

THE BENEFIT OF MUSEUM VISITS FOR THE FORMAL EDUCATION OF CHILDREN IN PRIMARY AND SECONDARY EDUCATION IN THE SLOVAK REPUBLIC

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Abstract. *This paper concerns the benefit that museum visits provide in the formal education system in the Slovak Republic. It reviews the opportunities that cooperation between schools and museums represents for the museum and education systems and the limits to such cooperation. It considers the factors that museums should take into account in providing educational programmes and activities, including the need for interaction with specialised museum staff, the creation of age-group-specific educational support materials, the challenge of harmonising exhibitions with school curricula, and the need to consider schools' planning schedules when announcing exhibitions aimed at this demographic. It also discusses proposals for increasing access to museums for more remote schools where distance/travel time is a barrier, such as travelling exhibitions, visiting experts and virtual tours.*

Keywords: *field trip, museum, visitor structure, education process, Slovak Republic.*

Introduction

Practically every country develops its own cultural policy. In developing this, the country draws on established traditions with defined aims and objectives which are promoted in practice by various means. Museums have a vital and irreplaceable part to play in cultural policy.¹ The fundamental institutional objectives of a museum include both the protection, management and professional documentation of collections, and the presentation and communication activities that make the collections accessible for the public. In presentation and communication activities, museums must consider questions of education and work with the public. They must engage in active and passive communication with visitors to provide both informal learning and shape the impression visitors take away from the museum.

Although museums prepare programmes for all the public, their most frequent visitors come from specific sections of the population. The most frequent are children and adolescents in compulsory education. Museums should adapt their work to the structure of their audience, not only in their exhibitions but also in terms of communication plans and their implementation, accompanying events, the work of museum guides, museum education, and so on.

School field trips to museums have a relatively long tradition in the Slovak Republic. They have become a regular part of the teaching process in

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¹ Tišliar 2016, p. 75-77.

some subjects (notably history) in primary and secondary schools, and they have been incorporated into curricula and instructions of the Ministry of Education, Science, Research and Sport of the Slovak Republic.

Materials and Methods

The vital role of visits to museums by primary and secondary school children and the importance of teaching in museums to the pedagogical process have recently been discussed by many researchers from the perspective of both museum staff and school teachers.² At present there can be no doubt that educational activities are becoming a central part of museums' activities, and museums are closely studying the benefits such activities can bring for their public relations and for all society. The answers to many questions about the relationship between visitors and museums have been addressed by visitor research studies in museum science. The methodologies of such studies are based on those from sociology, with the application of quantitative and qualitative research to a sample of visitors.³ Information acquired and interpreted in this way identifies not only various groups of visitors but can also, with an appropriately chosen procedure, address many issues relevant to museums' communication (presentation, educational activities, the attractiveness of accompanying programmes, and so on.). The paper draws on a range of sociological research, such as the work of Ján Bunčák from 2001.⁴

In the area of museum theory, theoreticians in our part of the world who have addressed the topic of museum communication include Josef Beneš,⁵ Zbyněk Z. Stránky,⁶ Vladimír Jůva and others,⁷ but significant contributions have also come from the educational community on the other side, where the work of Josef Petřtyl in particular stands out as being of high value.⁸

Discussion and results

When people are deciding whether to visit a museum, their motivation or personal interest is a very important factor. Josef Beneš defined four groups of visitors:⁹

² Brabcová 2002; Šobáňová 2012a; Jagošová 2015, p. 39-58; Pavlikánová 2015, p. 29-38.

³ Kubátová 2006, p. 27-65.

⁴ Bunčák 2002.

⁵ Beneš 1980; Beneš 1981.

⁶ Stránský 1979.

⁷ Waidacher 1999; Jagošová et al. 2010.

⁸ Petřtyl 1962.

⁹ Beneš 1997, p. 122.

1. The casual visitor, who goes quickly through the museum and notices only attractions;
2. The cursory visitor, who looks at the exhibition and takes away knowledge of things and processes;
3. Study visitors, who study exhibits to acquire knowledge and in-depth experience;
4. Expert visitors, who not only study individual exhibits but also study documentation and take away a high level of knowledge of processes.

In this system, pupils and students can be classed as “casual” visitors and the teachers as “cursory” or “study” visitors depending on their personal level of interest.

From another perspective, museum visitors can be classified in two groups:¹⁰

1. Individual visitors, who come to the museum from personal interest;
2. Group visitors - who make up the majority of museum visitors.

For group visitors, their visit has usually been organised by someone else, so some may have more and some less interest in a tour of the museum. At some museums, especially “castle” museums, it is not possible to make an individual visit and visitors must tour the museum with a guide as part of a group.

G. Talboys,¹¹ who combines the age and interest categories, categorises groups of visitors as:

1. Children under 5 years of age (children in pre-primary education);
2. Children and adolescents aged 5 to 16 years in school (formal) education;
3. Children and adolescents aged 5 to 16 years in informal education (organised groups);
4. Children and adolescents aged 5 to 16 years in informal education (family groups);
5. Adolescents aged 16 to 19 years in continuing education;
6. Adolescents aged 16 to 19 years in further education;
7. Higher education students;
8. Trainee teachers;
9. Teachers in continuing education;
10. Adult visitors;
11. Various other groups (e.g. members of interest groups, “friends of the museum,” etc.);
12. Chance visitors;
13. People with disabilities.

¹⁰ Ibid., p. 118.

¹¹ Talboys 2000, p. 63; Šobánková, Johnová Čapková 2015, p. 26.

A group tour has a time limit that all participants must adapt to regardless of personal interest. It does not allow them to set their own route, and visitors often do not have time to see the things that interest them because the group proceeds at the same speed according to a fixed schedule because another group is on their heels. Guides/instructors are very often under time pressure and are unable to give extra time to questions that interest visitors, especially if another tour is waiting. Many times, members cannot see what the guide is talking about because a crowd of other visitors blocks their view of the presented exhibit.

