

INTEGRATION OF INFORMATION ABOUT OBJECTS, DOCUMENTATION AND INTANGIBLE CULTURAL HERITAGE IN DOCUMENTATION AND COMMUNICATION CONTEXTS

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Ethnographic Museum in Zagreb is Croatia's central and largest ethnographic museum, and in 2019 it will celebrate its hundredth birthday. Museum's documentation was established immediately after its founding and it was run in accordance with museological thought, legal regulations and internal policies inherent to specific sociohistorical conditions. Intangible cultural heritage (ICH), as well as the "bottom-up" contextualization of museum holdings, became a matter of interest relatively recently and now the Ethnographic Museum is facing a specific challenge to reconcile traditional collections structure, outdated legal framework and present-day user needs. In order to address the challenge, it is necessary to ask the question of how the museum can manage this vast amount of data with maximum efficiency. Therefore, authors are presenting an integrated collection management system and online publishing platform, as well as innovative features of metadata and documentation communication through a series of projects oriented towards users in accordance with strategic goals, such as an increase in collections visibility and new audience development. In this work, mechanisms of establishing connections among objects, related textual and audio-visual documentation and other sources of knowledge, would be presented. Special emphasis will be placed on relations of field research results (including oral tradition and witnessing information) and object documentation. Documentation and preservation of provenance information about the materials and techniques, and other forms of ICH, such as knowledge and skills, would be elaborated in both documentation and communication contexts.

Keywords: Museum, Documentation, Intangible Cultural Heritage, Information, Provenance of Knowledge

1 Ethnographic Museum in Zagreb – History and Activity

The Ethnographic Museum was founded in Zagreb in 1919 as Croatia's central ethnographic museum. As it predated most of the academic institutions focused on ethnographic and anthropological research, in the first couple of decades of their work, its staff established a wide network of associates who implemented a series of specific tasks, such as fieldwork coordination, future museum materials acquisition etc. Extensive fieldwork research, undertaken in the 1920s and 1930s, served not only as an object collecting campaigns but as a way in which the Museum's professionals wanted to present the context of the collections in the start, i.e. the reality of everyday life of the Croatian rural population. Nineteenth century's paradigm of an "authentic national culture" was still the predominant factor in the context of cultural (re)presentation. Research methods included the production of extensive photographic documentation, sound and motion pictures were recorded as well (mainly folk songs, dances, customs and rituals, but also the processes of various goods production).

Subsequently, the Museum established the Department for Folk Music and Museum Archives, where "non-objects" materials (i.e. photographs, phonogram cylinders, reels of motion film etc.) made during the fieldwork were inventoried and stored. Although this was far from contemporary museum standards, early Museum Archives (and the Department above) could be considered as a museum "outlet", intended to deal with something we nowadays regard as intangible cultural heritage (ICH).

However, in years following WW2 some academic and museum paradigms shifted, traditional or "folk" culture was (re)interpreted and new scholarly approaches developed. Also, the Institute of Ethnology and Folklore Research was established in Zagreb, which subsequently started to research those cultural events dubbed "social" and "spiritual", in contrast to "material" ones, left to be researched by the museums. The Ethnographic Museum, for the most part, focused on material culture, especially in the context of the predominant so-called "Kulturkreis" school of anthropology that dealt with finding underlying and universal patterns of human culture.

In a manner of speaking, in post-WW2 years, the museum object established itself as the centrepiece of Ethnographic Museum's mission. However, the Museum Archives continued to grow but archived materials sporadically, corresponding with topics close to ICH. More so, in those years, the phrase "illustrative material" became synonymous with more or less everything that was archived. Up until the early 1990s, the majority of archived materials were photos taken during field researches.

With the introduction of digital technology during the 1990s, as well as new methodologies regarding object presentation and interpretation, fieldwork became more dynamic. With the possibility to present fieldwork captions to visitors, especially sound and video, research focus started to shift again towards the intangible. In parallel with that, the new legislative defined documentation collections for the first time and the Ethnographic Museum adapted by balancing between traditional Museum Archive systematization and new rules.

2 The History of the Zagreb's Ethnographic Museum Documentation

Documentation on the museum materials has been kept in the Ethnographic Museum in Zagreb since the founding in 1919. The foundation for the expert and scientific work in the museum was set by its first curator, Vladimir Tkalčić, who formed the first collection of objects, and started the collection inventorying. Soon after the museum's founding, he established the documentation collection, which created a strong foundation of museum documentation, which is being continually upgraded to this day.

