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INTERPRETATION OF CULTURAL HERITAGE AND FORMAL EDUCATION: „TRAME“ ERASMUS+ PROJECT SERBIA PARTICIPATION

Abstract: Today, the valorization of cultural heritage is seen as a complex process, which is primarily based on an interdisciplinary approach, greatly surpassing the known concepts of protection, presentation or interpretation. Certainly, the foundations of adequate valorization of cultural heritage should primarily be shaped by knowledge about it, and formal education must necessarily be seen as one of the basic carriers of information and the initial phase of continuous work on developing awareness of the importance of heritage. Therefore, the first valuation of heritage is inextricably linked to the knowledge gained in schools, at the first place - primary, and more importantly in the secondary. From all the above, it follows that it is necessary to make cultural, and especially archaeological heritage, as accessible as possible for the educational system through an appropriate methodological approach and modern tools, as well as examples of good practice, whether on an international, national or local level. On the other hand, in order to achieve this kind of synergy, the interpretation of cultural heritage in all three mentioned segments plays a very important role. It enables the development of teaching methodologies through non-formal learning and the application of practical knowledge formed through the use of various educational tools, while through examples of good practice it develops a sense of acceptance (adoption) and evaluation of heritage in local environments. This type of dialogue between formal education and interpretation of cultural heritage is one of the topics researched by the TRAME project - *Tracce di memoria* from the Erasmus + program, and on this occasion the main results of the project will be presented.

Key words: TRAME project, Education, Cultural heritage, archaeology, methodology, migration multiculturalism

INTRODUCTION

The project TRACCE DI MEMORIA (*Traces of Memory*) – TRAME (2020-1-IT02-KA201-079794), co-funded by the ERASMUS+ program of the European Union aims to promote the educational value of cultural heritage as nowadays widely recognized on a societal, scientific and institutional level. The dynamic relationship between identity

and diversity and how cultures evolve by absorbing elements from other cultures are at the core of this project, allowing secondary school students to discover and understand the value of cultural diversity through the legacy left by ancient populations living in the same territories and to learn the importance of cultural “contamination” as a way to enrich and shape local and territorial identities. The project objectives are to promote the social and educational value of cultural heritage, to create and develop an innovative educational methodology addressed to high school pupils, to promote the development of key competencies and skills among pupils, and to strengthen the link between the management of archaeological sites and the local communities.¹ One of the first examples of this kind of collaboration was the creation of the project logo. Competition among pupils from the School of Design (RS) provided thirteen creative, inspiring, and elaborate solution. The winning design, that became an the official TRAME logo, was created by Nađa Vinčilov and shows footsteps in the sand (Fig.1).

In order to achieve the aims and goals proposed above, TRAME consortium consists of partners from educational and cultural heritage sectors. TRAME is led by Parco archeologico del Colosseo (IT) and partners are Liceo Classico statale Pilo Albertelli (IT), Institute of Archaeology (RS), School of Design (RS), KÖME – Association of Cultural Heritage Managers (HU), Pécsi hajnóczy józsef kollégium (HU), Çatalca Directorate of National Education (TU) and University of Warsaw (PL).



Fig. 1. Logo design solutions by Nađa Vinčilov, documentation of the TRAME project

IMPORTANCE OF EDUCATIONAL METHODOLOGY, EDUCATIONAL VALUE AND ITS LINK TO THE CULTURAL HERITAGE INTERPRETATION

Cultural heritage comprehends a truly wide scope of cultural institutions, objects, practices, activities, memories, etc. and the possibilities of its use in education are innumerable. Tangible heritage (which was the base for the TRAME project research) is