Other problems of group visits to museums result from the different purposes of visits. Beneš gives examples of visits for leisure purposes, school trips, a side trip to a spa museum for guests at the spa, and a special programme for participants in a seminar.¹² Current education curricula distinguish two sorts of “school trip:” there is a *školský výlet* (school outing), which is a recreational out-of-school activity that is not linked to the educational process and takes place after the completion of grade assessment. The other is a *školská exkurzia* (school field trip), which is an educational activity subject to precisely defined rules. Petryl offers a special methodological guide for field trips in history courses, which includes recommendations for activities to be carried out before and after field trips to museums.¹³

1. Make a plan for the field trip and define its educational objectives;
2. Study the museum’s documentation and if necessary ask the museum to add other exhibits;
3. Discuss the trip with pupils in advance and arouse their interest, which will increase the visit’s educational effectiveness.
4. It is important to conduct follow-up lessons after the trip to reinforce and supplement what the pupils acquired from the trip.
5. The vital requirements are thorough preparation of working procedures and the teacher’s knowledge of the topic of the trip. The teacher must always have the aim of the trip in mind, otherwise it will be a waste of time.

In the current education system in Slovakia the term *exkurzia* (field trip) usually refers to a trip that objectively determines a group of persons’ command of an educational subject. It is form of education organised outside the school that enables pupils to get to know phenomena in the field, i.e. in their authentic setting, under typical conditions. In other words, it involves the temporary relocation of the teaching process from the classroom to the real world. The educational value of a field trip is the direct experience of a

¹² Beneš 1997, p. 125.

¹³ Petryl 1962, p. 55.

natural, cultural or social environment and its history. One of the greatest benefits that justify the use of field trips is that if a trip is well organised, it increases pupils' awareness and concentration and their interest in the subject, which makes it easier for them to learn the subject.¹⁴

The educational process distinguishes several types of field trip, based on the breadth of subject-matter that they cover.¹⁵ A thematic field trip concerns a specific part of a topic within a subject. A complex field trip may cover one or more complete topics. A complex and interdisciplinary field trip covers several subjects. An initial field trip is intended for the collection of teaching material that will be used further in the educational process and a final field trip is aimed at the overall reinforcement of learning and in-depth learning.

Besides the intended content, the field trip allows pupils to meet with workers (museum guides and other museum staff) and learn about the organisation of work in the visited establishment and the results of their work.¹⁶ Pupils learn about historical and natural heritage, and in this way a field trip promotes not only children's cognitive and emotional development, but also the development of their personality. At the same time, it is important that teachers be familiar with content of an exhibition before the first visit with students so that they will be able to inspire the students' interest and give them positive motivation for the visit.

The issue of the relationship between museums and schools has long been debated, and was a subject of interest even before museums existed in institutional form. The illustrative method of teaching, in which a teacher uses a natural or artificial object as a teaching aid, dates from the earliest times. In the Classical period this method of teaching was practiced in Egypt and Greece, where academies called "Mouseions" were established with collections of various items.¹⁷ A later thinker on this issue who cannot be overlooked was John Amos Comenius (1592-1670), whose concept of "learning through play" included illustrative teaching as one of its most important functions.¹⁸ After the establishment of the first museums, the idea of learning through experience changed somewhat and museums came to be seen as an informal environment that supplemented the knowledge imparted by formal education in schools. For example, in the 1840s, schools' acquisition of collections such as "school cabinets" and the movement to promote adult and youth education prompted intellectuals such as František

¹⁴ Vereš 2010, p. 219.

¹⁵ Ibid.

¹⁶ Ibid., p. 220.

¹⁷ Brožek 2002, p. 122-124.

¹⁸ Šobáňová 2012b, p. 93-94.

Palacký and Kliment Čermák, who was originally a teacher, to call for cooperation between museums and schools. The view was promoted that not only should young people go to museums but museums should come into the schools.¹⁹

School trips account for a large share of visits to museums. According to research conducted in the first half of the 1970s, school groups made up around 25% of museum visitors.²⁰ According to a sociological survey in 2001, the under-19 and 20-29 age groups make up over 50% of museum visitors. The under-19 age group made up 15.8% of visitors based on random selection and 22.7% according to visitor numbers. The 20-29 age group made up 18.0% and 28.0% of museum visitors respectively by the same measures.²¹

Czech and Slovak researchers began to study the relationship between museums and schools in greater detail at the start of the 1960s by organising a series of dedicated seminars.²² This early research found that teachers undervalued museum visits as a waste of time or a leisure activity and believed that teachers should not conduct teaching at a museum.

Slovak museums began systematic (but often purely formal) cooperation with schools from 1961, when the first Act of the Slovak National Council on museums and galleries - Act SNR No 109/1961 Zb. z. - came into effect (it was preceded in the Czech lands two years earlier by Act No 54/1959 on museums and galleries). This established in law museums' role within the state, including their basic objectives, mission and methods. Museums and galleries were defined as institutions that, alongside other activities, use collections for cultural and educational purposes.²³

In 1969 and 1970, the Central Office of Museology in Prague, in cooperation with the National Museum in Prague and other Czech museums, conducted a survey via questionnaire to obtain the views of the central, regional, district, local heritage and specialised museums. The research findings, which remain relevant in the present, can be summed up as follows:²⁴

1. Primary schools visited museums more often than the higher-level schools. This is understandable, because the ratio of primary to secondary schools in Slovakia is approximately 70% to 30%²⁵ and primary schools dedicate more attention to school field trips than secondary schools.

¹⁹ Špét 1976, p. 6.

²⁰ Ibid., p. 40.

²¹ Bunčák 2002, p. 7-28.

²² Marcinková 1965, p. 12-20.

²³ Ibid., p. 2.

²⁴ Špét 1976, p. 15-16.

²⁵ <http://www.cpk.sk/web/dokumenty/krvv.pdf>, accessed 4 April 2017.

2. The further a museum was from a school or the longer a visit takes, the lower the school's interest in visiting the museum.

3. More than 80% of organised school visits to museums took place during teaching hours.

4. The average duration of a museum tour was an hour and a half.

5. A class needed 3-4 hours for a field trip - even in the case of schools situated close to the museum.

6. Since museum visits had high time requirements, they took place on average 3 to 5 times per school year.

7. Schools appreciated a commentary on the museum and preferred the commentary to be given by a guide rather than a teacher.