In this way, since its start, the Ethnographical Museum has been recording a single inventory book of museum materials. Early in the 1920s, they introduced the inventory book of audio-visual collections, and in the late 1920s, they introduced entry book and exit book for museum objects. With the aforementioned inventory books, the museum and documentation collection used a card file system according to the inventory number, type of object, and location.

Today, the documentation of the Ethnographic Museum in Zagreb is managed in accordance with the valid legislation, foremost by the *Zakon o muzejima* (OG 110/2015) [Museums Act], and *Pravilnik o sadržaju i načinu vođenja muzejske dokumentacije o muzejskoj građi* (OG 108/2002) [Ordinance on the Content and Management of Museum Documentation on Museum Material]. The Museum is currently in the process of reorganization of the way in which documentation materials are handled so that it would comply fully with the existing legislation. There is also care that the tradition that has been active is still respected, as the foundation of the EMZ's documentation is set before the legal framework and regulations. This is also because of the quality and the importance in the professional framework, especially in the time of its foundations, but also in some later phases of the Museum's activity. Thus it can be said that the Ethnographic Museum Zagreb's documentation and the way it was organised is a part of the museum's heritage, but not only of this museum but museum institutions in Croatia in general.

Following the contemporary tendencies, the Ethnographic Museum started the digitization process, roughly in the same time with the Croatian museum field digitization (in the early 1990s). In 2009, the Museum implemented the M++ software for digital record-keeping of museum documentation. Since implementing the programme to today, it has constantly been evolving through collaborations with the museum, information and computer experts, which allows the programme to keep up with the standards and the methods of contemporary museology and certain occupations, but also the development of technology. Currently, there is a migration process occurring simultaneously with the further development of the Modulator++ application.

3 Documentation and the Legal Framework in the Republic of Croatia

The need to legislatively regulate museum activity arose in the mid-20th century. The first Museums Act in Croatia passed in 1960, and it has been amended and supplemented in 1965 (Oklopčić 1990). Even though the museum activity became legally regulated relatively early, mention and definition of museum documentation in the legislative documents appeared much later, despite the awareness on the importance of record-keeping and collecting documentary material. The definition, place and scope of museum documentation in the legal parameters changed over the years, depending on the then current museological theories and tendencies, and practices. Museum documentation and documentary material were subordinate to museum material.

Not long after the first law on museums was passed in Croatia, in 1962, the Committee for Culture of NR of Croatia made the *Uputstva o načinu vođenja knjiga muzejske građe i kartoteka u muzejima i muzejskim zbirnama* (Muzeologija 25 1987) [Instructions on museum materials and card files record-keeping in museums and museum collections]. The *Zakon o muzejskoj djelatnosti* [Museum Activity Act] from 1977 does not state the form and the manner of conducting museum documentation, but Article 11 states: „Museum organisations need

to keep a record on the inventory, inventory books and object card-files of the museum materials in a manner prescribed by the Museum Committee of Croatia.“ (Muzeologija 25 1987; Osrečki 1990). In 1989, the Museum Committee of Croatia made the *Upute o osnovama za vođenje dokumentacije o predmetima muzejske građe* [Instructions on the basics for museum materials' record-keeping], which tried to define and raise awareness with the experts, as well as to encourage the process of creating a normed and common museum documentation (*Informatica museologica* 1989).

Gradual reviews of the meaning and importance of museum documentation with the (museum) public, resulted in the making of the *Zakon o muzejima* [Museums Act] in 1998. In it, the museum collections and museum documentation were protected as a cultural good and under the legislation on the protection of cultural goods (OG 142/1998, Article 7). With basic provisions, this law encompasses the notion of museum documentation. So the Act states that all museum institution must keep documentation on the museum materials (OG 142/1998, Article 7). By that, museum documentation encompasses “information on the museum materials which are necessary for their expert analysis, identification, determining the origin, and their state in the time of acquisition, and the accessibility of information on the current state of museum materials”. Then there was the *Pravilnik o sadržaju i načinu vođenja muzejske dokumentacije o muzejskoj građi* (OG 108/2002) [Ordinance on the Content and Management of Museum Documentation on Museum Material], which is the first legal act which more closely defines the content, form and manners of conducting museum documentation. There is also *Pravilnik o stručnim i tehničkim standardima za određivanje vrste muzeja, za njihov rad, te za smještaj muzejske građe i muzejske dokumentacije* [Ordinance on the Expert and Technical Standards from Determining the Museum Type, for Their Work, and the Housing of Museum Material and Museum Documentation] from 2006, which more closely defines the provisions regarding the protection of museum documentation (OG 30/2006).

