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The Perinić Collection – from documentation to on-line presentation

- The survey of the specific features of the Perinić Collection represents an introduction to the consideration of its presentation and accessibility in the form of an interactive on-line catalogue, a new practice in museum publication activities produced by modern information technologies. In the intellectual organisation, design and implementation of the project due reference had to be made to relevant theoretical considerations which confirmed the initial propositions within the scope of the on-line catalogue model and the initial premises in the organisation and conception of its units.

Key words: Perinić Collection
Museum collections, donations, interactive on-line catalogue

The Perinić Collection, a collection of souvenir dolls from many countries all over the world, is a donation of collector Ljeposlav Perinić to the City of Zagreb, entrusted to the Ethnographic Museum for management and permanent care. In the words of Ivanka Ivkanec, long-standing head of the collection, “it is outstanding and special in many respects: in its name, thematic substance, way of collection and culturological missions” (Ivkanec 2013: 23).

This brief survey of the specific character of the Collection is an introduction to the consideration of its presentation implying, in museological terms, the coordination of its current concept, interpretation and communication and extensive social accessibility.

LJEPOSLAV PERINIĆ AND THE “A DOLL FOR A PRESENT” IDEA

Private collections formed and donated by specific persons have always been distinguished by the collecting mode and the act of donation. The start of interest in the collection also implies to certain extent interest in their life, and it would therefore be impossible to omit a short presentation of the donor and conceptual founder of the collection.

Ljeposlav Perinić (Split, 8 May 1922 – Buenos Aires, 2 March 2005), political emigrant, during forty-five years in Argentina distinguished himself by his untiring dedication to the Croatian emigrant community by editing the Croatian papers *Hrvatska* (Croatia), *Hrvatski narod* (Croatian People) and *Vijesti Hrvatske knjižnice* (News of the Croatian Library). He was a long-standing member of the Croatian National Council and secretary of the Croatian-Argentinian Cultural Club. As of 1962 he dedicated himself to a special field of collecting: he collected dolls in national costumes from all over the world, and this earned him the title of King of Dolls.

A childhood memory from 1928, as he stated himself in many interviews, had an essential influence on the formation of his world view: it was a memory of “the great variety of colours, embroidery, ornaments, embellishments and motifs”¹ at the funeral of Stjepan Radić. He tried to transmit the feeling to his daughters whose interest in the diversity of traditional costumes was aroused by a special present of their grandmother in 1959 - a doll wearing the costume of the Croatian region of Posavina. The father’s original wish to satisfy the curiosity of his girls gave shape to his idea about a collection of dolls from all over the world, but it also set in motion an interesting sequence of events prompted by the wish to ask for dolls as presents rather than buying them – and no less than from famous world statesmen and distinguished persons. The first doll arrived in 1962; it was sent by Eva Samano de Lopez Mateos, then Mexico’s First Lady. A small German doll, the gift of Chancellor Konrad Adenauer, came next. Encouraged by his initial success, Perinić unrelentingly continued to send his appeal to all the sides of the world. For more than three decades (between 1962 and 1991) parcels with accompanying letters arrived at his Argentinian address, Casilla de Correo 1744, Buenos Aires. The international doll ‘club’ kept increasing with gifts by statesmen, major and minor ones alike, and high-sounding historical names like Francisco Franco, Chiang Kai-shek, Indira Gandhi or Gamal Abdel Nasser. The collector’s passion soon expanded into something else. Wishing to present his growing collection to the public, Perinić resorted to a noble idea suggested by his collected varicoloured doll world. It was the idea of unity within the ethnic and cultural diversity of the world based ideally on togetherness, acceptance and understanding. The credibility of these principles was recognised alike by the donors and the public, and in this interpretation the dolls of Ljeposlav Perinić became dolls of peace, heralds of harmony and a miniature United Nations.