8. Teachers with longer experience went to museums more often than newly qualified teachers.

9. Visits were usually related to the subject of history.

The second phase of the research project aimed to determine whether time spent at a museum was used effectively and whether the effect of a visit to a museum had the breadth and intensity claimed in the literature. The survey was conducted at the start of the 1970s during a period of political turmoil ("normalisation"), when a many highly-qualified museum workers were forced out of work because they had been active in the "Prague Spring" reform movement of the late 1960s. The resulting staff changes prevented research from being conducted in its full planned scope. It nevertheless produced interesting findings. Around 30% of pupils remembered the content of a teacher's presentation in class but in a museum, where they could see the subject-matter of the presentation and visually inspect original documents, the effectiveness increased to 80%.²⁶

The results also showed that the subject in which there was most interest was history. J. Špét has called this "the most fruitful subject for museum science and the most important from a political and ideological viewpoint,"²⁷ although the results showed that the most interesting periods were more ancient ones. It was followed by natural history, literature and music museums. At this time the education system made relatively little use of technical museums. Another question raised at the beginning of the 1970s concerned whether specialised, education-focused exhibitions should be built.²⁸ At the start of the 1970s there were still voices questioning whether the Ministry of Education should support the inclusion of school museum visits in the education process and whether it would be better to have

²⁶ Špét 1976, p. 16-17.

²⁷ Ibid., p. 20.

²⁸ Ibid., p. 23.

continuous standard teaching and make museum visits an out-of-school activity that pupils engage in their free time.²⁹

Cooperation between museums and schools is a topic that received special attention when, over half a century ago, Josef Petřtyl published a monograph mainly concerned with history education in museums, *Zkušenosti ze spolupráce školy a muzea při vyučování dějepisu* [Case studies of cooperation between schools and museums in teaching history].³⁰ The work has relevance outside the subject of history, however, and can be applied to nearly all subjects in primary and secondary education. The guide was not very widely distributed and it inspired only a small circle of teachers. Petřtyl's conception of cooperation between museums and schools was based on the then prevalent idea of building district local heritage museums, and his work bears the marks of the times in which it was written. He emphasised that a visit to an educational visit to a museum should be a means not an end. There should be systematic plans for school field trips so that they become a routine activity for pupils. He recommended that visits to exhibitions should take place not just when it was necessary to substitute for lessons or fill a gap in a programme, because pupils would see it only as a replacement for "real" lessons.³¹ The aim should be to support pupils' independent work and encourage them to be active.

Petřtyl identified a variety of forms that cooperation between a museum and a school could take:

Field trip to a museum or gallery exhibition. Even nowadays this is the most widespread and common form of relationship between museums and schools in Slovakia. It is, however, no longer sufficient by itself. Most museums, as will be shown later, have accepted this trend and provide schools (and other visitors) with a variety of other museum products. As Špét warned in 1974, this form cannot be considered "the only fully valid form of organised cooperation" and museums need to prepare other supplementary (or accompanying) programmes. His proposals included discussions, audio-visual material and competitions. He recommended a non-traditional approach that combined learning with play and commentary with pupils' independent work, because "nothing is more harmful for cooperation with schools and young people than a stereotype."³²

Exhibitions are not always perfectly aligned with what a teacher is trying to teach. It is also difficult to organise a field trip to a museum in communities that have few museums in their vicinity. If there is a museum in

²⁹ Ibid., p. 37.

³⁰ Petřtyl 1962.

³¹ Ibid., p. 52-53.

³² Špét 1976, p. 18.

the local area whose orientation is in line with the school's, it would be natural for teachers to be interested in visiting it. In Petřtyl's view, it would be desirable for teachers to cooperate with the museum and make proposals concerning exhibitions. This led him to propose the following forms of cooperation between museums and schools:³³

*Special mini-exhibitions for school work.*³⁴ In this form of cooperation, the museum prepares a special mini-exhibition according to requirements given by a teacher, with reference to the teaching plan and its educational requirements. These special mini-exhibitions would require specialised experience on the side of the museum worker, who would need to select the collection items most relevant to the topic of the mini-exhibition and best adapted to the pupils' age group, and then plan the most appropriate arrangement of the exhibition. Petřtyl says that a mini-exhibition could be prepared for nearly every subject in the curriculum. He expected that the mini-exhibition would be visited by the target class (year, grade) of most schools in the local area. It is evident that this form of cooperation would place a heavy burden on museums and might not always be the most efficient way to fulfil the given objectives.

Another form of cooperation that Petřtyl proposed was *travelling exhibitions for schools*,³⁵ also referred to as "suitcase exhibitions."³⁶ These travelling exhibitions were intended for schools in small villages from which it was difficult to get to a museum. These exhibitions would take the form of panels and the theme would be based on the curriculum for the subject. The role of teachers would be to supply more detailed methodological sheets. J. Beneš highlighted the fact that such mini-exhibitions could be tailored to meet the specific needs of different school years and subjects and would be a direct aid for the school in supplementing conventional lessons.³⁷ They could include original items of which the museum collection included multiple examples or substitute items - facsimiles or reproductions. A well-prepared travelling mini-exhibition can be very effective.

Another effective form of cooperation between museums and schools is *lectures in schools by museum personnel*.³⁸ In this form of cooperation, it is important that the lecture should not deviate too far from the curriculum and that it should be accompanied by illustrative material, ideally material items from the museum's collection or audiovisual recordings. It is understandable

³³ Petřtyl 1962, p. 53.

³⁴ Ibid., p. 45-47.

³⁵ Ibid., p. 47-49.

³⁶ Špét 1976, p. 26.

³⁷ Beneš 1997, p. 75.

³⁸ Petřtyl 1962, p. 55-60.

that the use of authentic items should increase pupils' interest in the topic of the lecture. This form of cooperation is, to some extent, in line with the contemporary view that visitors to a museum should be able to touch items and not just experience them through vision or sound effects. *Discussions for school pupils/ students at a museum on agreed topics* can encourage deeper interest in a topic and provide a means of broadening pupils' knowledge that does not rely on force. In communities that do not have their own museum, museum staff could visit the school or the local cultural centre.