3.1 Ordinance on the Content and Management of Museum Documentation on Museum Material

According to the *Pravilnik o sadržaju i načinu vođenja muzejske dokumentacije o muzejskoj građi* (OG 108/2002) [Ordinance on the Content and Management of Museum Documentation on Museum Material], the primary documentation “encompasses the first and the largest group of data on museum objects. The data comes from the object records, analysis, and expert research on the objects.

Primary documentation includes:

- the inventory book of museum objects
- the catalogue of museum objects
- the museum objects entry book
- the museum objects exit book
- the museum objects storage book, and
- the records on the museum materials reviews” (OG 108/2002, Article 5).

Secondary documentation “encompasses the additional and supplementary collections of museum activity. Secondary museum collections can be organised according to the reproduction means and content.

Secondary documentation includes:

- the audio-visual collections' inventory books, which include the following collections:
 - o sound archive
 - o photo archive
 - o slides archive
 - o video archive
 - o film archive
 - o topographic maps archive
 - o documentation drawings archive
 - o magnetic and digital recordings archive
- hemeroteque inventory book
- exhibition records book
- conservation-restoration records book
- pedagogical activities book
- expert and scientific work records book
- publishing records book
- documentation on marketing and public relations, and
- documentation on the founding and history of the museum” (OG 108/2002, Article 23).

Tertiary documentation “encompasses tools, such as various catalogues and indexes: object, author, chronological, topographical, and others, according to the museum's activity.” It is generated “from the primary and secondary documentation collections as thesauruses, indexes, card files and summaries, and it serves to quicken the search and use of data from the existing documentation collections.” (OG 108/2002, Article 38.)

4 Intangible cultural heritage (ICH) and museum documentation

ICH is highly important in the museum context, and especially in ethnographic museums. It is necessary to keep its significance in sight and to adapt and redefine documentation standards and practice. Nicolas Crofts notes the need to keep the ICH' significant role noticeable, which, when well-documented, gives us a series of answer and rich contextual material on museum objects: "Finally, all institutions can benefit from an enhanced awareness of ICH, as an important aspect of the documentation their collections – connecting each object with its "semantic baggage" allows it to be better understood." (Crofts 2010)

4.1 ICH and legal framework

The position of the intangible heritage is currently legally very briefly defined in the *Zakon o zaštiti i očuvanju kulturnih dobara* [Protection and Preservation of Cultural Goods Act], but it is not mentioned in Regulations on the Content and Management of Museum Documentation on Museum Material. So the ICH phenomena are catalogued in the *Registar kulturnih dobara RH* [Registry of Cultural Goods] published as open data at government data portal: <http://data.gov.hr/dataset/registar-kulturnih-dobara> by colleagues from Ethnographic and Intangible Cultural Heritage Department of Ministry of Culture of the Republic of Croatia. The intangible heritage is still very closely connected with museum documentation because it is mostly kept by recording it through the documentation material. This became quite apparent in the late 2000s when the Ministry of Culture of the Republic of Croatia started a series of projects that were conceived to nominate Croatian intangible cultural heritage on UNESCO's lists. The Ethnographic Museum had a significant role in this process, but afterwards, when all collected data has processed the question about its real value and accessibility emerged.

On the one hand, it was still considered a secondary, "less valuable" material and its use and presentation potential was still seen as "illustrative". On the other hand, with the development of databases and their upgrades to online platforms, the issue above was ready to be solved, and new questions emerged – how to manage this data, how to correlate it reciprocally and how to create seamless context(s). More importantly, the question revolved around the users as well – what do we want from them and vice versa.

An important moment for defining ICH happened in 2003 when UNESCO adopted the Convention on the Protection of the Intangible Cultural Heritage (UNESCO 2003). According to the convention, "*intangible cultural heritage* includes the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage." However, still, the idea of ICH should be more precisely modelled to meet conceptual and functional requirements in a broader context of museum and heritage documentation.

4.2 ICH and information

When we are thinking about ICH in the context of heritage documentation we are thinking mostly about information, events, documents and evidence, terms that Michael Buckland theoretically defined in the context of information sciences.¹ So we chose his theoretical approach to try to clarify some concepts related to documentation ICH.

Buckland introduced the approach where he identifies three principal uses of the word *information*: *information-as-knowledge*, *information-as-process* and *information-as-thing* (Buckland 1991).