The first exhibition of Perinić’s collection was staged in the Argentinian town of Torcuato in 1965. It was highly successful, and the receipts sufficed to build a full storey

1 From Perinić’s *If Dolls Could Speak* (<http://www.croatianhistory.net/lutke.html>).

of the local primary school; the plaque on it commemorates the exhibition.² Ever since and until its return to the homeland in 1990 the collection was exhibited at more than fifty venues (always as a charity) in Argentina, Uruguay, California and Canada.³

This unique collecting endeavour aroused the great interest of reporters and TV stations which often hosted Perinić. The exhibitions were reported by international news agencies, and the dolls were mentioned in the Croatian emigrant press in Europe, South and North America, Canada and Australia. Ljuboslav Perinić became known as *Rey de las muñecas* ('Doll King')⁴ and *munecologo* ('dollologist').⁵ The official UNESCO publication devoted an article to his dolls entitled *United Nations in the Dolls*⁶, and Perinić was awarded yet another title, *Peace and Good Will Ambassador. Doll King's exhibition Ambassadors – Dolls of the World*, the Perinić Collection was first shown in Croatia (and Europe), in the Ethnographic Museum in Zagreb, in 1991.⁷

On the occasion, Perinić decided: "... as the donor, on behalf of my three daughters and myself, I leave our doll collection to my Croatian people, to my Croatian homeland and to the City of Zagreb...".

DONATION, ASSESSMENT AND VALORISATION OF THE COLLECTION

Ljeposlav Perinić donated the Collection to the City of Zagreb on 12 December 1992. In its decision of 14 December 1992 the City Council commended the donation of the Doll Collection to the City of Zagreb as a "...praiseworthy gesture..." and "suggested that the Collection, as a valuable document demonstrating the traditional costumes of many peoples in the world ought to be preserved and presented in the Ethnographic Museum in Zagreb."⁸

Although the discussion about the proposal to accept the donation to the City of Zagreb raised the view that "... the Collection does not meet the criteria applicable to authentic and original ethnographic material of cultural-historical value..."⁹, and although no positive view on the acceptance of the donation was given by the then City Cultural

2 The Perinić Collection: The first world exhibition of dolls in national costumes received from heads of state of 79 countries; 9 October 1965 [translation from Spanish].

3 More on Perinić's exhibition activities in *If Dolls Could Speak* (accessible on <http://www.croatianhistory.net/lutke.html>).

4 The 'title' was launched by Emilio Gutierrez De Alva in *El Fronterizo* (Mexico) in 1979.

5 Word coined in an article in *7 Dias*, the well-known Argentinian journal, on the occasion of the exhibition in Buenos Aires in 1979.

6 UNESCO Information, No. 540, December 1968, p. 26.

7 In the early nineteen-nineties the editor and reporter Anamarija Šnajdar initiated in the very popular Radio Sljeme show *The Best of Zagreb* the action to bring the dolls to Zagreb.

8 Zagreb, 14 December 1992.

9 In its conclusion the Council also accepted the view of the members of the professional commission for the valorisation of the offered donation (Vera Kružić Uchitil, Ph.D. and Radovan Ivančević, Ph.D.) that the Collection „did not meet the required conditions for the status of donation to the City of Zagreb“, and suggested to the donor to donate the Collection „directly to the Ethnographic Museum“.

Department¹⁰, the City Council concluded with Ljeposlav Perinić a deed of donation¹¹ which, among other things, provided that “the Collection will be consigned to the Ethnographic Museum for management, permanent care and maintenance, and processed in accordance with the Law on Museum Activity, and distinguished as the Perinić Collection during exhibition and presentation to the public.”.

At the request of the Municipal Institute for the Protection of Cultural and Natural Monuments,¹² in the process of acceptance of the donation the Ethnographic Museum drew up a professional list of the items in the Collection and assessed its authenticity and value.¹³ According to the view of the members of the commission,¹⁴ enclosed to the Collection list, “in spite of the souvenir character of most dolls the Collection is exceptionally attractive and valuable precisely of the underlying idea, the linking of peoples and cultures of the world.¹⁵ In terms of the criteria of identifiability/credibility in the presentation of the identity of the culture and people of specific countries, the quality of the object as a whole and the overall art impression, the commission assigned the dolls to five categories.¹⁶ In the valorisation of the Collection due emphasis was placed on its components (dolls and accompanying letters), and the broader culturological context including the social and political status of the donor. This was not taken into consideration in the criterion used in the valorisation of each doll.

THE COLLECTION IN THE ETHNOGRAPHIC MUSEUM

Since 1991 and the permanent accommodation of the Collection in the Ethnographic Museum, new dolls, donations not only by political officials but also artists and doll lovers, with national costumes of Croatia and other countries, were added systematically to the holdings of the Ethnographic Museum.¹⁷ Such donations raised a number of issues regarding the collecting policy of the Collection as a whole: on the one hand

10 Interestingly, in its view the Department did not expressly recommend the acceptance of the offered donation but only repeated that the „Collection represented a culturological curiosity and that the Ethnographic Museum would „adequately preserve, process and present this valuable and attractive donation“. Letter of 28 September 1992.