Direct teaching in museum collections, or to put it more simply, "teaching in the museum," corresponds with the aims of the establishment of museums for education (such a museum was established at The Hague in 1904), where pupils can get close to collection items. They were preceded by school collections, which have appeared sporadically in our region since the seventeenth century, usually in secondary schools or universities. The initial plan was to provide special teaching facilities for supplementary programmes for schools.³⁹ It must also be noted, as J. Beneš emphasised, that these facilities should not be called classrooms, because they are intended to have a fundamentally different atmosphere from classrooms thanks to the installation of original collection items and audiovisual equipment.⁴⁰

In Petryl's view, museums for education should try to organise exhibitions in line with the requirements of the curriculum for the relevant subjects.⁴¹ In Slovakia this is currently not entirely feasible because the country is continuously making changes in the teaching plans for every subject and there is the question of whether a visiting class comes from a "reformed" or "non-reformed" year. It would however be useful if the Museum of Education and Pedagogy in Bratislava organised its exhibitions to support this approach.

Understandably, many museums were and are prevented from pursuing this form of cooperation because of a lack of space for special educational facilities, especially if they have only one room for their exhibition. In such cases, it is desirable to develop interactive exhibitions and incorporate into the permanent exhibition interactive elements that are attractive for children and catch their interest. Relevant examples include the City Museum of Ljubljana or the exhibition *Story of Prague Castle*, where the exhibitions include interactive tasks for children. A recent trend has been the creation of specialised rooms where pupils can try out their (newly) acquired knowledge in practice. An example is the Technical Museum in Brno (Czech Republic). Further discussion of this issue goes beyond the topic of school

³⁹ Špét 1976, p. 19.

⁴⁰ Beneš 1997, p. 74.

⁴¹ Petryl 1962, p. 66.

visits to programmes for the general public, especially the important category of families with children. In recent years specialised children's museums have been established.⁴² These institutions do not work with original collection items and place an emphasis on preparing special programmes that appeal to children. This helps to make a visit to a museum a natural part of their experience and through play they learn not only how to be a museum visitor but also broaden their knowledge without being forced.

Museums should also establish their own *history and local heritage clubs*.⁴³ Their aim should be to focus on reinforcing and extending what participants learned in school and also encouraging the younger generation to take an interest in popular science work. In terms of history and biology, the centre of attention could be the region in which pupils live. At present there is a trend for establishing friends of museums clubs. Examples in Slovakia include the Friends of the Slovak National Museum, the Friends of the Slovak National Uprising Museum in Banská Bystrica and the Friends of the Museum of Kitsch in Kremnica. These are aimed at the general public and mainly offer their members cheaper admission or free entry to museum events. The outcome of the activity of such clubs may include proposals for establishing an educational trail, a type of project for which financial support is currently available from European Union funds.

Petrtyl also proposed special forms of lifelong learning for teachers, because a teacher with knowledge and enthusiasm for a subject is more likely to inspire pupils to learn it. To this end, he proposed creating *working groups of teachers within museum clubs*, meaning within the above-mentioned history and local heritage clubs. This way of increasing teachers' motivation and engagement would require the involvement of higher education institutions. Assistance in developing this form of cooperation between museums and schools could also come from *district* (in contemporary Slovakia regional or specialised) *educational centres*. Space could be created for continuing education in the existing methodological centres, which could organise field trips for teachers themselves to take part in and develop guidelines for trip organisation.

Museums' presentations need to take account of the mental level of their programme, i.e. the comprehension of a programme's message. Beneš says that the standard for presentations should be the secondary education level. Any missing knowledge or experience can be supplemented for pupils in primary and secondary education in the commentary of a guide or a teacher.⁴⁴ The commentary is a key part of any group tour. It determines how

⁴² Jůva 2004; Kucharík 2016, p. 109-116.

⁴³ Jůva 2004, p. 69-70.

⁴⁴ Beneš 1997, p. 123.

the group proceeds, including the speed at which it moves, which will not necessarily suit all group members. This brings us to another problem affecting group tours - the personality of the guide, instructor or museum pedagogue. The guide's commentary is not a lecture but functional guidance for the tour, providing comments and information when needed in a form that allows participants to feel satisfied with what they have seen when the tour is complete.⁴⁵ People do not go to a museum to listen but to satisfy their need to see something noteworthy. The content and form of the guide's commentary should enhance visitors' experience of the exhibits. The guide must be able to adapt the length, content and presentation of commentary to the conditions of the group. In order to accommodate visitors' individual needs, there is now a trend to replace commentary from a human guide with an audiovisual recorded commentary, such as that provided at the Schönbrunn Palace in Vienna, Austria or at the Lobkowitz Palace at Prague Castle in the Czech Republic. However, a negative side-effect of such systems is the reduced opportunity to interact with museum experts, as visitors may then only come into contact with invigilators, who do not always have a professional guide's level of knowledge.

Increasingly, modern digital technology is being used in the educational process to prepare for field trips. It is a more effective way for pupils to research the location and information on it than traditional preparation based on a textbook. Broadening awareness and obtaining information using a computer is an interactive experience that can overcome geographical and historical distance and supplement traditional forms of communication.⁴⁶

One of the most attractive forms of field trip for pupils is a virtual museum tour. A virtual museum is a museum that presents itself in digitised form on the internet. This allows the public to look at the museum's collection without visiting it physically.⁴⁷ The advantage of virtual museum tours is that they enable visitors to prepare in advance for their visit to the museum or to visit it remotely should anything prevent their physical participation in a tour. Of course, there is a degree of risk that some people will make do with a virtual tour of the museum and never visit it physically, which would mean that the museum loses money. Museums could make up for the loss of income in the same way that certain newspapers and magazines do, by charging for access to the virtual tour. On the other hand, the main objectives of digital museum tours should be to motivate and attract people to visit the museum in person. Looking at a museum on a computer display cannot replace the authenticity of a physical tour. An example of a Slovak

⁴⁵ Ibid., p. 125-126.