¹ <https://trameproject.eu/about/>

closely linked to archaeological heritage, and its relations with the public, in general, are multifold. Thus, public archaeology can be considered as archaeology for the public, archaeology with the public, archaeology conducted by the public in which archaeological education plays an important role on the basis of the manner of public engagement and on the basis of aspects of the discipline.² In order to achieve the link between the public and the past, archaeological education uses various methods of storytelling created by experts who provide credible archaeological data, adapted for narrative structure and archaeological presentation and interpretation.³ In this process, the role of the archaeological/heritage expert is crucial: one needs to possess professional qualities and experiences, develop an interpretative narrative relayed on hard scientific facts, have a talent for transmission from scientists to the general public, and avoid a subjective approach in the interpretation process.⁴ Thus storytelling is a good tool to be incorporated into the educational methodology because it provides the dialogue between the past and the present and bridges fictional stories with factual archaeological research.⁵ The learning process should go in both directions and creates quality communication about the human past between professionals/academics and the public/audience, but also, some of these stories and narratives could inspire archaeologists to ask new questions, important not only for the research itself, but for the “consumers of cultural heritage and archaeological data”.⁶

Knowledge of archaeology and heritage needs to be recognized by formal education, but beyond that, it is crucial for non-formal ways of teaching young people and adults in the process of lifelong learning about the complexity and value of cultural heritage.⁷ In such a way, righteous usage of interpretation, proper construction of educational methodology, the educational value of cultural heritage, and the combination of these factors, can bring long-term benefits, the most important being the increased awareness of the need for the protection of cultural heritage and the activation of local community in this process.⁸

TRAME EDUCATIONAL METHODOLOGY

TRAME project’s educational methodology is defined through several stages: (1) research on best practices at national level, (2) exploration of cultural heritage sites and (3) schools’ curricula, (4) national pilot programs and (5) mobilities of high school pupils in Serbia, Hungary and Italy.

1. Research on best practices is an important step within the learning process, knowledge transfers, and research set up, which allows for reproducibility and sus-

² Moshenska 2017, 9–10.

³ Praetzellis 2014, 5135.

⁴ Tapavički-Ilić, Anđelković Grašar 2020, 132; Moshenska, 2017, 1-13; Thomas 2017, 14-30.

⁵ Tapavički-Ilić, Anđelković Grašar 2020, 132.

⁶ Praetzellis 2014; Janesko 2018; Given 2009, 33.

⁷ Henson 2017, 43-45.

⁸ For some good practice examples see: Anđelković Grašar et al. 2021a, 135-145; Anđelković Grašar et al. 2021b, 147-158.

tainability.⁹ In TRAME research, questionnaires and live interviews were used to review complementary programs of heritage sites and schools involved in the project, as well as international, national, or local initiatives recognized by partners as similar, either by the topic of migration or by the implemented methodology.¹⁰ Best practices selected in Serbia:

- *DesigNet – Design Schools Network (supported by CEI Cooperation Fund)*; International exchange – Project host: School of Design Belgrade

- *Belgrade Culture – Beo Cool City Tour* – Project host: Institute for the Protection of Cultural Monuments of the City of Belgrade

- *The Avars in Sirmium* – Project host: Museum of Srem

- *The School of Virtual Archeology* – Project host: Institute of Archaeology, Viminacium Archaeological Park

- *Journey to the Beginnings* – Project host: Archaeological Site Lepenski Vir

- *Defixiones School project* – Project host: Požarevac Gymnasium / Archaeological park Viminacium (collaboration); Special guests in the final stage of the project: attendees of the Latin Summer School Collegium Carolivicanum¹¹ (**Fig. 2**)



Fig. 2. Research of the best practices: Defixiones School project, documentation of the TRAME project (photo: J. Radenković)

2. Exploration of cultural heritage sites involved the identification and elaboration of the criteria and universal value of the archaeological sites involved in the project. Viminacium archaeological site, as part of the Frontiers of the Roman Empire – The Danube Limes (Serbia) project on the UNESCO tentative list¹² was selected for Serbia. Heritage experts from the Institute of Archaeology from Belgrade provided all necessary data to professors of the School of design, so that they may identify and select focal points for the proper methodology and its implementation during the national and international exchange programmes. Following the project theme, all narratives,

⁹ Ratković Aydemir, Tolić 2020, 11-12.