The analysis of ICH in the light of Buckland's threefold determination of information can serve as a kind of theoretical background, within the heritage environment, at least at heritage documentation level:

- 1) One segment of intangible cultural heritage, which as an intangible phenomenon includes knowledge, beliefs, skills, etc., can be considered as *information-as-knowledge*. We can agree that those phenomena are intangible.
- 2) Another segment of ICH, when one or more members of the community perform some skill or/and communicates knowledge, beliefs, etc., while the other members can receive, learn and adopt the common heritage, can be considered as *information-as-process*. We can also agree that those transmissions of practices are intangible, but at this point, we can measure, record and document some of them (audio-visual documentation of oral tradition, dances, working processes etc.)
- 3) During this kind of processes, some of the physically performed *information-as-knowledge* segments would result with the *information-as-thing*, as a material object, sign, note or document. At this level, we can recognise, on the one hand, material manifestations of ICH such as different artefacts, and on the other hand, documents as results of the documentation process.

¹ Museology in Croatia is part of information and communication sciences, as well as library and archival and documentation sciences.

With Buckland's laid out view on information, he also brings in a separate concept of *information processing* which is especially important considering its application in collection management systems (see Table 1).

Table 1. Four aspects of information, based on the three uses of the word *information* (Buckland 1991)

	INTANGIBLE	TANGIBLE
ENTITY	<i>Information-as-knowledge</i> (Knowledge)	<i>Information-as-thing</i> (Data, document)
PROCESS	<i>Information-as-process</i> (Becoming informed)	<i>Information processing</i> (Data processing)

Events are especially interesting concepts, as a sort of space-time category, intangible in itself, and as such, they resist collecting and documentation processing in general. This is why the information and documentation processing is managed through documents related to these events.

Buckland identifies three different kinds of evidence of events seen in practice:

1. **Objects**, which can be collected or represented objects can exist as *evidence associated with the events*;
2. **Representations** of the events themselves: photographs, news reports, memoirs;
3. **Events** can, to some extent, be created or recreated. (Buckland 1991)

The concept of evidence itself is very useful for further research of the provenance of knowledge, especially in relation to ICH. The first kind of evidence corresponds with cultural heritage objects, a second with documentation. The third type of evidence of events Buckland views in the context of science, in which experiment is an important method of verifying scientific hypotheses. Still, this view is in a way comparable to museum exhibitions or events such as living history, or workshop themed on traditional skills and trades, and similar types of reviving heritage. Precisely these different forms of manifesting cultural heritage – such as dance, rituals, and festivities, oral traditions, and traditional crafts, seen in their original context, are the types of events on which the transfer, communication, and preservation of intangible heritage are based.

Lepoglava lacemaking is a positive example of living history events practice, of protection and preservation of intangible heritage, realised through the continual collaboration of local community and institutions. Lepoglava lacemaking is surely the most known and most important cultural phenomena for the local community, especially after it was put on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009. Ethnographic Museum's experts have been actively researching Lepoglava lacemaking since the 1920s. They had promoted it, in accordance to the then active politics of strengthening the domestic industry, or the transformation of traditional crafts, which had as a goal to invent products which would be competitive on the market, specifically the sale of the products in the cities. Confirmation of their fruitful engagement also comes from the fact that the 1930s and 1940s are frequently referred to as the “golden years” of Lepoglava lacemaking. However, prominent social changes in the year's post WW2 started to gradually influence people leaving the domestic industry, with that lacemaking, which gradually vanished as a form of tradition-based economy. Women, mostly participants in the lacemaking courses during the “golden years”, were making lace individually, which mostly encompassed dresser pieces which could be easily sold by themselves, as the organised buying of lace also seized. The “revival” of Lepoglava lacemaking started in the mid-1990s when the yearly event “International Festival of Lace” was founded. The Festival's main goal was to promote the skills and to promote a sort of “awakening” of the local community with the desire to (re)interpret their heritage and identity. The Ethnographic Museum took part in the Festival since it started. The participated through exhibition programmes, consulting, and eventually, the Museum's experts became a part of the organisation team.² The collaboration of the local community and EMZ is present briefly here on the exhibition *Ljepa Glava* [Beautiful Head] (2016). On the museum's website there is a publicly available archive of all past exhibitions, containing extensive resources about

² Curator Nerina Eckhel continued her research after an almost 70-year break, and the results served not only as a source for many types of exhibition content, but also as a basis to execute a nomination application which put Lepoglava lacemaking on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009. Also, the curator Matija Dronjić has made extensive ethnographic research since 2011, which have a goal to contextualize lacemaking in the space of intangible cultural heritage. This makes a comprehensive corpus of material which will serve for various programmes, with the goal to popularize lacemaking – exhibitions, workshops, seminars, scientific and professional meetings and colloquies etc. With the notion of considering lacemaking as an intangible heritage phenomenon and with the active participation of the local community, in presentation terms, lacemaking stops being a single heritage element and becomes an integral part of the life of the community, a concept of which was realized with the *Ljepa Glava* [Beautiful Head] exhibition.

the exhibition *Ljepa Glava* [Beautiful Head] and its related workshops, lectures, media clips etc. (EMZ 2016) All this events and resources are documented in the museum information system (S++ database for management of museum secondary documentation), and prepared for publishing via the Modulor++ platform.