⁴⁶ Vereš 2010, p. 220.

⁴⁷ Ibid., p. 226.

museum offering a virtual tour is the branch of the Slovak National Museum at Bojnice Castle.⁴⁸ A notable foreign museum offering such a tour is the National Museum of Iraq in Baghdad,⁴⁹ whose main motivation is to interest foreign tourists in visiting Iraq, which has many monuments of ancient Mesopotamia.

In the early 1960s, there was a trend towards suggesting that teachers should conduct lessons both at school and in the museum, taking on the function of the instructor/guide. Teachers were expected to familiarise themselves with the content of the exhibition and then use appropriate pedagogical and didactic methods to communicate it to their pupils. The teachers naturally resisted this approach. Museum personnel were seen as experts supplying specialised factual information and the interpretative work of presentation staff was still in its infancy.⁵⁰ By the first half of the 1970s, the professional literature was stressing how museums needed to have cultural and educational departments.⁵¹ Museums in Slovakia began to systematise the work of their cultural and educational staff, and museum pedagogy and museopedagogy developed as areas of research.

The field declined at the start of the 1990s, when a shortage of funds led to cuts, primarily in educational positions, and employees who worked with collections were once again expected to handle presentation duties. However, at the turn of the millennium, education officers were again recruited to specialised departments of presentation or museum and gallery pedagogy. There has been a boom in interest in education in museums and galleries in Slovakia in recent years, as can be seen from the numbers of papers published on the topic in the professional literature.⁵²

Slovak museums now prepare specialised programmes aimed at attracting pupils and students to museums. An example is the long-term education project *Škola v múzeu/Veda hrou* (School in the museum/Science through play) organised since 2005 by the Museum Pedagogy Department of the Slovak National Museum.⁵³ It developed from an interactive education programme in the Natural History Museum of the Slovak National Museum and now covers educational activities in all the specialised museums that constitute the Slovak National Museum. The aim of these specialised activities and programmes is to make exhibitions as accessible as possible, and they are based on a specific approach to the museum designed to create an informal atmosphere of play, interaction, entertainment and discussion for

⁴⁸ <http://www.bojnicecastle.sk/virtual/virtual-en.html>, accessed 27 March 2017.

⁴⁹ <http://www.virtualmuseumiraq.cnr.it>, accessed 1 April 2017.

⁵⁰ Špét 1976, p. 24.

⁵¹ Ibid., p. 36-37.

⁵² Brabcová 2009, p. 11-13; Lukáčová 2009, p. 19-20.

⁵³ <http://www.snm.sk/?oddelenie-muzejnej-pedagogiky>, accessed 15 April 2017.

children and young people. The programme allows children and young people to engage in active discovery and learning that helps them to think like a scientist and promotes curiosity and the desire to investigate how the things around us work. This programme offers teachers a unique way to enliven lessons, make the learning process more attractive and reinforcing pupils' and students' knowledge through direct experience and contact with exhibits relevant to their subjects.

Conclusions

A school field trip to a museum remains an attractive form of out-of-school activity. Teaching needs cannot be satisfied with a passive tour of an exhibition without a guide's commentary, and these days, even a tour that has only a guide's commentary is considered insufficient. As well as requiring adequate pre-trip preparation in the classroom, the most important part of a school field trip is the follow-up review, whether in the form of checking worksheets completed whilst in the museum or the assessment of tasks that the teacher gave to pupils/students before the visit. The definitive conclusion of the field trip is its evaluation by the teacher and pupils. In the monograph mentioned previously, Petrtyl proposed that museums and galleries should prepare special methodological sheets for teachers, to help them give their commentary on the museum exhibition.⁵⁴ In this context, teachers often complain that there is not a worksheet for every exhibition, in which case they have to prepare one themselves before the visit. Another problem is that the commentary or worksheet on offer is aimed at a different age group, for example, a programme designed for 10-11 year olds being offered to older teenagers.

It is also important to bear in mind that even if school field trips are a regular part of the educational process, there are still several obstacles to overcome in organising them. Teachers are required to enter a summary of the field trips they plan for the current school year in the school activity plan at the start of the school year. If they receive an offer to visit a museum exhibition in the course of the year which was not provided for in the plan, they may have difficulty getting a visit approved by the school management. Under the current decree on secondary schools in Slovakia, the largest group that can be led by one teacher is 25 pupils. If a class has a larger number of pupils, an additional teacher must be assigned to the field trip, which may conflict with their own teaching duties. It is not possible to visit a museum in a single teaching hour. The minimum must be two, allowing for travel to and from the museum. This means conflicts with the lessons of other teachers.

⁵⁴ Petrtyl 1962, p. 69.

At the same time, field trips cannot simply be rescheduled outside of teaching hours. Both teachers and pupils/students oppose this because they have other duties. When organising a field trip, it is important to coordinate with the teachers of other subjects to avoid a clash of field trips on one date or within a short period, which would place high financial and organisational demands on the field trip (for example, if it is necessary to arrange substitute teachers). Parental consent is usually required for under-18-year-olds to go on field trips. Under the old decree, a legal representative (parent) was obliged to give consent before every out-of-school activity. This requirement has now been simplified and a legal representative can give informed consent once for multiple activities in the school year.