¹⁰ About the whole research in all countries see: Hermann (ed.) 2022, 69-90.

¹¹ On the project elaboration and evaluation in: Plemić, Anđelković Grašar in print, 42.

¹² <https://whc.unesco.org/en/tentativelists/6475/>

predicted lectures and guided tours were developed to emphasize the site's multicultural significance, its place within the migratory routes and to raise awareness of the overall importance of cultural heritage, its capability of resourcing various information during the learning process and validation towards its protection and sustainability.

Viminacium was an important administrative, military, commercial/economic, multicultural, multiethnic and artistic hub, mostly due to its strategic position on the important crossroads, intersecting the Danube limes and other major communication routes. Archaeological finds and historical sources testify that even the indigenous, pre-Roman population was multi-ethnic, and the city's later prosperity and growth, came as the result of migrations, including families, administration, craftsmen, tradesmen, etc., that followed two roman legions – *Legio IV Flavia* and *VII Claudia* which established Viminacium military camp.¹³ Viminacium reached its peak during the 3rd century, in no small part due to the wave of migrations from the East, during the reign of Septimius Severus, that only further enriched the identity of this city. During this period Viminacium wasn't only characterized by cultural diversity, but also religious syncretism, showcased by the great popularity of Thracian and religions and cults of Eastern origin.¹⁴ Various funerary monuments, testimonies of diverse practices, grave goods and artistic achievements testify to the multiculturalism of the community of people who called themselves Romans, but simultaneously tried to preserve their unique identity and heritage.¹⁵ This is further confirmed by the anthropological analyses which identified several different anthropological types in Viminacium, especially during the Migration Period.¹⁶

Researchers of Viminacium aim to bring cultural heritage closer to the wider audience using various methods of interpretation and education.¹⁷ In 2006 Viminacium became the first archaeological park in Serbia, open for visits during the whole year. The accidental discovery of Mammoths at Viminacium provided an opportunity for the creation of additional unit – the Mammoth Park within the Archaeological Park.¹⁸ Since then all activities within the Park are designed to improve it's interpretation, presentation, and educational potential, resulting in the increase of its popularity among the wide non-archaeological public and its protection (which is of particular importance to the local community).¹⁹ The necessary experience was important in knowledge sharing, best practice examples, and evaluation of the activities conducted so far. Viminacium is the first archaeological site in Serbia, where the visitor's tour was developed with the concept of storytelling and interpretation, strictly based on the scientific facts but within the narrative which allows for communication with visitors/public in a sort of interaction, and engagement, while simultaneously drawing on their own personal experience.²⁰ Activi-

¹³ Спасић-Ђурић 2002, 11-29; Спасић-Ђурић 2015, 17-28.

¹⁴ Спасић-Ђурић 2002, 163-178; Спасић-Ђурић 2015, 95-117.

¹⁵ Спасић-Ђурић 2002, 179-190; Zotović 1986, 41-60; Zotović – Jordović 1991; Rogić – Anđelković Grašar 2015, 201-210.

¹⁶ Спасић-Ђурић 2015, 57-65; Mikić 2007; Mikić 2007a; Korać – Mikić 2014; Mikić 2015, 107-119.

¹⁷ Anđelković Grašar et al. 2013, 9-14, Golubović, Korać 2013, 65-73.

¹⁸ Korać 2019, 459-490; Nikolić 2019, 935-947; Tapavički-Ilić 2013, 315-326.

¹⁹ Nikolić et al. 2017, 573-583; Anđelković Grašar et al. 2020, 259-270.