5 Documentation in practice

Zagreb's Ethnographic Museum's documentation is done in accordance with the applicable legal requirements. This is, firstly, *Zakon o muzejima* (OG 110/2015) [Museums Act] and the *Pravilnik o sadržaju i načinu vođenja muzejske dokumentacije o muzejskoj građi* (OG 108/2002) [Ordinance on the Content and Management of Museum Documentation on Museum Material]. The mentioned legal framework influenced the modelling and the development of the collection management systems (all CMS's in Croatia need to be aligned with those regulations), and consequently with the practice itself.

When we consider the structure above (set by the legal framework) in practice, we come to the following classification which shows the key entities which we are documenting:

1. **Cultural heritage objects** - cataloguing and collection management (primary documentation)
2. **Documentation** - audio-visual documents, field documentation, but also exhibition documentation (exhibitions, educational programmes, publications etc.) (secondary documentation)
3. **Vocabulary** - structuring local authorities as a thesaurus (tertiary documentation).

While the previous documentation segments are defined through legal and data standards, intangible heritage stays barely or no by no means defined – neither through legal nor data standards which would define the metadata structures related to ICH phenomena.

4. **Intangible cultural heritage** - documentation via audio-visual documentation; local terms are integrated into the thesaurus; groups and individuals that create, maintain and transmit ICH are documented in authority files (insufficiently defined by the legal framework)

At the EMZ, Modulor++ platform, a collection and digital assets management system, provides integrated access to museum object collections (*primary documentation*), documentation (*secondary documentation*) and controlled vocabulary (*tertiary documentation*) (see Fig. 1) and to some extent provides interconnectivity of documentation material and terminology related to particular ICH phenomena. However, still, there is much work to be done on redefining documentation standards, legislative framework and practice to achieve an optimal level of integration of ICH into broader cultural heritage information framework.

At the national level, museums should collaborate more with the national inventory programme (Ministry of culture) and with research and academic sector to document, research, safeguard and promote ICH and concerned communities and individuals.

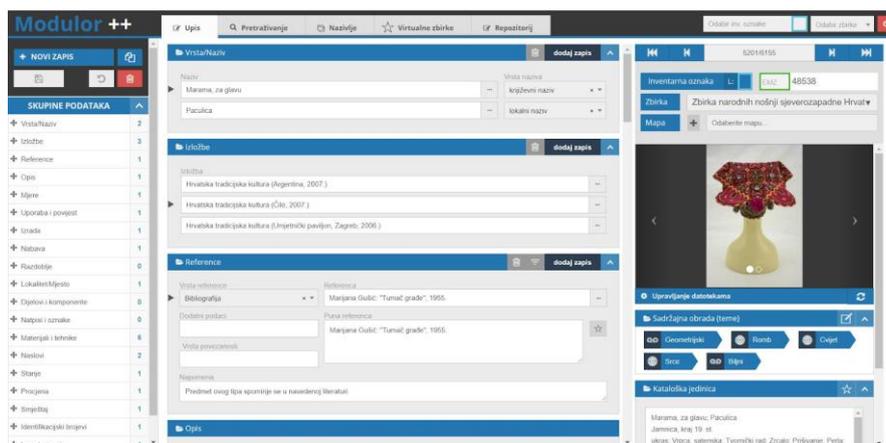


Fig. 1. Modulor++ platform for metadata and digital assets management for collections of cultural and natural heritage

6 Documentation in a communication context

In the Ethnographic Museum, there is a long continuity of the creative use of museum documentation through digitization projects, printed catalogues, exhibition projects, and through the Museum's website, which has a part of the secondary documentation (exhibitions, educational activities, special events, and publications) visible and available.

