">diana.walters2@gmail.com</a></td>
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<td>Memorila Complex Tunnel D-B</td>
<td>Sarajevo</td>
<td><a href="mailto:memicdi@hotmail.com">memicdi@hotmail.com</a></td>
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<tr>
<td>Dorian Koci</td>
<td>National Historical Museum of Albania</td>
<td>Tirana</td>
<td><a href="mailto:dorian.koci@gmail.com">dorian.koci@gmail.com</a></td>
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<td>City Museum Kriva Palanka</td>
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<td>Edvín Lamce</td>
<td>Gjirokastra Foundation</td>
<td>Gjirokastra</td>
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<td>Eduard Grishaj</td>
<td>Historic Museum of Shkodra</td>
<td>Shkodra</td>
<td><a href="mailto:Mr.eduardgrishaj@hotmail.com">Mr.eduardgrishaj@hotmail.com</a></td>
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<td>Elma Hašimbegović</td>
<td>History Museum of Bosnia and Herzegovina/BMN</td>
<td>Sarajevo</td>
<td><a href="mailto:hasimbegovic@gmail.com">hasimbegovic@gmail.com</a></td>
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<td>Elma Hodžić</td>
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<td>Sarajevo</td>
<td><a href="mailto:elimica.h@gmail.com">elimica.h@gmail.com</a></td>
</tr>
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<td>Emilija Epštajn</td>
<td>Museum of African Art in Belgrade</td>
<td>Belgrade</td>
<td><a href="mailto:emilia.epstajn@museumofafricanart.org">emilia.epstajn@museumofafricanart.org</a></td>
</tr>
<tr>
<td>Erine Muloli</td>
<td>CHwB</td>
<td>Prishtina</td>
<td><a href="mailto:Erine.mulloli@chwb.org">Erine.mulloli@chwb.org</a></td>
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<td>Erol Bilibani</td>
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<td>Prizren</td>
<td><a href="mailto:erollb@dokufest.com">erollb@dokufest.com</a></td>
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<td>Etleva Demollari</td>
<td>National Historical Museum of Albania/BMN/BMAG</td>
<td>Tirana</td>
<td><a href="mailto:etlevacani@yahoo.fr">etlevacani@yahoo.fr</a></td>
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<td>Fatmir Hoxha</td>
<td>Museum of Kosovo</td>
<td>Prishtina</td>
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<tr>
<td>Georgios-Ilias Belidis</td>
<td>History Museum of Bosnia and Herzegovina Associate</td>
<td>Thessaloniki</td>
<td><a href="mailto:george.belidis@gmail.com">george.belidis@gmail.com</a></td>
</tr>
<tr>
<td>Goran Patchev</td>
<td>National Institution for the Protection of Monuments of Culture and Museum - Ohrid</td>
<td>Ohrid</td>
<td><a href="mailto:patcevg@yahoo.com">patcevg@yahoo.com</a></td>
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<td>Museum of Visoko</td>
<td>Visoko</td>
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<td>Ines Bulajčić</td>
<td>Akcija, Sarajevo and Desk Creative Europe Bosnia and Herzegovina</td>
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<td><a href="mailto:ines.d.bulajic@gmail.com">ines.d.bulajic@gmail.com</a></td>
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<td>Institute and Museum Bitola/BMAG</td>
<td>Bitola</td>
<td><a href="mailto:ireinaruzini@gmail.com">ireinaruzini@gmail.com</a></td>
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<td>Ivana Vojt</td>
<td>Museum of African Art in Belgrade</td>
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<td><a href="mailto:ivana.vojt@museumofafricanart.org">ivana.vojt@museumofafricanart.org</a></td>
</tr>
<tr>
<td>Jane Weeks</td>
<td>British Council</td>
<td>London</td>
<td><a href="mailto:jane.weekes@britishcouncil.org">jane.weekes@britishcouncil.org</a></td>
</tr>
<tr>
<td>Jasper Visser</td>
<td>Change Agent</td>
<td>Amsterdam</td>