²⁰ Tapavički-Ilić et al. 2022, 2073-2107.

ties, public lectures, international conferences, thematic workshops and exhibitions are conceptualized to achieve better dialogue with the stakeholders and especially with the local community.²¹ In this long and carefully cherished dialogue, educational activities focused on youngsters were the next logical step (Fig. 3).²² Having in mind available resources, the children are able to learn not only Roman history, but natural history as well, enriching their knowledge in the non-formal learning process and practical and applied work. As a result, the Serbian Ministry of Education recommended Viminacium for elementary school visits. Experience in international collaborations and participation in several EU-funded projects with activities and tasks associated with the cultural and educational content provided Viminacium with necessary experience and support in establishing and strengthening the idea of the common European identity.²³ Several programs are dedicated to the youngsters through the living history approach: replica-



Fig. 3. Educational youth programmes at Viminacium, documentation of the Institute of Archaeology (project Viminacium)

tion of Roman children's games, demonstration of ancient warrior techniques, culinary classes, and degustation of food prepared according to the Roman recipes, while science-educational camps for children were held at Viminacium every summer in the past decade.²⁴ One of the interesting methods of interaction with the children was the creation of an educational game named "Mystery of Emperor's death", which was designed and developed by an archaeologist.²⁵ The Viminacium experience was further improved with the use of virtual and augmented reality within the projects "Digital archeology", "COOLTOUR – Millennials for Cultural Heritage" and "Immersium – Immersive Storytelling Driven Cooperation for Cultural Heritage Dissemination in Western Balkans". Both projects involved students as a focus group and as a crucial part of the learning process, not only in knowledge transfer from professionals to them, but moreover by their participatory approach in content creation and evaluation.²⁶ Collaboration with students comprehends a true dialogue in the development and implementation of edu-

²¹ Ilić – Nikolić 2014, 231-235; Korać 2019, 491-504; Anđelković Grašar et al. 2020, 259-270; Tapavički-Ilić et al. 2022, 2074-2107.

²² Plemić, Anđelković Grašar in print, 35-44.

²³ Tapavički-Ilić et al. 2022, 2092-2094.

²⁴ Korać 2019, 507.

²⁵ Mrđić 2012, 126.

²⁶ On the aims and results of Cooltour project from the Erasmus+ programme and Immersium project from the Creative Europe programme: <https://cooltour.app/>



Fig. 4. Limes park at Viminacium, documentation of the Institute of Archaeology (project Viminacium)

cational methodology, which was tested on numerous occasions through live practice in Viminacium,²⁷ using all available infrastructure of the Limes Park, suitable for various events, programs, activities, workshops, as well as a large number of participants (around 500) (Fig. 4).

3. Exploration of the schools' curricula was a very important step in the construction of a successful educational methodology. The outstanding value and the universal importance of conserving World Heritage for future generations offer many unique and interdisciplinary teaching and learning opportunities but require a fundamental interest of the community to make more efficient use of the knowledge base of preserved heritage sites for educational purposes.²⁸ Cross-curricular approaches are suggested as a way to introduce World Heritage education into the classrooms. Additionally, conscious networking and development with public educational institutions and connection to modern, competence-based school training can bring significant results for cultural heritage sites, where the emphasis is shifted from knowledge and learning to skills development and motivation.²⁹ Extracurricular programs effectively improve students' communication skills and help cooperative learning and group work. Teachers of the secondary schools that participated in the TRAME project contributed to the research of the school curricula, while the good practices gathered during the research also proved that cultural institutions can offer a diverse and differentiated educational program and workshops in accordance with the needs and expectations of different age groups. Relations between school curricula and cultural heritage sites are important while developing an educational project regardless of its theme and TRAME encourages all institutions and cultural heritage sites to collaborate as much as possible in the definition of

²⁷ Anđelković Grašar et al. 2021a, 135-146; Anđelković Grašar et al. 2021b, 147-158; Plemić, Anđelković Grašar in print, 42-43.

²⁸ World Heritage in Young hands 2002, 18-19.