In the previous years, the Perinić Collection (<http://zbirka-perinic.emz.hr/>), and the Collection of Traditional African Art of Drago Muvrina (<http://www.muvrin.mdc.hr/>) have been completely digitized. With that, a part of the Collection of Non-European Cultures was digitized due to the Researching the Seljan Brothers project (<http://bracaseljan.emz.hr/>), as well as parts of the Music Instruments through Time Collection in the With Croatian Traditional Heritage to the World project (<http://glazbala.emz.hr/>), and a part of the Photo-documentation through a pilot-project titled Ethnographic Museum On-line (ongoing). With the digitization of a part the Photo-documentation, a part of the documentation materials were digitized as well, but not made publicly available, including negatives on the glass and handwritten materials.

In the next examples, we would like to present projects that are based on museum documentation. Projects are prepared for publishing via Modulor++ platform which also serves as an online publishing tool.

6.1 The Perinić Collection

The Perinić Collection, a collection of souvenir dolls from 79 countries all over the world, is a donation of the collector Ljeposlav Perinić to the City of Zagreb, entrusted to the Ethnographic Museum for management and permanent care. All dolls are documented in the M++ database and prepared for publication via Modulor++ platform. All objects in the online catalogue have extensive catalogue units with special emphasis on local materials and techniques and information about the donors who donated dolls to Ljeposlav Perinić, in order to highlight the cultural context already in the catalogue description. The collection's international character is immediately seen from the main navigation window of the virtual exhibition. In it, there are dolls which represent geographical determinants (continents, countries, and regions), which not only function as access points to collection objects but are also sorts of symbolic connections which can open paths towards new intercultural meetings and dialogues. Authors decided to present textual material related to the dolls: "The catalogue also presents selected accompanying letters of the donors, and a system of links provides connections from the object to the letter and vice versa, hence ensuring simple navigation through the contents of the Collection in a rounded-off story providing for an integral presentation of its substance." (Rittig Šiško and Zlodi 2015). The following example shows how connections are established among objects, related textual and audio-visual documentation and other sources of knowledge, and how they are presented in the communication context in the online virtual exhibition (see Fig. 2 and Fig. 3).

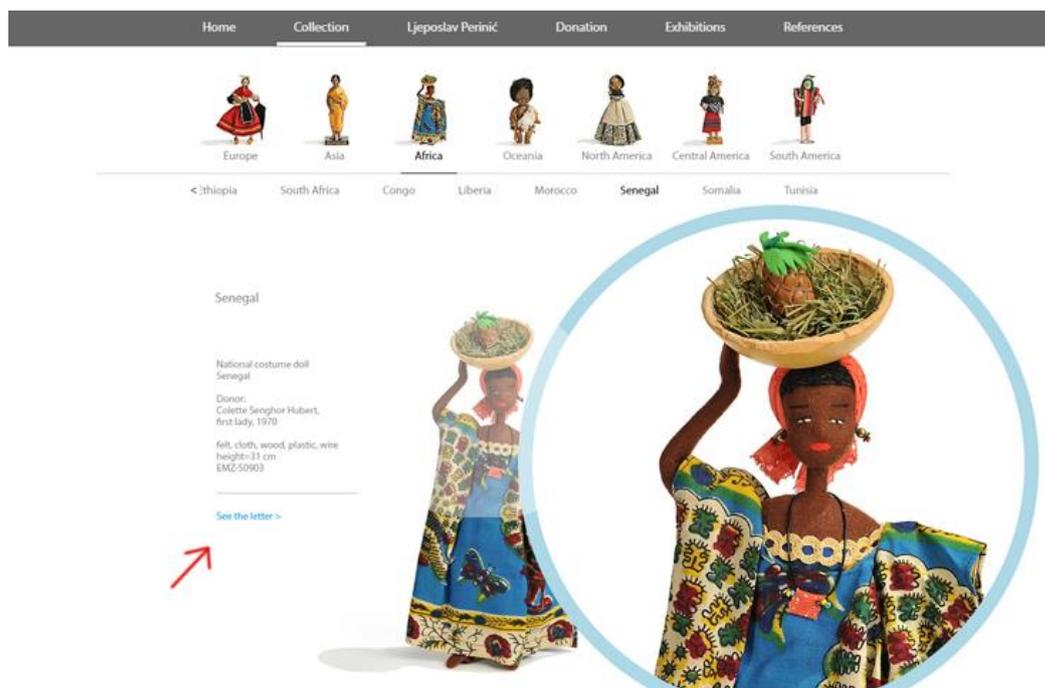


Fig. 2. An online virtual exhibition about The Perinić Collection – presentation of connections between an object and related textual documentation (from doll to the letter)

