

HERITAGE AND EDUCATION BULLETIN

Implementation period:
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HERITAGE
AND EDUCATION
BULLETIN

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The materials contained in this bulletin do not necessarily reflect the position of the funding authority (European Union or ANPCDEFP).

THE HERITAGE AND ADULT EDUCATION (HAEd)

MARIUS NECULAE

Project manager; National History Museum of Romania

The “Heritage and Adult Education” (HAEd), ref. no. 2021-2-RO01-KA210-ADU-000048413, is one of the few strategic projects financed through the Erasmus+ program (2021-2027), proposed and implemented by a Romanian Museum. Written and implemented by a team from the National History Museum of Romania (Muzeul Național de Istorie a României - MNIR) altogether with the partners from the Archaeological Museum in Zagreb (Arheološki muzej u Zagrebu - AMZ), the project has been approved for funding by the programme operator, Romanian National Agency (ANPCDEFP), at the term of 3rd of November 2021 (prolonged to 5th of November 2021), with the amount of 30.000 Euro, as a small scale partnership project on adult education. The initial implementation period, of 14 months (1st of March 2022 – 30th of April 2023), was extended with another two months, until 30th of June 2023.

The idea of this project started from the fact that in Romania and Croatia there are hundreds of museums and thousands of organizations actively involved in the cultural sector and carrying out educational activities, but very few have developed adult education projects financed by the European Union through the Erasmus Plus and none, until now, in collaboration with other museums. In fact, in too few museums is known what is happening in other similar institutions regarding the field of adult education and on the implementation of European projects in

this area. Logically, a change in this situation is opportune and thus will benefit both the organizations, the staff, and also the beneficiaries of the museum services. Museums will have a trained staff, attractive programs, long term partners and a satisfied public that could be enlarged with various categories, among them being the adults confronting with fewer opportunities.

The HAEd project has the aim to develop the audience in the museum sector through enhancing quality assurance in adult education programs.

According to the above enounced aim, there were proposed the following specific objectives:

OS 1. Increasing the organizational capacity of the partners, by raising the competences of 10 members of partners' staff, during the implementation period;

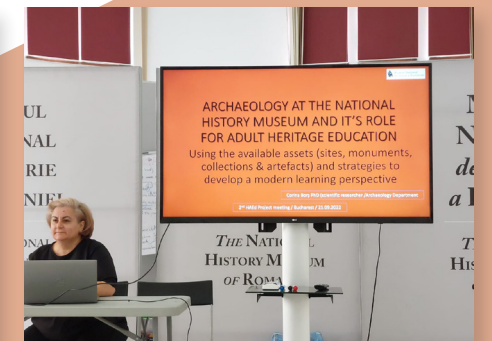
OS 2. Increasing the level of transferability of methods and good practices in the area of adult education using the heritage as a resource, during the implementation period;

OS 3. Increasing the level of awareness on equality, non-discrimination and social inclusion, on heritage related activities, but also on the funding program, for a minimum number of 20.000 adults, during the implementation period;



OS 4. Increasing the visibility and the capacity of promoters by establishing, strengthening, continuing and expanding an international partnership in the field of adult education, during the implementation period.

The activities have been planned to target the exchange of good practices in the field of adult education between promoters, the analysis and selection of the most efficient programs in this field; the transferability of these good practices to other organizations in the cultural sector through specific events and their use in permanent activities of the promoting organizations; increasing the know-how and skills of the staff on adult education in the museum context and last, but not least, the inception of a museum hub in the field of adult education. Therefore, in order to reach the objectives there were planned a series of activities, held by the partners, in Zagreb, Bucharest and online, as follows:





A1.1. Mobility in Zagreb:

27th of June – 2nd of July 2022

A1.2. Mobility in Bucharest:

19th -24th of September 2022

A2.1. Transferability event in Zagreb:

14th-16th of November 2022

A2.2. Transferability event in Bucharest:

14th-16th of November 2022

A3. Online conference:

3rd - 4th of April 2023

A4. Editing the bulletin “Heritage & Education”:

14th of November 2022 – 21st of May 2023

AO. Promotion, dissemination and partnership enlargement:

1st of March 2022 – 30th of June 2023

All the activities have been carried out by the ten participants, selected in May 2022: Zorica Babić, Jacqueline Balen, Haim Borna, Maja Bunčić, Ana Solter from AMZ and Corina Ioana Borș, Alexandra Ioana Ene, Cristiana Tătaru, Andrei Grumeza, Marius Gabriel Neculae from MNIR. During the entire implementation period, they have had the support of their colleagues, starting with the legal representatives (dr. Ernest

Oberländer-Târnoveanu) and continuing with the members nominated in the implementation team: Cristina Moiescu (financial responsible), Cornel-Constantin Ilie (quality supervisor), Adela Stan, Petra Sabina Savin and Andrei-Marius Trifu.

As a preliminary results, to this day, the project has the following results:

- 12 days of international activities (A1.1 and A1.2 – presentations, workshops, study visits etc.), 81 people involved belonging to 8 organizations. The two mobilities consisted of presentations sustained by the MNIR’s and the AMZ’s participants, on their own activities and on the projects dedicated to the museum education field.

- Three days of transferability events held at the MNIR and AMZ’s HQs (over 250 participations);

- Two days of the online conference “Heritage Education in a museum context” in which there were involved 27 lecturers belonging to seven museums, in total being registered 113 participations at the conference, 62 in the first day and 51 in the second;

- Ten members of the partners’ staffs involved and with personal and professional competencies developed;



- 12 testimonials on the activities related to the adult education in a museum context;

- Four museum education programmes analysed and re-branded;
- Approximately 100 organizations and over 8.000 people informed (online and offline) on the project, funding programme and adult education;

- A bulletin on “Heritage Education in a museum context”;

- An active partnership that will be maintained and expanded.

It is expected for the project to have a significant impact on participants (all people involved in the activities developing their personal and professional competences), organisations (re-branded and new educational programs, increasing of prestige for both promoters), on the funding program (an increased visibility) and on community as well (increasing of the cohesion and solidarity).

ON THE PROJECT

“FROM VOCATIONAL PROFESSIONS TO CREATIVE INDUSTRY”

ZORICA BABIĆ

Project manager; Archaeological museum in Zagreb

MIS code: UP. 02.1.1.02.0251

Project title: “From Vocational Professions to Creative Industry”

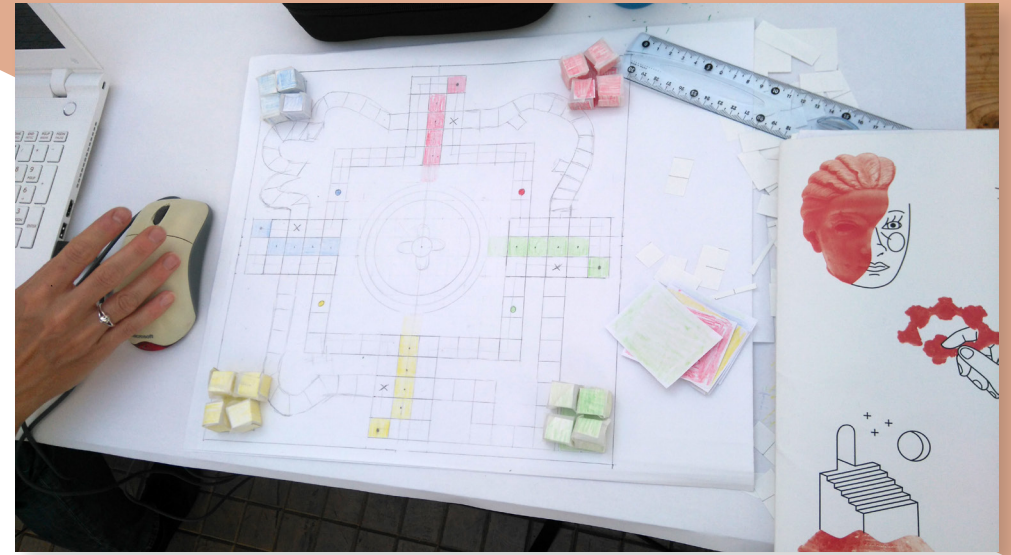
Proposal title: “Art and Culture for Youth”