²⁹ World Heritage in Young hands 2002, 18; Nikolić, Nurmi, Andonegui 2019, 10, 45-55.

educational activities. TRAME proves that this is the best way to enrich curricular program, by including cultural heritage sites and their complex meaning, context and history.³⁰

4. National pilot programmes - TRAME methodology implementation in Serbia. Another important part of the creation and testing of the TRAME methodology were national Pilot programs: *In the Footsteps of the Citizens Of Sopianae*, conducted by Hajnóczy Kollégium; KÖME; UNESCO World Heritage Site of Pécs, *Travels in the Antiquity and Foregners' Places in Rome*, conducted by Liceo Pilo Albertelli; Parco archeologico del Colosseo, *TRAME Culture Route*, conducted by Çatalca District Directorate of National Education; Çatalca Anatolian High School; Çatalca culture and tourism association; project “Uçup Gimesin” and *Artistic Technology – Mediator Between Past and Present, Cultural Diversity and Migrations*, conducted by the School of Design and Institute of Archaeology.³¹

The pilot programme in Serbia was organized for 2nd – 4th grade (16-19 year-old) pupils of the Belgrade School of Design. In total 40 pupils took part in this program. Its workshops were developed and designed by teachers of the School of design, with the support of heritage experts from the Institute of Archaeology. Three workshops were

designed to improve the creative process, and pupils’ critical thinking, and helped them develop practical-artistic solutions based on their own research and interpretation of cultural heritage. Thematic inspiration was in line with the TRAME topic, migrations and multiculturalism, which in the case of artistically talented pupils needed to be communicated via the use of signs and symbols, known for centuries. The Portraits Workshop



Fig. 5. Portrait workshop, national pilot programme, documentation of the TRAME project



Fig. 6. Mosaic workshop, national pilot programme, documentation of the TRAME project

³⁰ Hermann (ed.) 2022, 90-93.

³¹ Hermann (ed.) 2022, 116-163.

was inspired by the multiethnic population of the ancient Viminacium, as well as by the famous Fayum portraits. Mosaic Workshop resulted in a series of mosaics inspired by the birds, as the symbol of migration and change of habitat. The third, Sticker Workshop was dedicated to the creation of illustrations with the relevant textual message (stickers) suitable for several purposes (both digital and printing intent) in order to convey a message (both visually and textually). Serbian pupils were inspired by the theoretical background of cultural identities and migratory processes in the everyday Roman world, especially with the materials obtained by Italian colleagues from Liceo Pilo Albertelli.³² By the end of the program, the pupils of different knowledge backgrounds could better understand not only the artistic techniques and their potential in the service of the Roman state, army, cult, etc. but also the impact of human migrations in the past and present. These three workshops proved to be a crucial part of the educational process for the pupils. Knowing that they are future artistic and creative forces, the possibility of usage of cultural heritage as an inspiration and its artistic and creative elaboration in their future works is truly infinite (Figs. 5, 6, 7).



Fig. 7. Sticker workshop, national pilot programme, documentation of the TRAME project

5. Mobilities – TRAME methodology implementation on an international level was designed to test and validate TRAME methodology and proposed learning processes. The basic pillars of the transnational exchange programs in Serbia, Hungary and Italy were: the collaborative work of professors and heritage experts, understanding of the common cultural roots and cultural diversity, the joint work of pupils from various EU countries, fostering a sense of common European identity, development of the key skills and competencies and involvement of the local community.³³ The Serbian mobil-

³² Nocita 2021, 180-185.

³³ Hermann (ed.) 2022, (2nd edition), 165-213.



Fig. 8. Participants of the TRAME mobility in Serbia, documentation of the TRAME project

ity programme was entitled “Never-ending journey” and was held between the 18th and 24th of March 2022 at Viminacium Archaeological Park. During this mobility, two workshops were based on the experiences gained from the national pilot programs and their evaluation: board game and mosaic workshops, both with the same name as the title of the program “Never-ending journey”. Workshops exceeded expectations, not only because of the professionally developed and elaborated results, but also because of the high level of creative thinking, practical learning and application of new skills. During their work, pupils expressed independence, good organization and initiative, even in their free time. Knowledge transfer was based on the emotional experience, but pupils were inspired to do independent research. The storytelling methodology was the foundation and the learning process was approached within the concept of belonging to the past (Roman), group, community, etc. The board game workshop was continued in Hungary from the 3rd to the 9th of April 2022, while the mosaic was finished at Viminacium (Figs. 8, 9, 10).