<td><a href="mailto:jasper@inspiredbycoffee.com">jasper@inspiredbycoffee.com</a></td>
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<td>Jonathan Eaton</td>
<td>CHwB /BMN</td>
<td>Tirana</td>
<td><a href="mailto:jonathan.eaton@chwb.org">jonathan.eaton@chwb.org</a></td>
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<td>Josip Gelo</td>
<td>Franciscan Museum and Art Gallery Gorica</td>
<td>Livno</td>
<td><a href="mailto:frngglivno.josip.gelo@gmail.com">frngglivno.josip.gelo@gmail.com</a></td>
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<tr>
<td>Jove Pargovski</td>
<td>Institute and Museum Bitola</td>
<td>Bitola</td>
<td><a href="mailto:jovep305@gmail.com">jovep305@gmail.com</a></td>
</tr>
<tr>
<td>Julika Kuzmanović Cvetković</td>
<td>National Museum of Toplica</td>
<td>Prokuplje</td>
<td><a href="mailto:jkcvet@yahoo.com">jkcvet@yahoo.com</a></td>
</tr>
<tr>
<td>Katarina Radisavljević</td>
<td>Museum of Vojvodina</td>
<td>Novi Sad</td>
<td><a href="mailto:kradisavljevic@yahoo.com">kradisavljevic@yahoo.com</a></td>
</tr>
<tr>
<td>Lejla Agić</td>
<td>Zenica City Museum/BMAG</td>
<td>Zenica</td>
<td><a href="mailto:altaaira@gmail.com">altaaira@gmail.com</a></td>
</tr>
<tr>
<td>Lulzim Hoti</td>
<td>7arte</td>
<td>Mitrovica</td>
<td><a href="mailto:info@7-arte.org">info@7-arte.org</a></td>
</tr>
<tr>
<td>Marija Aćimović</td>
<td>Institute for Conservation in Belgrade</td>
<td>Belgrade</td>
<td><a href="mailto:marija.radin@gmail.com">marija.radin@gmail.com</a></td>
</tr>
<tr>
<td>Marija Radaković</td>
<td>Museum of Kozara Prijedor</td>
<td>Prijedor</td>
<td><a href="mailto:marija.radakovic3@gmail.com">marija.radakovic3@gmail.com</a></td>
</tr>
<tr>
<td>Marija Vasiljević</td>
<td>Museum of Yugoslav History</td>
<td>Belgrade</td>
<td><a href="mailto:marija.vasiljevic@mij.rs">marija.vasiljevic@mij.rs</a></td>
</tr>
<tr>
<td>Marjan Lukani</td>
<td>ARKA Youth Center</td>
<td>Shkodra</td>
<td><a href="mailto:marjan.lukani10@gmail.com">marjan.lukani10@gmail.com</a></td>
</tr>
<tr>
<td>Maša Avramović</td>
<td>Faculty of Philosophy, Department of Pedagogy</td>
<td>Belgrade</td>
<td><a href="mailto:masavr@gmail.com">masavr@gmail.com</a></td>
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<tr>
<td>Megan Hamilton</td>
<td>ARKA Youth &amp; Arts Center</td>
<td>Shkodra</td>
<td><a href="mailto:howdymegan@gmail.com">howdymegan@gmail.com</a></td>
</tr>
<tr>
<td>Mensura Mujkanović</td>
<td>Museum of Tešanj/BMAG</td>
<td>Tešanj</td>
<td><a href="mailto:mensura1985@gmail.com">mensura1985@gmail.com</a></td>
</tr>
<tr>
<td>Merima Memić</td>
<td>The Bosniak Institute - Adil Zulfikarpašić Foundation</td>
<td>Sarajevo</td>
<td><a href="mailto:merimam@bosnjackiinstitut.ba">merimam@bosnjackiinstitut.ba</a></td>
</tr>
<tr>
<td>Michèle Taylor</td>
<td>Consultant and Trainer</td>
<td>Birmingham</td>
<td><a href="mailto:michele.taylor@me.com">michele.taylor@me.com</a></td>
</tr>
<tr>
<td>Milena Milošević Micić</td>
<td>Homeland Museum of Knjaževac/BMAG</td>
<td>Knjaževac</td>
<td><a href="mailto:milenija2901@gmail.com">milenija2901@gmail.com</a></td>
</tr>
<tr>
<td>Natalija Cosić</td>
<td>Institute for Conservation in Belgrade</td>
<td>Belgrade</td>
<td><a href="mailto:natalija.cosic@gmail.com">natalija.cosic@gmail.com</a></td>
</tr>
<tr>
<td>Ndrćim Milka</td>
<td>Historic Museum of Shkodra</td>
<td>Shkodra</td>
<td><a href="mailto:ndmlika@yahoo.com">ndmlika@yahoo.com</a></td>
</tr>
<tr>
<td>Nemjan Karapandžić</td>
<td>City Museum of Bečej</td>
<td>Bečej</td>
<td><a href="mailto:karapandzula.nk@gmail.com">karapandzula.nk@gmail.com</a></td>
</tr>
<tr>
<td>Nexhat Tërshnjaku</td>
<td>Municipality of Dragash</td>
<td>Dragash</td>
<td><a href="mailto:ntershnjaku@gmail.com">ntershnjaku@gmail.com</a></td>
</tr>
<tr>
<td>Nicolas Moll</td>