11 Deed of donation concluded between the Zagreb City Council, the donor Ljeposlav Perinić and the Texhol Co. of Zagreb on 21 December 1992.

12 Letter of the City Department of Education, Culture and Science; Zagreb, 14 April 1992.

13 The dolls entered the Ethnographic Museum on the occasion of the exhibition *Ambassadors – Dolls of the World – the Perinić Collection* held in July 1992.

14 The members of the Commission were Aida Brenko, Nerina Eckhel and Ivanka Ivkanec.

15 Letter of the Municipal Institute for the Protection of Cultural and Natural Monuments; Zagreb, 28 September 1992.

16 The value of each doll within each category was expressed in points, one point equaling 1 Deutschmark. Group I included 37 dolls; group II 80 dolls; groups III and IV 41 dolls each; group V 22 dolls (total of 227 dolls on the list).

17 After it was incorporated into the holdings of the Ethnographic Museum, the Collection systematically grew owing to donations by Croatian officials (presidents and prime ministers, and county prefects), and private donations from abroad. Among the latter a higher number of dolls (47) were donated by a Mrs Carmen Gomez of Madrid, which arrived in the Museum in 1996 through the Croatian Embassy in Spain.

there was the social and political status of government or institutional notables invited to contribute to the Collection; on the other, the self-initiative of the anonymous, ordinary people who donated dolls as a sign of their individual and regional identity (cf. Ivkanec 2006: 194). Amidst such professional uncertainties and new donations, the last acquisition was made in 2001,¹⁸ and today the Collection is a rounded-off asset totalling 346 objects (dolls) with the attendant documentation.¹⁹

The basic criteria governing the acceptance of donations to the City of Zagreb, “bearing in mind modern museological concepts and the administrative-legal procedure in the donation of private collections” (Mihalić 2008: 147) defined the options for a permanent, integral or partial presentation of collections in museums and art galleries to which the collections were entrusted for management, and the “integration of the collections into the cultural and tourist attractions, into the culture industry, and inter-institutional, interdisciplinary and intersector cooperation” (Ibid.). Owing to the scarcity of exhibition space in the Ethnographic Museum, the permanent display of the Collection was taken care of by a contract with the Zagreb Tourist Board,²⁰ which recognised the culturological attractiveness of the Perinić Collection and its potential in the promotion of the City of Zagreb as a tourist destination and included its display in its programme with the commitment to arrange a facility for its permanent presentation. The Perinić Collection was continuously on display, within the scope of theme-oriented events, in the premises of the Tourist&Information Centre in Zagreb. Nikola Zrinski Square 14, between December 2000 and May 2005. The author was Ivanka Ivkanec, advisor of the Ethnographic Museum. After the Office was closed in 2007, the dolls were returned to the Museum storeroom.

THE DOLLS

With regard to the turning over of specific collections for management to museums and art galleries Veljko Mihalić pointed out – in his consideration of the issues involved in maintaining and presenting collections donated to the City of Zagreb – that “a connection must necessarily be found between the existing material in museums and art galleries, and their acquisition policies, and the possible future care and management of such collections” (Mihalić 2008: 144).

With its multi-layered meaning and function the doll – whether it is a toy, symbol, fetish or souvenir – is a complex cultural phenomenon and as such an intriguing object of research, interpretation and presentation in several collections of the Ethnographic Museum. Dolls in national costumes, identical in terms of type with the dolls in the

18 Following the example of her father, in 2004 Zdravka Theresa de Bellofatto continued to collect dolls and named her collection Perinić Doll Collection – the 21st century.

19 The dolls are catalogued in the M + + program (EMZ 50685-EMZ50984). The Collection Documentation Department keeps the complete correspondence: acknowledgements of the receipt of the letters/appeals, negative replies, referred letters, positive replies and replies enclosed to the doll, protocol greetings and acknowledgements, congratulations, telegrams, visiting cards and envelopes (total 394 objects).

20 Contract dated 12 March 1999.

Perinić Collection, along with objects interpreting elements of Croatian traditional culture, are the most represented objects in the Souvenir Collection. In her consideration of souvenirs as sociological-cultural phenomena on the one hand, and products of individual creativity on the other, Ivanka Ivkanec pointed out that “the souvenir (souvenir production and marketing) is a continuous process and a special issue within the identity of a specific community” (Ivkanec 2004: 4-5). Although its definition is contained in the notion of memory, and although it is usually associated with tourist attractions, the souvenir also has a very special place in the domain of communication.