Operational programme: “Efficient Human Resources” 2014-2020
European Social Fund

The project “From Vocational Professions to Creative Industry” or popularly called “Artefakt + Design = Prototype” is a participatory cultural and artistic project aimed to empowering young unemployed persons of vocational professions through education and creation of innovative art products. A total of 21 young adult people from Sisak - Moslavina, Virovitica - Podravina, Osijek - Baranja, and Zagreb County, as well as the City of Zagreb, were involved in the project. Through familiarizing with five different museum collections and workshops in design, young unemployed people have developed the competencies needed to create new products under the mentorship of local craftsmen. The chosen museum collections had a common denominator shared between the project bearer - the Archaeological Museum in Zagreb and a particular collaborative museum. Thus, participants at the Archaeological Museum Osijek, the Virovitica City Museum, and the Sisak City Museum were inspired by the Medieval, Celtic, and Roman collections, respectively.

In the Archaeological Museum in Zagreb various artefacts were an inspiration for new prototypes, but the emphasis was on the lapodic collection. This decision stems from the idea that prototypes made in collaborative museums should be useful in the Archaeological Museum in Zagreb as well. The results of the process are innovative products based on the reinterpretation of cultural heritage - prototypes presented on the exhibitions in all four participating museums. The project should have included the Vukovar - Syrmia County through workshops at the Vukovar Municipality Museum and the Vučedol Culture Museum, but due to the insufficient interest of potential participants, cultural and artistic workshops were not held. Since prototypes from the aforementioned county were not produced, the exhibition will be staged only in the museums whose collections served as inspirations.

The aim of the project is to facilitate access to the labor market for young unemployed persons who have completed vocational high schools, through cultural and artistic education and creation of innovative art products. A target group was selected based on the Croatian Employment



Service's official data - young persons between 18 and 25 years of age of the following professions: textile and clothing designer, metallurgist technician, clothing technician, wood technician, goldsmith, ceramist, carpenter, tailor, shoemaker, shoe repairmen, and leather manufacturer. The main difficulty troubling the target group is the inability to find work because the industry for which they have been educated mostly does not exist anymore, while small crafts have difficulty to survive and very rarely employ personnel other than the owner. The reason lays in the inconsistency of educational programmes with the needs of the labor market, and the lack of art education within the official curricula. Since unemployed, this group is at constant risk of poverty and NEET entry¹. Their access to cultural and artistic content becomes limited, which is one of the essential aspects of social inclusion. The regular report of the Central Bureau of Statistics estimates the percentage of persons at risk of poverty and social exclusion in Croatia at 28.5% .²

1. NEET = not in education, employment or training

2. Data of the Central Bureau of Statistics for 2016; <https://www.dzs.hr/>





The project “From Vocational Professions to Creative Industry” opened the doors of cultural institutions for the target group free of charge, enabling them to visit museum collections in their local communities. Through additional education in design, they gained new knowledge and skills for creating innovative art products which museums constantly need for their own educational activities or as souvenirs. This makes employment or self-employment easier for the participants at the same time enabling them to offer similar services to a wide range of cultural institutions (museums, galleries, theaters, tourist boards, etc.).

Cultural institutions represent a specific market niche that does not need mass produced items but is characterized by innovative design based on the reinterpretation of cultural heritage, small production series, products of Croatian origin, rather than imported.

This project aims to contribute and preserve professional vocations, which are seriously compromised due to the deindustrialization and the decline of small craftsmen. At the same time, we hope that the project

will help in slowing down the emigration of young unemployed people, which is particularly emphasized in the Slavonian counties.

The participants were selected through the mediation of the Croatian Employment Service (HZZ), whose services they used. The HZZ regional offices (regional offices in Zagreb and Osijek, and local offices in Vukovar, Vinkovci, Virovitica, and Sisak) encouraged the unemployed young people to actively participate in the project, explaining them all the benefits of participation: the acquisition of new knowledge and skills for engaging in the labor market, getting acquainted with local craftsmen as prospective employers, an opportunity to create innovative products and show them to the public, the possible future collaboration with museums whose collections inspired them, obtaining additional information on the possibilities of self-employment or job training. On the other hand, local craftsmen / mentors gained the opportunity to preserve their occupation through the distribution of knowledge and skills to young people of the same or related profession. The project consisted of three basic elements: cultural and artistic education, the creation of innovative products inspired by the original artefacts of the local museum in local workshops, and presentation of the results through the exhibition.