Fig. 9. Board game workshop, mobility in Serbia, documentation of the TRAME project



Fig. 10. Mosaic workshop, mobility in Serbia, documentation of the TRAME project

CONCLUSIONS

Considering everything said earlier, the TRAME project reached its purpose and achieved great results which can be used as valuable guidelines for any heritage site and its management. The project's methodological approach in secondary school education, shows that cultural heritage is an inexhaustible source of inspiration. That is why the main result of the project is the TRAME Manual for teachers and educators. It contains the description of the educational methodology aimed at high school pupils which was developed by partners throughout the project and pilot courses that were aimed to test and validate the educational methodology in Italy, Hungary, Serbia and Turkey, as well as transnational mobility programs.³⁴

After this experience, it is clear that the same challenges and tendencies regarding the connection of cultural heritage and formal education, do not depend on the country, institution, or initiative. Cultural heritage cannot remain sporadically tackled by some school excursion or site seeing but needs to be considered on the highest national and international level, in this case, supported by the European Union. The potential of this kind of collaborative approach is crucial in the process of heritage valorization throughout educational programs, either formal or non-formal, and should result in the creation of a mindset, even from the youngest age, that heritage needs to be cherished, conserved and protected.

Through participation in this project, the Institute of Archaeology and Viminacium Archaeological Park gained the essential experience and knowledge exchange with some of the most important archaeological parks in the World, such as the Archaeological Park of Colosseum. This project showed that there are numerous possibilities of teaching and learning responsible heritage preservation on the one side, while on the other, that there is a whole new generation of young creative people who will know how to successfully co-exist with the heritage by following good examples and proper guidelines.

³⁴ <https://trameproject.eu/trame-manual/>

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Rezime:

**INTERPRETACIJA KULTURNOG NASLEĐA I FORMALNO OBRAZOVANJE:
"TRAME" ERASMUS+ PROJEKAT KAO PRIMER DOBRE PRAKSE**

Ključne reči: TRAME projekat, edukacija, kulturno nasleđe, arheologija, metodologija, migracije, multikulturalizam

Danas se valorizacija kulturnog nasleđa sve više posmatra kao kompleksan proces, koji se prevashodno bazira na interdisciplinarnom pristupu, uveliko prevazilazeći poznate koncepte zaštite, prezentacije ili interpretacije. Svakako da se temelji adekvatne valorizacije kulturne baštine prvenstveno moraju oblikovati spoznajom istog, te se formalno obrazovanje nužno mora posmatrati kao jedan od osnovnih nosilaca informacija i početna faza kontinuiranog rada na razvoju svesti o značaju nasleđa. Stoga su prva vrednovanja baštine neodvojivo vezana za saznanja dobijena u okviru nastave u školama, najpre osnovnim, a još važnije u srednjim. Iz svega navedenog proizilazi da je neophodno učiniti kulturno, a naročito arheološko nasleđe, što dostupnijim obrazovnom sistemu i to kroz odgovarajući metodološki pristup i moderne alate, kao i primere ostvarenih dobrih praksi, bilo domaćih ili međunarodnih. Sa druge strane, kako bi se ostvarila ovakva vrsta sinergije, interpretacija kulturnog nasleđa u sva tri navedena segmenta igra veoma značajnu ulogu. Ona omogućava razvijanje nastavnih metodologija kroz neformalno učenje i sticanje praktičnog znanja formiranog na upotrebi različitih edukativnih alata, dok kroz primere dobrih praksi razvija osećaj prihvatanja (usvajanja) i vrednovanja baštine u lokalnim sredinama. Upravo je ovakva vrsta dijaloga između formalnog i neformalnog obrazovanja i interpretacije kulturne baštine jedna od tema koje obrađuje projekat TRAME – Tracce di memoria iz Erasmus + programa, čiji su rezultati prikazani u ovom radu.