In line with this, dolls in traditional local, regional or national costumes, produced or marketed by almost every country in the world, are considered in the foregoing terms. In most cases the names of the producers are not highlighted – they can be produced by artists, craftsmen or small-scale importers who clothe them in regional or historical costumes. Small, financially accessible and easily transportable, they are an unavoidable part of tourist attractions and they symbolically represent the cultural and historical heritage. While bearing witness to visits to different countries and being memories of one’s experience, they are also a popular and charming object in many private and official collections. The production of souvenir dolls developed with the democratisation of tourism, and attained its highest popularity in Europe between the nineteen-fifties and the nineteen-seventies, when there appeared dolls with a signature, today very appreciated by doll collectors (Italian *Lenci*, Austrian *Baitz*, British *Peggy Nisbet*, Spanish *Klumpe*, *Roldan*, *Marine*, *Layna*, *Nistis*). Since most dolls in the Collection have no marks (and no indications of the producer or labels with the names of the dress designers) catalogue references provide few comparative criteria for valorisation and attribution.²¹ The dolls display a broad range of materials used in manual or factory production – fabrics, leather, wood, straw, ceramics, plaster of Paris, paper, porcelain, composite and synthetic materials, vinyl and other plastic materials, and enhance their variety by detailed, elaborate clothing and additions – footwear, trinkets, hairdos and attractive objects and attributes – baskets, tools, instruments, fans, flags etc. (Fig. 1-5/p. 171-172).

Although the dolls collected by Perinić are known and promoted as dolls in national costumes from all over the world, in their professional processing the curator of the Collection chose the term souvenir dolls as being more definite with respect to the category to which they belong in terms of their design and role. Since clothing is always related to identity, the souvenir role of the dolls is to present, with the dress and

21 The internationally renowned Spanish doll workshops (*Klumpe*, *Roldan*, *Nistis*) are the producers of a very nice set of dolls made of felt (nonwoven fabric made of matted natural, mainly wool, or synthetic fibres) They are present as souvenirs in Barcelona since the nineteen-fifties and reached an especially high quality level in the nineteen-sixties. With their identifiable design, dynamic poses and marked features they are appreciated by doll collectors. Their rich and elaborate costumes represent the traditional wear and trades of different Spanish regions; particular attention is devoted to shoes, hair and trinkets, and painted details (EMZ 50826ab, EMZ 50822). A valuable part of the Collection are dolls designed by Croatian artists. Four Croatian dolls designed by artist Mira Dulčić were donated by Croatian presidents: a girl and a boy in the costume of the Prigorje region, donated by President Franjo Tuđman in 1991 (EMZ 50726ab), and a girl and a boy in the costume of the village of Šestine near Zagreb donated by President Mesić (EMZ 50732ab). Božena Martinčević produced a pair of dolls in festive urban dress of Split (EMZ 5073ab), and the doll of an *alkar* (contestant at the alka ring tilting tournament) and his helper of Sinj; EMZ50733, EMZ 50734). In spite of the basic principles of doll collecting, the Collection includes dolls presented by donors having no political function, e.g., ceramic artist Maja Kovačić (EMZ 50727).

accessories, the national, ethnic, regional, institutional, religious or any other affiliation. The attempt to present representative examples of apparel heritage as typical is obvious in the generalised elements of stylised garments and in the historical stereotypes of specific regions. In spite of this simplified picture of social and cultural singularity, the dolls in the Collection are nevertheless interesting souvenirs the aesthetic value of which depends on the attained harmony of design, quality of production and used material.