THE MAIN EDUCATIONAL PROGRAMS HELD AT THE NATIONAL HISTORY MUSEUM OF ROMANIA

ANDREI GRUMEZA

Muzeographer; National History Museum of Romania

The National History Museum of Romania offers young people and adults the opportunity to participate in a series of educational workshop activities on the permanent exhibitions Copy of Trajan's Column and Historical Treasure, as well as on the temporary exhibitions. The workshops include both a guided tours and a creative component in order to give the beneficiaries the opportunity to assimilate a series of scientific information specific to the exhibitions using a language adapted to their age, as well as the possibility to express their creativity based on a given theme.

Also, very importantly, volunteers from the National History Museum of Romania are involved throughout the workshops, actively participating throughout the guided tours and workshops, dressed in replicas of historical costumes specific to the historical period covered in the exhibition and making presentations on the costumes, weapons and other objects used in the workshop. In this way, the attention of the beneficiaries is enhanced by the impact created by the historical costumes and they can more easily assimilate the information presented. On the other hand, the involvement of volunteers in such activities leads to the creation of a strong sense of affiliation with the institution, the professional training of young people, their involvement in different activities that can give them the opportunity to apply for a number

of jobs later on, raising awareness of the needs of beneficiaries from different backgrounds, etc.

For the exhibition Copy of Trajan's Column, the educational programme includes two workshops: Dacians and Romans and Symbols of our Ancestors. The Dacians and Romans workshop involves the standard guided tour component along with the creative component which involves modelling clay based on a series of replicas of Dacian or Roman ceramic vessels. The second workshop, based on the above-mentioned exhibition, is called Symbols of our Ancestors and involves modelling, cutting out and making a Dacian flag from paper materials. In this way, the beneficiaries can not only assimilate historical information, but also take on a series of both Dacian and Roman symbols.

As for the permanent exhibition Historical Treasure, where the most representative pieces classified as Romanian hoards are exhibited, the educational programs of the National History Museum of Romania consist in a workshop called „Little Goldsmiths”. As in the case of the workshops held in the exhibition The Copy of Trajan's Column, the workshop has two components, namely a guided tour carried out by specialists from the Public Relations and Cultural Marketing Department, the Museum Education Department and a creative component involving the modelling of a special material (Fimo) in order to create jewellery





inspired by the models in the exhibition. In this process, the beneficiaries can make use of the jewellery model boards, as well as special shapes and tools for modelling the material. In this process, the beneficiaries can acquire a range of knowledge related to history, but also a range of knowledge related to the evolution of precious metal processing techniques.

In addition to the standard range of workshops in the permanent exhibitions, the National History Museum of Romania also offers a series of workshops in the temporary exhibitions. Examples of these are the workshops held specifically for the exhibitions: Romania in the Great War; A European Experience: The Historical and Cultural Heritage of the Germans in Romania; Semper Uniti. Centenary of the National Unity; The Gold of the Chinese Emperors; Dacia. The last frontier of Romanity, etc. Based on the specifics and themes of these exhibitions, a series of workshops for both young people and adults were held using a range of

formal and non-formal educational means. In the exhibition Romania in the Great War the beneficiaries could participate in an interactive guided tour, often animated by volunteers dressed in uniforms specific to the period and the First World War, and later, based on the information assimilated, they could take part in a role-playing workshop. The group was divided into two main alliances (the Antanta and the Central Powers) who had to prepare their arguments to convince Romania to join an alliance. This workshop made the most of both cultural heritage, but at the same time gave the beneficiaries the opportunity to develop a number of skills such as public speaking, oratorical ability, but also negotiation and persuasion skills.