<td>Historian/Independent Reseracher</td>
<td>Sarajevo</td>
<td><a href="mailto:moll.nicolas@gmail.com">moll.nicolas@gmail.com</a></td>
</tr>
<tr>
<td>Nol Binakaj</td>
<td>CHwB</td>
<td>Prishtina</td>
<td><a href="mailto:nbinakaj@gmail.com">nbinakaj@gmail.com</a></td>
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<td>Pjerin Mirdita</td>
<td>Historic Museum of Shkodra</td>
<td>Shkodra</td>
<td><a href="mailto:pjerinmirdita@gmail.com">pjerinmirdita@gmail.com</a></td>
</tr>
<tr>
<td>Riste Markov</td>
<td>City Museum of Negotin</td>
<td>Negotin</td>
<td><a href="mailto:ristemarkov@yahoo.com">ristemarkov@yahoo.com</a></td>
</tr>
<tr>
<td>Sali Kadria</td>
<td>Albanian Research Center/BMN</td>
<td>Tirana</td>
<td><a href="mailto:kadriasali@gmail.com">kadriasali@gmail.com</a></td>
</tr>
<tr>
<td>Sanja Mijač Božek</td>
<td>Archaeological Museum in Zagreb</td>
<td>Zagreb</td>
<td><a href="mailto:smijac@amz.hr">smijac@amz.hr</a></td>
</tr>
<tr>
<td>Sanja Vrzić</td>
<td>National Museum Zrenjanin</td>
<td>Zrenjanin</td>
<td><a href="mailto:sanjavrzic@gmail.com">sanjavrzic@gmail.com</a></td>
</tr>
<tr>
<td>Sara Sopic</td>
<td>Museum of Yugoslav History</td>
<td>Belgrade</td>
<td><a href="mailto:sara.sopic@mij.rs">sara.sopic@mij.rs</a></td>
</tr>
<tr>
<td>Senka Latinović</td>
<td>Centar for Museology and Heritology</td>
<td>Belgrade</td>
<td><a href="mailto:salatinovich@gmail.com">salatinovich@gmail.com</a></td>
</tr>
<tr>
<td>Skender Boshtrakaj</td>
<td>Museum of Kosovo</td>
<td>Prishtina</td>
<td><a href="mailto:Skender.Boshtrakaj@rks-gov.net">Skender.Boshtrakaj@rks-gov.net</a></td>
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<tr>
<td>Sladana Velendečić</td>
<td>Museum of Vojvodina</td>
<td>Novi Sad</td>
<td><a href="mailto:sladjana.velendeccic@muzejvojvodine.org.rs">sladjana.velendeccic@muzejvojvodine.org.rs</a></td>
</tr>
<tr>
<td>Stefanos Keramidas</td>
<td>Hellenic Ministry of Culture, Education and Religious Affairs/BMAG</td>
<td>Athens</td>
<td><a href="mailto:stefanosker@gmail.com">stefanosker@gmail.com</a></td>
</tr>
<tr>
<td>Sultana Zorpidou</td>
<td>Jewish Museum of Kastoria</td>
<td>Kastoria</td>
<td><a href="mailto:info@culture8.gr">info@culture8.gr</a></td>
</tr>
<tr>
<td>Tatjana Cvjetičanin</td>
<td>National Museum in Belgrade/BMNN</td>
<td>Belgrade</td>
<td><a href="mailto:t.cvjeticanin@norodnimuzej.rs">t.cvjeticanin@norodnimuzej.rs</a></td>
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<tr>
<td>Tatjana Mijatović</td>
<td>National Museum of Bosnia and Herzegovina/BMAG</td>
<td>Sarajevo</td>
<td><a href="mailto:mijatovic.tatjana.73@gmail.com">mijatovic.tatjana.73@gmail.com</a></td>
</tr>
<tr>
<td>Tereza Cuni</td>
<td>Historic Museum of Shkodra</td>
<td>Shkodra</td>
<td><a href="mailto:tea.cuni@hotmail.it">tea.cuni@hotmail.it</a></td>
</tr>
<tr>
<td>Tina Kaplani</td>
<td>Next Game</td>
<td>Belgrade</td>
<td><a href="mailto:tina@nextgame.rs">tina@nextgame.rs</a></td>
</tr>
<tr>
<td>Višnja Kisić</td>
<td>Creative Mentorship</td>
<td>Belgrade</td>
<td><a href="mailto:vikac986@gmail.com">vikac986@gmail.com</a></td>
</tr>
<tr>
<td>Vladimir Bjeličić</td>
<td>Free lance curator</td>
<td>Belgrade</td>
<td><a href="mailto:bulbdisordier@gmail.com">bulbdisordier@gmail.com</a></td>
</tr>
<tr>
<td>Zana Hoxha</td>
<td>Institute for Albanology/BMNN</td>
<td>Prishtina</td>
<td><a href="mailto:zana.hoxha@chwb.org">zana.hoxha@chwb.org</a></td>
</tr>
<tr>
<td>Željka Sušić</td>
<td>Typhlological Museum Zagreb/BMAG</td>
<td>Zagreb</td>
<td><a href="mailto:zsusic@titiloloskimuzej.hr">zsusic@titiloloskimuzej.hr</a></td>
</tr>
<tr>
<td>Živojin Tasić</td>
<td>Museum of Leskovac</td>
<td>Leskovac</td>
<td><a href="mailto:ztasic50@gmail.com">ztasic50@gmail.com</a></td>
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