THE LETTERS

Many foreign statesmen, political and religious leaders, distinguished individuals and institutions also responded with a letter to the written appeal of Ljeposlav Perinić. Such letters, kept in the documentation of the Perinić Collection, are interesting in that they do not only reflect the culturological, social and political status of the senders but also their “personal, moral and even aesthetic principle” (Ivkanec 1991: 7). Most of the replies express understanding and respect of the collecting idea with the intimate gesture of presenting the doll. Although the letters were mainly written by secretaries and heads of state offices and services on behalf of high political officials, presidents and prime ministers, emperors and empresses, kings and queens, we could assume that the dignitaries were personally apprised of the contents of the appeal and of the reply, as well of the doll itself. Since the establishment of the Collection until its donation to the City of Zagreb, dolls arrived accompanied as rule with a letter. Unfortunately, many dolls donated in the last decade of the 20th century have no accompanying documentation; these are mainly donations from European countries sent to Perinić’s Zagreb address. After 1991 and the first exhibition in the Ethnographic Museum in Zagreb the Collection was enriched with presents of Croatian political officials (presidents and prime ministers, county prefects) with accompanying letters.²² The documentation includes a letter sent by Perinić in 1969 to the President of Biafra, His Excellency Odumegwu Ojukwu, in which he asked the President, on behalf of his daughters, to send him a doll in “national costume” which “will gracefully represent Biafra in a unique international collection”. The answers in letters explaining various reasons why the appeal for the present could not be met make those letters contextually the most interesting.²³

ON-LINE PRESENTATION

The foregoing survey of the specific features of the Perinić Collection – from legal considerations of its management to its thematic content and way of acquisition –

22 Accompanying letters with congratulations and commendations were sent from the Office of the President of the Republic of Croatia, Dr. Franjo Tuđman (1991), the Prefects of Požega-Slavonija County (1993), Krapina-Zagorje County (1993 and 1994), Dubrovnik-Neretva County (1993), Međimurje County (1994), Brod-Posavina County (1993), Split-Dalmatia County (1993) and Koprivnica-Križevci County (1994), and the Mayor of Zagreb (1993).

23 Letters were often addressed to Mrs Perinić, obviously with the assumption that doll collection was a ladies’ pursuit. Interestingly, Elizabeth II of England wrote that she „did not send presents to people she hadn’t previously met “. David Dacko, then President of the Central African Republic, mentioned in his letter that he considered initiating doll production in his country.

represents an introduction to its presentation and accessibility in a virtual environment. Because of the already mentioned scarcity of exhibition space in the Ethnographic Museum in Zagreb, the donated dolls could only be presented, occasionally and partially, to the users through the usual forms of communication with the museum public – at thematic exhibitions in the Museum or through guest appearances in other institutions. Moreover, it was never presented by an integral printed catalogue.

In the words of Veljko Mihalić, M.S., head of the Department for Museum, Library and Art of the City of Zagreb, the collections donated to the City of Zagreb “... are suitable, with their museological potential, for exercising new, fresher, more advanced and socially relevant forms of museum practices, but with their value and significance they can also make part, with meaningful and varied programmes, of the overall cultural and social development of the City” (Mihalić 2015).²⁴

After a number of occasions at which the Collection was only partly presented to the public, the publicly accessible on-line interactive catalogue (<http://zbirka-perinic.emz.hr>), a new museum publication produced by state of the art information technologies, now finally offers thorough access to the Collection. The integration of the catalogue of the Collection into the Donations to the City of Zagreb Project also contributed to the achievement of the basic intention of the Project and of the donors themselves – “to make the objects accessible to the broadest public” (Zgaga 2015).²⁵

The specific features of the Collection as a unique complex whole and heritage phenomenon had to be transferred and presented in a virtual environment in an adequate fashion. Therefore, in the design, development and realisation of the project due reference had to be made to relevant theoretical considerations, and examine them within the scope of fast changes of the information and communications technologies.

The placing of this Collection within the scope of museological considerations of the properties of museum objects and their museality. In this regard one has especially in mind the well-known definition of a museum object by Zbyněk Stránský: the object is a document of the reality from which it has been singled out (Stránský 1970: 35). Ivo Maroević also defined museality with respect to the heritage object in the same terms: “Museality is the property of an object in one reality to be the document of another reality, to be a document of the past in the present, to be a document of the real world in a museum, to be the document of a different spatial relation in space. Material and form are the carriers of museality” (Maroević 1993: 96). Maroević further refers to Stránský by stressing the social and spatial-temporal features of the heritage object: “The museum object is the carrier of museality in the museum, hence Stránský called it *musealium*. Its property is to document the reality from which it was singled out in the new museal reality to which it has been transferred. This feature gives the object the property of a document of a reality which can be determined by time, space or

24 From: Veljko Mihalić: *Art and Other Collections – Donations to the City of Zagreb and Purchased Collections* (<http://www.zagreb.hr/default.aspx?id=43241>).