The exhibition Historical and Cultural Heritage of the Germans in Romania offered both young people and adults the opportunity to explore a page of the medieval, modern and contemporary history of a national minority, thus increasing the level of solidarity and inclusion through



CREATIVE LABS AND HUBS WORKSHOPS WITHIN DANUBE ARCHAEOLOGICAL ELANDSCAPES PROJECT

JACQUELINE BALEN
Archaeological museum in Zagreb

history and cultural heritage. The workshop was entitled Craftsmen and Saxon Guilds and involved the creation of original guild insignia based on the models in the exhibition using the paper materials provided.

A treasure hunt workshop was held as part of the exhibition Gold of the Chinese Emperors, which used a spectacular collection of royal jewellery from the Wanli period, Ming dynasty - Dong Bo Zhai Collection. In the first part of the workshop there was an interactive guided tour of both the exhibition and the permanent exhibition Historical Treasure, and the second part of the workshop involved searching for clues based on a form and a map to test both the historical knowledge assimilated from the guided tour, but especially the identification of similarities in the symbols used and the techniques of processing gold.

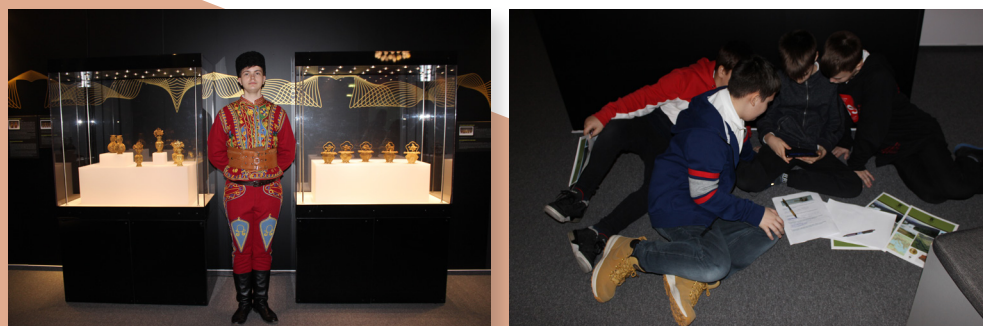
In conclusion, the educational programmes of the National Museum of Romanian History is rich and varied and aims to make the most of both permanent and temporary exhibitions. In addition, both formal and non-formal methods of education are used in the workshops and the beneficiaries come from all age categories. Another component that we would like to mention is that of volunteers, because of the National History Museum of Romania, aims to be involved and further prepare young people who want to participate in educational activities and not only, also as aiming to build a sense of affiliation through the use of cultural heritage that contributes to increasing solidarity and civic involvement in society.

Archaeological museum in Zagreb was during the 2,5 year period (2020-2022) partner on the project “Danube’s Archaeological eLandscapes” (acronym: Danube’s archaeological eLandscapes, DTP: 3-641-2.2). Project was led by Universalmuseum Joanneum, Graz, Austria and was implemented within Interreg Transnational Cooperation Programme VB Danube 2014-2020 and it was co-funded by the European Regional Development Fund (ERDF).

Main objective of the project was to ensure future oriented support for sustainable management and touristic use of archaeological heritage in the Danube region by encouraging coordinated involvement of major museums with important archaeological collections and archaeological research institutions, with a focus on digital visualisation in the presentation of archaeological landscapes.¹ Project goals were achieved through the following project activities:

- visualization and promotion of archaeological landscapes as a whole, not only individual finds.

1. More about project can be seen on <https://www.interreg-danube.eu/approved-projects/danube-s-archaeological-elandscapes#!>. Publication produced within the project are accessible online at https://issuu.com/danubes_archaeological_elandscapes





- development of models for sustainable integration of new digital technologies of visualization, presentation and protection of archaeological heritage (AR and VR).
- development of a joint strategy and setting common standards for the integration of new digital technologies in museums and institutions dealing with cultural heritage in the Danube region.
- joint presentations of digital archaeological landscapes (eLandscapes) and collective promotional campaigns of archaeological sites of the Danube region.
- development of common digital norms, promotion activities and improvement of transnational cultural routes that will have a direct impact on the perception and importance of archaeological heritage from the general public, and will also benefit from long-term cooperation with project partners and other stakeholders from the Danube region.