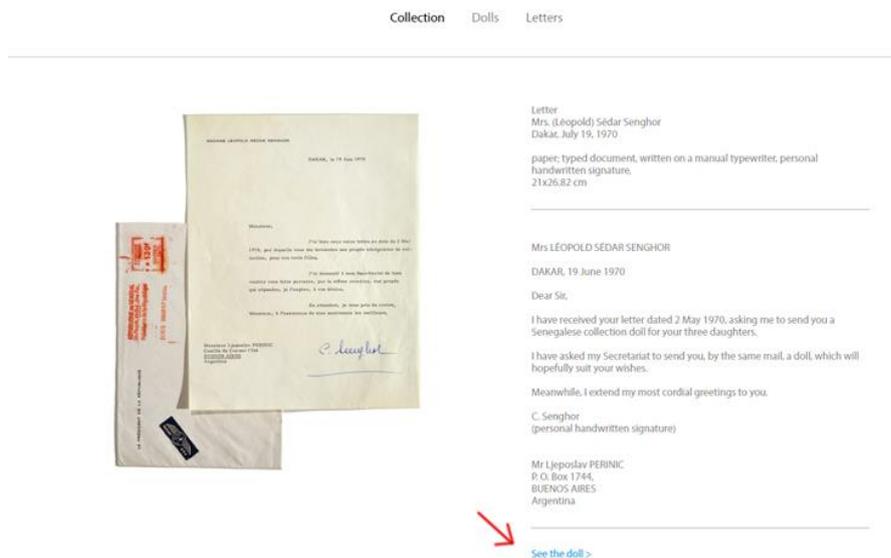


Fig. 3. An online virtual exhibition about The Perinić Collection – presentation of the connections between textual documentation and a related object (from a letter to doll)

The catalogue is accessible in English, Spanish and Croatian. Such a multilingual solution will expand the visibility and reach of the virtual catalogue and thereby promote the diverse potential of the Collection. The multilinguality is implemented by LOD approaches and can be easily extended to more languages.

6.2 Project “Instruments in the Ethnographic Museum in Zagreb”

The musical instruments from the EMZ presented in this catalogue made and ornamented using different methods and techniques and played in different ways, in various social and private contexts, provide evidence of the richness of Croatian traditional musical heritage and the intertwining of diverse cultures.

This digitalization project was implemented according to the high standards established under the MIMO - Musical Instrument Museums Online project. Instruments are digitised according to Recommendations for Photographing Musical Instruments (MIMO 2011), and the metadata is aligned with LIDO format.

In the following example, museum object information is accompanied by a record of melody played on this very instrument and with a note about the change of provenance of the object (see Fig. 4 and Fig. 5).

etnografski muzej / zagreb
HR / EN

INSTRUMENTS IN THE ETNOGRAPHIC MUSEUM IN ZAGREB
ABOUT THE PROJECT
INSTRUMENTS
IMPRESSUM

INSTRUMENTS > AEROPHONE INSTRUMENTS > DOUBLE-REED INSTRUMENTS



The double flute - žveglice
Laz Bistrički, the 1st half of the 20th century
wood (common maple)
trimming, sawing, drilling, ignition

length = 18 cm
width of the lower side = 4,7 cm
width of the upper side = 4,5 cm
distance from the side to the bottom of the instrument = 15,9 cm
distance from the side to the first finger-hole = 7,5 cm
distance between the finger-holes = cca 1 - 1,3 cm

Soundtrack: Lana Moslavac, playing the described instrument from the museum collection

Et 19
The Collection of Musical Instruments

DESCRIPTION

The double flute - žveglice, a twin bore labial instrument, crafted from maple wood, drilled with buckthorn nails called “cvek”, ornamented with burnt ornaments, and coloured with yellow fuchsine. The holes are arranged 4:3.

Fig. 4. Online catalogue of the “Instruments in the Ethnographic Museum in Zagreb” project - museum object information

AUDIO RECORDINGS



NOTE

There is a small yellowed piece of paper inside the instrument. It is a handwritten note which says: "New note should be written. It should be noted in the inventory book that the instrument is not from Remete - according to Božidar Širola, it is from Bistrički Laz." The instrument was purchased for the Museum at a fair in Remete.

SIMILAR INSTRUMENTS



Fig. 5. Online catalogue of the “Instruments in the Ethnographic Museum in Zagreb” project - related audio recordings and notes about the provenance of objects

The following example is interesting, as it shows field research results, including oral tradition and witness information, in which, in a series of references, several people are connected to objects, as well as to intangible heritage. As an example of a source on the provenance of materials and techniques, there is a noted statement of Božidar Širola. He was a curator and Head of the Department for Folk Music, and he witnessed the materials which were used for the instruments, but he also gave information on the object's use, stating how these types of instruments were played by women exclusively (see Fig. 6).