25 From *Donations to the City of Zagreb On-Line*; concept and organisation by Višnja Zgaga (<http://muzeji-u-hrvatskoj/donacije-gradu-zagrebu>).

society; accordingly, the object can be a document of space, time or society” (Ibid.). Furthermore, when Žarka Vujić observed museum objects and museum collecting in the semiotic mirror, she saw museum staff and museologists as actors whose target was “... to produce museum objects as signs in order to communicate, through such signs, past events, other spaces, important personalities etc.” (Vujić 1999: 203).

These theoretical considerations confirmed some initial propositions within the scope of the on-line catalogue model. The starting premise in the conceptual design of the substantial units of the on-line catalogue of the Perinić Collection was also the one – along with the presentation of the donated objects – regarding the underlying importance of Perinić’s *guiding idea, the attainment of unity in the ethnic and cultural diversity of world, based ideally on togetherness, acceptance and understanding*. This is why short texts prepared for this purpose offer the context and the story about the collection itself and about the donation, and about the donor, the *Doll King*, and the *Peace and Good Will Ambassador*.

The following important premise concerning the organisation of the catalogue itself, i.e., the structural skeleton of the thematic units, was derived from the fact the collection was assembled from all the parts of the world, i.e. based on geographical determinants. Hence users were offered basic access points in browsing through the catalogue according to continents and states from which the dolls originated. The point needs to be made now that the Collection and, therefore, the catalogue, also present dolls from Croatia; for them an additional division was introduced according to regions as yet another level in acquiring knowledge of our traditional heritage, and its cultural wealth and diversity.

The catalogue also presents selected accompanying letters of the donors, and a system of links provides connection 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. Several letters with a negative reply have also been presented, being, as already mentioned, contextually the most interesting (Fig. 8/p. 172).

Just as in other museum projects, practice again confirmed the simple use of the M++ museum information system module for the management and organisation of the content and thematic units of virtual collections and catalogues, “making possible functionality supported by procedures related to the preparation, management and production of museum projects of varying level and scope – from the preparation of museum exhibitions to the editing of printed and virtual catalogues in the domain of the museum and broader heritage community” (Zlodi and Maroević 2013: 97).

Having completed professional processing, the curator of the Collection arranged the documentation records in the Module administration interface and adapted the content for the public announcement of the on-line catalogue following the project objectives in terms of interpretation and communication. The entire structure of the on-line catalogue was arranged in the administration interface with the respective texts for each section and added links for references, sources and literature, and the video content

completing the story about the donor. As indicated in the valorisation, the Collection “does not meet the criteria of authenticity and originality of ethnographic material, but “emphasis was placed on the broader culturological context including the social and political status of the donor”. Catalogue units were created for the entire Collection with a simple catalogue description including few formal elements. However, along with information on the country in which the souvenir doll was produced, the acquisition group records the donor and the time of acquisition in order to highlight the culturological context already in the catalogue description.

The exceptionally high technical and aesthetic quality of the digital photographs of the dolls create a synergy with other elements of the on-line (web) design, ultimately creating the unique visual identity of the entire catalogue which, with its neutrality and minimalism in the best sense of the word, makes possible the full expression of the objects (Fig. 6/p. 172).

A special functional aid of the catalogue is the viewer with which the user can examine every souvenir doll in greater detail and discover varied details regarding production, form, material and the many-coloured accessories bearing witness to the differences and specific social and cultural features of the many countries from which the dolls originate (Fig. 7/p. 172). Such a close-up view is hardly feasible in the traditional presentation to the public at exhibitions – in museum showcases or in printed catalogues. The responses of the end users have shown that the facility has greatly contributed to the usefulness and impressiveness of the virtual catalogue.

CONCLUSION

The many specific features of the Perinić Collection as a unique and complex whole and a multiple heritage phenomenon had to be transferred and presented in the virtual environment in an adequate fashion. Therefore, in the consideration of the design, development and implementation of the project due account had to be taken of the relevant theoretical analyses and examine them in the context of fast changes of the information and communication technologies.

The on-line interactive catalogue – a new museum publication produced with state of the art information technologies finally offers an integral access to the Collection after a number of occasions on which the Collection was presented to the public only partly.

The catalogue is accessible in Croatian and in English, and a Spanish version is planned. Such a multi-lingual solution will expand the reach of the virtual catalogue and thereby promote the manifold potential of the Collection. Due note needs to be taken of the fact that the mentioned geographical determinants (continent, states and region) don't play only the role of access points to objects in the Collection but also and undoubtedly represent links opening avenues to new intercultural encounters and dialogues.

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