The project had three specific goals. The first was focused on creating a common reference framework for the development of visualizations through the creation of a common strategy and standards. The second was dealing with increasing visibility through the process of developing the visualizations themselves and through the development

of new cultural routes by creating and strengthening cooperation at the local, regional and international level. And the third was oriented towards the development of professional human resources through partnership mobility and the positioning of museums as creative centres, i.e. places for the development of new ideas and approaches in the creative industry and cooperation with the interested public. The result of this collaboration, as well as the digital visualization itself, was presented at the joint exhibition “Stories from the Past - Journey to Lost Landscapes”.

For the creation of its digital visualizations, the Archaeological Museum in Zagreb chose three sites: Vindija, Viškovci and Kaptol. All three sites belong to the prehistoric period, but they differ greatly in terms of research and the opportunities they provide for presentation. All three visualization, as well as the synopsis of the joint exhibition in Zagreb were developed together with museum visitors at so called Creative Labs and Hubs workshops. The aim of the workshops were to involve the participants in the entire creative process, so that, in cooperation with experts, they would find new ways of visualizing the landscape of the





past. The goal of this approach was not only the creation of new ideas in a semi-open process, but also the positioning of the museum as a place of creativity and innovation and the archaeological heritage as a source of inspiration.

The Creative Labs and Hubs workshops in Zagreb were organized twice, with two groups of participants. According to the announcement of public invitations, each group consisted of seven participants. There were also five expert participants in both groups – archaeologists, museologists, PR and marketing experts. Those five experts actively participated in both cycles of workshops. In addition to them, during the workshops, experts from the gaming industry presented themselves to the participants via an online connection in order to present the latest trends and opportunities as inspiration.

In two Creative Labs & Hubs workshop over 8 days, archaeologists, cultural mediators, museologists, students and the general public faced the challenges of presentation in a museum context through the latest

technologies. The creative process itself always tried to keep in mind the primary goal and the needs of the visitors of the future visualizations which were presented on the project joint exhibition. This inclusive approach in developing the archaeological exhibition represents a new and unique offer in the museum landscape of the Danube region.

The work on the Danube's Archeological eLandscapes project showed that the cooperation and involvement of the public in the early stages of the development of visualizations raises the public's awareness of the need to work on the protection of monuments and the value of cultural heritage. It is also a way of educating the audience, which through active participation has the opportunity to influence the development of cultural products a priori. As a result, the public begins to perceive the heritage as "theirs" and therefore considers it more valuable, which in turn encourages their further interest and care for the archaeological heritage.

The Creative Labs and Hubs (CLH) were introduced by project partners as a new participatory approach in eight countries of the Danuberegion almost simultaneously. All visualisations developed such joint processes take on not only scientific and technical possibilities, but also social responsibility. This unique approach had therefore a big transnational impact and will change the old established procedures in many museums.



Počevši od srpnja 2020. godine 23 muzeja, sveučilišta i institucija iz 10 zemalja postavilo si je cilj da arheološku baštinu, a posebno arheološke krajolike Podunavlja uz pomoć najmodernijih tehnologija učine vidljivijim na regionalnoj, nacionalnoj i međunarodnoj razini te stoga i aktivnijim. Projekt, koji je sufinanciran iz Interreg programa transnacionalne suradnje **Dunav**, šalje nove impulse u digitalizaciji arheološke baštine u Europi.

Glavni akteri projekta su muzeji od međunarodnog značaja, koji svoj rad usmjeravaju i izvan svojih sjedišta, te koji žele u fokusu staviti najpoznatije arheološke krajolike Podunavlja. Uključivanjem tehnologija virtualne (VR) proširene stvarnosti (AR) posjetitelji muzeja bit će potaknuti da bogatu arheološku baštinu upoznaju, ne samo kroz muzejske postavke, već kroz njezinu povezanost s krajolikom iz kojeg je potekla. Jedan od ciljeva projekta je i postavljanje međunarodne izložbe o digitalnim arheološkim krajolicima Podunavlja, koja će biti otvorena u ožujku 2022. godine.

Zainteresirani ste za nove tehnologije? Uvijek ste željeli baciti pogled iza kulisa dok se stvarala muzejska izložba i kreativno se uključiti?