“

According to Širola flutes that represent the so called “transitional form” (made from straw, goose quill or gourd leaf stalk and thus having short life span) carry immense importance for the development of clarinet-type flutes and deserve consideration accordingly. An example of the mentioned type of instruments are the *sviroke* “made from oat, wheat or rye on the islands of Olib and Silba...”, which are played exclusively by women.

”



Fig. 6. Example of sources about the provenance of materials and techniques related to objects

The following example shows Franjo Ksaver Kuhač, one of the most versatile researchers of Croatian music, who collected and donated objects to EMZ. He describes the decorations on the instruments, making a connection to the Slavic pagan mythology, stating a source – the storyteller and player Marko Kačunić. The source of data is also noted – a 1937 book by Božidar Širola. The presentation also gives references, or the links, to all the objects which have the mentioned deity (see Fig. 7).

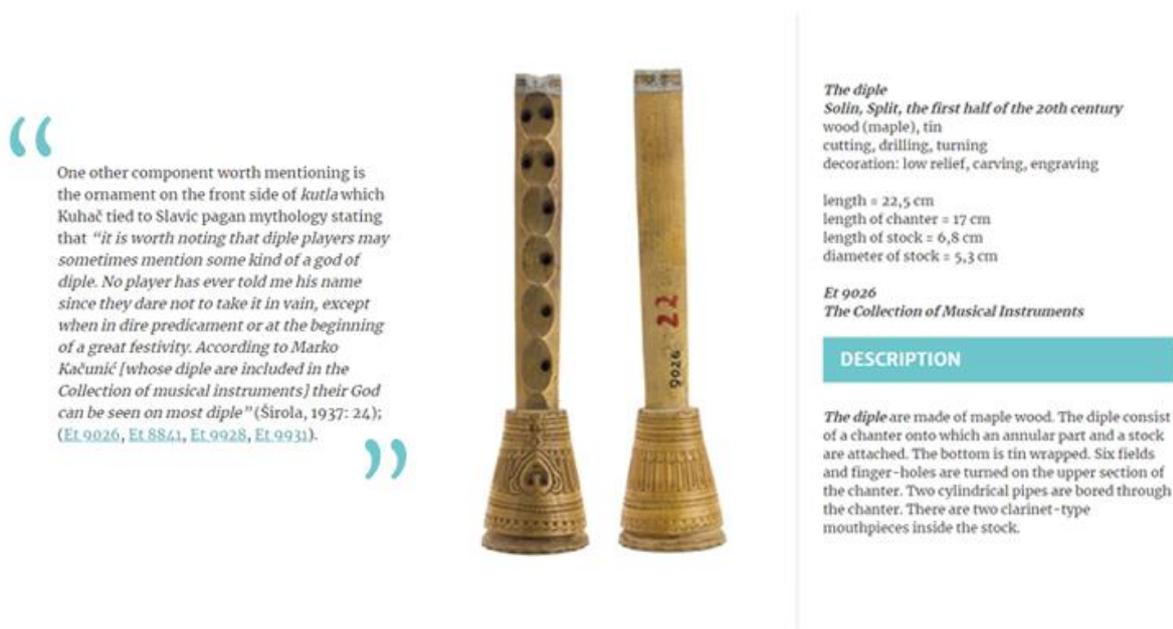


Fig. 7. An example of a source which explains the origin of the decorative element, and gives additional information on the intangible cultural heritage, giving valuable facts on the social context of the object

Conclusions

Intangible Cultural Heritage (ICH) is very important in the museum context, and especially in ethnographic museums. It is necessary to keep its significance in sight and to adapt and redefine documentation standards and practice. At the national level, museums should collaborate more with the national inventory programme and with research and academic sector to document, research, safeguard and promote ICH and concerned communities and individuals. The Ethnographic Museum participates in several projects related to ICH. Also, the Ethnographic Museum is conducting several projects of digitization, documentation and communication of cultural heritage. One of the top priorities of those projects is always in taking care of documentation of existing connections among intangible cultural heritage, objects, related textual and audio-visual documentation and other sources of knowledge. Great importance is dedicated to that such connections can be presented in different communication contexts: on a physical or virtual exhibitions, printed or online catalogue etc. Therefore, is very important that documented and preserved provenance information about materials and techniques, oral tradition and witnessing information in connection with objects, and other ICH forms such as knowledge and skills can be successful presented and communicated to users.

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