Bibliographical Abbreviations

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LISTA ABREVIERILOR

AAR-SI	- Analele Academiei Române. Memoriile Secțiunii Istorice. Academia Română. București.
ActaArchHung	- Acta Archaeologica. Academiae Scientiarum Hungaricae. Budapesta.
ActaHASH	- Acta Historica Academiae Scientiarum Hungaricae. Budapesta.
ActaMN	- Acta Musei Napocensis. Muzeul de Istorie a Transilvaniei. Cluj-Napoca.
Adevărul	- Adevărul. București.
AÉ	- Archaeologiai Értesítő a Magyar régészeti, művészt-történeti és éremtani társulat tudományos folyóirata. Budapesta.
AF	- Altorientalische Forschungen. Institut für Archäologische Wissenschaften, Abteilung Vorderasiatische Archäologie. Berna.
AH	- Archaeologia historica. Masarykova univerzita, Filozofická fakulta. Brno.
AHY	- Austrian History Yearbook. Center for Austrian Studies. Minneapolis MN.
AIEFCB	- Anuarul Institutului de Etnografie și Folclor „Constantin Brăiloiu”. Academia Română, Institutul de Etnografie și Folclor „Constantin Brăiloiu”. București.
AIAC	- Anuarul Institutului de Istorie și Arheologie Cluj-Napoca. (este continuat de AIIGB).
AIIAI/AIIX	- Anuarul Institutului de Istorie și Arheologie „A. D. Xenopol” Iași (din 1990 Anuarul Institutului de Istorie „A. D. Xenopol” Iași).
AIIGB	- Anuarul Institutului de Istorie „George Barițiu” Cluj-Napoca. (continuă AIAC).
AIIN	- Anuarul Institutului de Istorie Națională. Cluj-Sibiu.
AISC	- Anuarul Institutului de Studii Clasice. Cluj.
AJPA	- American Journal of Physical Anthropology. The Official Journal of the American Association of Physical Anthropologist. Baltimore.
Alba-Iulia	- Alba-Iulia. Alba Iulia.
Aluta	- Aluta. Studii și comunicări - Tanulmányok és Közlemények. Sfântu Gheorghe.
AM	- Arheologia Moldovei. Institutul de Istorie și Arheologie „A. D. Xenopol” Iași.
AMM	- Acta Moldaviae Meridionalis. Muzeul Județean Vaslui.
Anatolia Antiqua	- Anatolia Antiqua. L'Institut Français d'Études Anatoliennes d'Istanbul.
AnB	- Analele Banatului. Muzeul Național al Banatului (serie nouă). Timișoara.
Anistoriton	- Anistoriton / <i>Ανιστόριτον</i> . History and Archaeology Journal. Digital Journal (Grecia).

Lista abrevierilor

- Annales** - Annales. Économies, Sociétés, Civilisations. École des Hautes Études en Sciences Sociales. Paris.
- Antaeus** - Antaeus. Communicationes ex Instituto Archaeologico Academiae Scientiarum Hungaricae. Budapesta.
- AntAfr** - Antiquités africaines. Université de Provence. Paris.
- AnUB-ŞP** - Analele Universităţii din Bucureşti. Seria Ştiinţe Politice. Universitatea din Bucureşti.
- AO** - Arhivele Olteniei. Serie nouă. Institutul de Cercetări Socio-Umane. Craiova.
- Apulum** - Apulum. Acta Musei Apulensis. Muzeul Naţional al Unirii Alba Iulia.
- ArhMed** - Arheologia Medievală. Reşiţa. Cluj-Napoca.
- ArhVestnik** - Arheološki Vestnik. Institut za arheologijo. Ljubljana.
- Arts of Asia** - Arts of Asia. The Asian Arts & Antiques Magazine. Hong Kong.
- Astra Sabesiensis** - Astra Sabesiensis. Despărţământul Astra „Vasile Moga” Sebeş.
- AUASH** - Annales Universitatis Apulensis. Series Historica. Universitatea „1 Decembrie 1918” din Alba Iulia.
- Banatica** - Banatica. Muzeul de Istorie al judeţului Caraş-Severin. Reşiţa.
- BAR** - British Archaeological Reports (International Series). Oxford.
- BB** - Bibliotheca Brukenthal. Muzeul Naţional Brukenthal. Sibiu.
- BCH** - Bulletin de correspondance hellénique. L’Institut de correspondance hellénique d’Athenes. Atena.
- BCŞS** - Buletinul Cercurilor Ştiinţifice Studenteşti. Universitatea „1 Decembrie 1918” din Alba Iulia.
- BECh** - Bibliothèque de l’école des chartes. Revue d’érudition. Paris.
- BerRGK** - Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts. Frankfurt pe Main.
- BHAB** - Bibliotheca Historica et Archaeologica Banatica. Muzeul Banatului Timişoara.
- BJJS** - The British Journal of Sociology. London School of Economics and Political Science. University of London.
- BMA** - Bibliotheca Musei Apulensis. Muzeul Naţional al Unirii Alba Iulia.
- BOR** - Biserica Ortodoxă Română. Patriarhia Română. Bucureşti.
- Boabe de grâu** - Boabe de grâu. Revistă de cultură. Bucureşti.
- BR** - Budapest Régiségei. Budapesti Történeti Múzeum. Budapesta.
- Britannia** - Britannia: A Journal of Romano-British and Kindred Studies. Society for the Promotion of Roman Studies. Londra.
- Brukenthal** - Brukenthal. Acta Musei. Muzeul Naţional Brukenthal. Sibiu.
- BS** - Balkan Studies. Institute for Balkan Studies in Thessaloniki. Salonic.
- BSNR** - Buletinul Societăţii Numismatice Române. Bucureşti.
- BTh** - Bibliotheca Thracologica. Institutul Român de Tracologie. Bucureşti.
- BudRég** - Budapest Régiségei. Budapesti Történeti Múzeum. Budapesta.

CAC	- Central Asia and Caucasus. Institute for Central Asian and Caucasian Studies. Luleå (Sweden). Institute of Strategic Studies of the Caucasus. Baku (Azerbaijan).
Carpații	- Carpații: Vânătoare, pescuit, chinologie. Cluj.
Castrum	- Castrum. A Castrum Bene Egyesület Hírlevele. Budapesta.
CCA	- Cronica cercetărilor arheologice. București.
Cercetări arheologice	- Cercetări arheologice. Muzeul Național de Istorie a României. București.
Chronica	- Chronica: annual of the Institute of History. University of Szeged.
Cibinium	- Cibinium. Analele Muzeului Etnografic „ASTRA”. Complexul Muzeal „ASTRA”. Sibiu.
CN	- Cercetări Numismatice. Muzeul Național de Istorie a României. București.
CNA	- Cronica Numismatică și Arheologică. Foaie de informații a Societății Numismatice Române. București.
CP	- Classical Philology. A Journal Dedicated to Research in Classical Antiquity. Chicago.
Crisia	- Crisia. Culegere de materiale și studii. Muzeul Țării Crișurilor. Oradea.
Dacia	- Dacia. Recherches et découvertes archéologiques en Roumanie. Nouvelle série: Revue d'archéologie et d'histoire ancienne. București.
Denarius	- Denarius. Slovenské národné múzeum - historické múzeum. Bratislava.
Der Unterwald	- Der Unterwald. Sebeș.
DolgCluj	- Dolgozatok az Erdély Nemzeti Múzeum Érem - és Régiségtárából. Kolosvár (Cluj).
EDR	- Ephemera dacoromana. Annuario dell'Accademia di Romania. Roma.
EHQ	- European History Quarterly. Sage Publications. New York.
EO	- Etnograficheskoye obozreniye. Institut etnologii i antropologii RAN. Moscova.
Erdély Múzeum	- Erdély Múzeum. Erdélyi Múzeum-Egyesület. Cluj-Napoca.
Études balkaniques	- Études balkaniques. Cahiers Pierre Belon. Association Pierre Belon. Paris.
European Archaeology	- European Archaeology/online. București.
FBW	- Fundberichte aus Baden-Württemberg. Stuttgart.
FI	- File de Istorie. Muzeul de Istorie Bistrița (continuată de <i>Revista Bistriței</i>).
FolArch	- Folia Archaeologica. Magyar Történeti Múzeum. Budapesta.
FUrb	- Forma Urbis. Roma.
Gasyrlar avazy	- Gasyrlar avazy. Ekho vekov. Kazan.
Germania	- Germania, Römisch-Deutscher Kommission des Deutschen Archäologischen Instituts. Frankfurt am Main.
GM	- Golos minuvshogo. Federal'noye gosudarstvennoye byudzhethnoye obrazovatel'noye uchrezhdeniye vysshego obrazovaniya Kubanskiy gosudarstvennyy universitet. Krasnodar.
Godišnjak	- Godišnjak. Jahrbuch Knjiga. Sarajevo-Heidelberg.

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HEI	- History of European Ideas. International Society for the Study of European Ideas. Londra.
Hierasus	- Hierasus. Muzeul Județean Botoșani.
Hiperborea Journal	- Hiperborea Journal. Societatea de Istorie Balcanică. București.
HOMÉ	- A Herman Ottó Múzeum Évkönyve. Miskolc.
HSCP	- Harvard Studies in Classical Philology. Harvard University. Cambridge (SUA).
IIER	- Issues in Educational Research. Western Australian Institute for Educational Research Inc. New South Wales, Australia.
IJESE	- International Journal of Environmental & Science Education. Kazan.
IJL	- International Journal of Linguistics. Makrothink Institute. Las Vegas.
IPH	- Inventaria Praehistorica Hungarie. Budapesta.
Istoricheskie	- Istoricheskie, filosofskie, politicheskie i yuridicheskie nauki, kulturologiya i iskustvovedenie. Voprosy teorii i praktiki. Tambov.
Izvestiya ASU	- Izvestiya. Altayskiy gosudarstvennyy universitet. Barnaul.
Jászkunság	- Jász-Nagykun-Szolnok Megyei Tudományos Egyesület. Szolnok.
JHE	- Journal of Human Evolution. Elsevier.
JRGZM	- Jahrbuch des Römisch-Germanischen Zentralmuseums zu Mainz.
Közlemények	- Közlemények az Erdélyi Nemzeti Múzeum Érem - és Régiségtárából. Cluj.
KST	- Kazı Sonuçları Toplantısı. Ankara.
Kubaba	- Kubaba. Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa.
Lumea nouă	- Lumea nouă. București.
Lupta	- Lupta. Iași.
Mannus	- Mannus. Gesellschaft für Deutsche Vorgeschichte. Leipzig.
Maqarnas	- Muqarnas Online. An Annual on the Visual Cultures of the Islamic World. Cambridge.
Marisia	- Marisia. Muzeul Județean Târgu Mureș.
MCA	- Materiale și cercetări arheologice. București.
ME	- Memoria Ethnologica. Centrul Județean pentru Conservarea și Promovarea Culturii Tradiționale Maramureș. Baia Mare.
MEFRA	- Mélanges de l'École française de Rome - Antiquité. Roma.
MEJSR	- Middle-East Journal of Scientific Research. International Digital Organization for Scientific Information. Deira, Dubai.
MFME	- A Móra Ferenc Múzeum Évkönyve. Studia Archaeologica. Szeged.
Mir nauki	- Mir nauki, kulturni, obrazovania. Gorno-Altaysk.
MN	- Muzeul Național. Muzeul Național de Istorie a României. București
Mots	- Mots. Les langages du politique. ENS Editions. Paris.
Muzeológia	- Muzeológia a kultúrne dedičstvo. Univerzita Komenského v Bratislave.
Múzeum	- Slovenské národné múzeum. Bratislava.

Natura	- Natura. Revistă pentru răspândirea științei. București.
NK	- Národní knihovna: knihovnická revue. Národní knihovna České republiky. Praga.
Numizmatika	- Numizmatika. Slovenská numizmatická spoločnosť. Bratislava.
PA	- Patrimonium Apulense. Direcția Județeană pentru Cultură Alba. Alba Iulia.
PBF	- Prähistorische Bronzefunde. München.
PolSci	- Romanian Journal of Political Science. Societatea Academică din România. București.
Pontica	- Pontica. Muzeul de Istorie Națională și Arheologie. Constanța.
PQCS	- Philippine Quarterly of Culture and Society. University of San Carlos. Cebu.
PZ	- Prähistorische Zeitschrift. Deutsche Gesellschaft fuer Anthropologie, Ethnologie und Urgeschichte, Institut für Prähistorische Archäologie. Berlin.
Rațiunea	- Rațiunea. Revistă bilunară de liberă cugetare. București.
RB	- Revista Bistriței. Complexul Muzeal Bistrița-Năsăud. Bistrița (continuă File de Istorie).
RES	- Review of European Studies. Canadian Center of Science and Education. Toronto.
RevHisto	- Revista de Historiografia. Instituto de Historiografía Julio Caro Baroja. Universidad Carlos III de Madrid.
RHA	- Revue historique des armées. Ministère de la Défense. Paris.
RHSEE/RESEE	- Revue historique du sud-est européen. Academia Română. București, Paris (din 1963 Revue des études sud-est européennes).
RI	- Revista de Istorie (din 1990 Revista istorică). Academia Română. București.
RIR	- Revista istorică română. Institutul de Istorie Națională din București.
RMM-MIA	- Revista muzeelor și monumentelor. Monumente Istorice și de Artă. București.
Romantisme	- Romantisme. Revue du dix-neuvième siècle. Editeur Armand Colin. Paris.
România liberă	- România liberă. București.
Rossiyskaya istoriya	- Rossiyskaya istoriya. Akademicheskii nauchno-izdatel'skiy, proizvodstvenno-poligraficheskiy i knigorasprostranitel'skiy tsentr Nauka. Moscova.
RRH	- Revue Roumaine d'Histoire. Academia Română. București.
RRSE	- Revista română de studii eurasiatice. Centrul de Studii Eurasiatice, Universitatea „Ovidius” Constanța.
SA	- Sociological Analysis. Oxford University Press. Oxford.
SAA	- Studia Antiqua et Archaeologica. Universitatea „Alexandru Ioan Cuza” din Iași.
SAI	- Studii și articole de istorie. Societatea de Științe Istorice și Filologice a RPR. București.
SArcheologiczne	- Sprawozdania Archeologiczne. Instytut Archeologii i Etnologii PAN. Cracovia.

Lista abrevierilor

Sargetia	- Sargetia. Acta Musei Devensis. Muzeul Civilizației Dacice și Romane Deva.
SC	- Studii și comunicări. Asociația Folcloriștilor și Etnografilor din județul Sibiu (din 1992 devine Studii și Comunicări de Etnologie).
SCB	- Studii și cercetări de bibliologie. Academia RPR. București.
SCIV(A)	- Studii și cercetări de istoria veche. București (din 1974, Studii și cercetări de istorie veche și arheologie).
SCN	- Studii și Cercetări de Numismatică. Institutul de Arheologie „Vasile Pârvan” București.
SJ	- Saalburg Jahrbuch. Bericht des Saalburg Museum. Mainz am Rhein.
SJAHSS	- Scholars Journal of Arts, Humanities and Social Sciences. Scholars Academic and Scientific Publishers (SAS).
SlovArch	- Slovenská Archeológia. Nitra.
SlovNum	- Slovenská numizmatika. Národný numizmatický komitet Slovenskej republiky a Archeologický ústav SAV. Nitra.
SM	- Svobodnaya mysl. Obshchestvo s ogranichennoy otvetstvennost'yu Politizdat. Moscova.
SMIM	- Studii și materiale de istorie modernă. Institutul de Istorie „Nicolae Iorga” al Academiei Române. București.
SMIMed	- Studii și materiale de istorie medie. Institutul de Istorie „Nicolae Iorga” al Academiei Române. București.
Socialismul	- Socialismul. București.
SP	- Studii de Preistorie. Asociația Română de Arheologie. București.
SS	- The Social Sciences. Western Social Association. Dubai.
Stâna	- Stâna. Revistă profesională și de cultură. Organ al oierilor din întreaga țară. Poiana Sibiului.
Steaua	- Steaua: literară, artistică și culturală. Uniunea Scriitorilor din România. Cluj-Napoca.
StudiaTC	- Studia Theologia Catholica. Universitatea „Babeș-Bolyai” Cluj-Napoca.
StudiaUBBH	- Studia Universitatis Babeș-Bolyai. Series Historia. Universitatea „Babeș-Bolyai” Cluj-Napoca.
Studii	- Studii. Revistă de istorie. (din 1974 Revista de istorie și din 1990 Revista istorică). Academia Română. București.
Suceava	- Anuarul Muzeului Județean Suceava.
SUCH	- Studia Universitatis Cibiniensis, Serie Historica. Universitatea „Lucian Blaga” Sibiu.
Syria	- Syria. Archéologie, art et histoire. Revue d'art oriental et d'archéologie. Institut français du Proche-Orient.
Századok	- Századok. A Magyar Történelmi Társulat folyóirata. Budapest.
TAD	- Türk Arkeoloji Dergisi. Ankara.
Telegraphul	- Telegraphul. București.
Terra Sebus	- Terra Sebus. Acta Musei Sabesiensis. Muzeul Municipal „Ioan Raica” Sebeș.
Thraco-Dacica	- Thraco-Dacica. Institutul Român de Tracologie. București.
Transilvania	- Transilvania. Centrul Cultural Interetnic Transilvania. Sibiu.

Tyragetia	- Tyragetia. Muzeul Național de Arheologie și Istorie a Moldovei. Chișinău.
UPA	- Universitätsforschungen zur Prähistorischen Archäologie. Berlin.
Vestnik Moskovskaya	- Vestnik Moskovskaya gosudarstvennaya khudozhestvenno-promyshlennaya akademiya imeni S. G. Stroganova. Moscova.
Vestnik Omskogo	- Vestnik Omskogo universiteta. Seriya Istoricheskiye nauki. Omskij Gosudarstvennyj Universitet. Omsk.
Vestnik Tatarskogo	- Vestnik Tatarskogo gosudarstvennogo gumanitarno-pedagogicheskogo universiteta. Filologija i kul'tura. Kazan.
VI	- Voprosy istorii. Institut russkoy istorii Rossiyskoy akademii nauk. Moscova.
VF	- Voprosy filosofii. Izdatel'stvo «Nauka». Moscova.
VTT	- Veszprémi Történelmi Társaság és Veszprém Megyei Múzeumi Igazgatóság kiadványa. Veszprém.
WASJ	- World Applied Sciences Journal. International Digital Organization for Scientific Information. Deira, Dubai.
Xenopoliana	- Xenopoliana. Buletin al Fundației Academice „A. D. Xenopol” Iași.
Ziridava	- Ziridava. Muzeul Județean Arad.