Arheološki muzeji u Zagrebu vas poziva na zajedničke radionice Creative Labs & Hubs. Polaznici će biti uključeni u kreativni proces te će zajedno sa stručnjacima nalaziti nove načine vizualizacija krajolika prošlosti te sudjelovati u dizajniranju izložbe. Cilj ovog pristupa nije samo stvaranje novih ideja u polukotvorenom procesu, već i pozicioniranje muzeja kao mjesta kreativnosti i inovacije te arheološke baštine kao izvora inspiracije.

Radionice će se održavati u Galeriji AMZ, ul. Pavla Hatza 6 u dva termina:

06. – 09. travnja 2021.
04. – 07. svibnja 2021.

Studenti koji sudjeluju dobit će potvrdu na zahtjev nakon sudjelovanja.

Molimo sve zainteresirane da se do 02. travnja 2021. godine, za jedan od navedenih termina, prijave na e-mail adresu: jbalen@amz.hr

Broj sudionika je ograničen.

VIŠE O PROJEKTU

<http://www.interreg-danube.eu/approved-projects/danube-s-archeological-elandscapes>
<https://www.amz.hr/hr/projekti/virtualni-arheoloski-krajolici-podunavlja/>



#DOVETALES - THE FUN SIDE OF DIGITALIZATION

ANA SOLTER
Archaeological museum in Zagreb

Educational action ‘#DoveTales – The Vučedol dove travels with you’ started in 2014 as part of the 3-year pilot project ‘Towards the Virtual Museum – 3D-digitalisation of A-category objects selected from the collection of Archaeological Museum in Zagreb’. The aim of the project is to promote Croatian cultural heritage and the museum, better virtual communication with users, virtual accessibility of museum collections, video animations, modernization of the permanent exhibition, easier processing of materials, virtual reconstruction, making copies and replicas, scientific analyses and detailed recording of damage to objects and monuments.

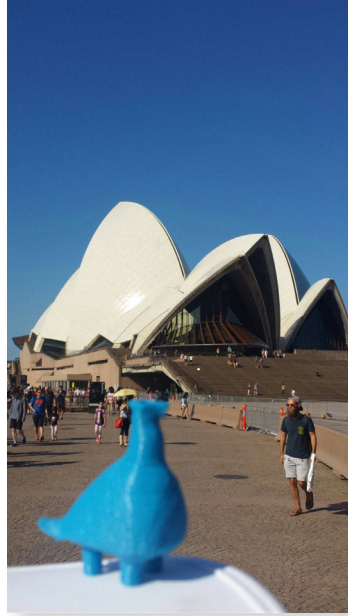
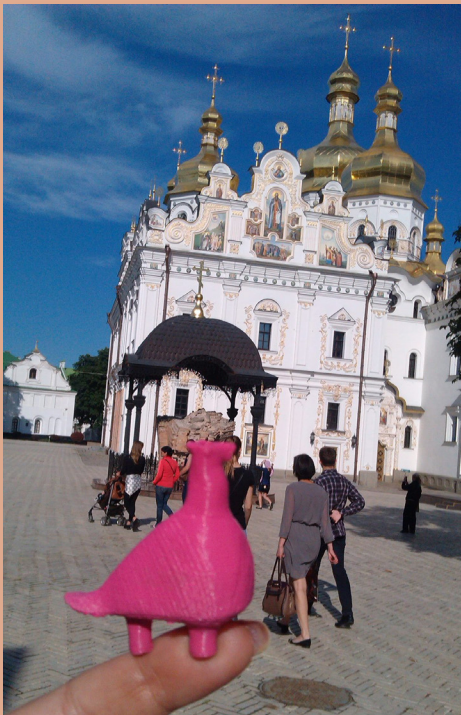
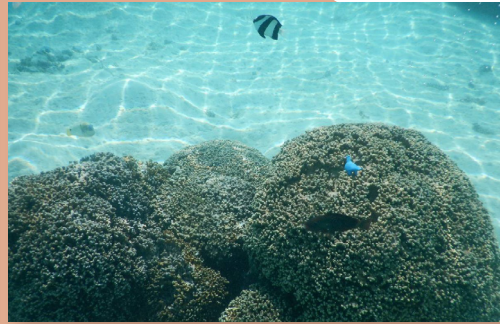
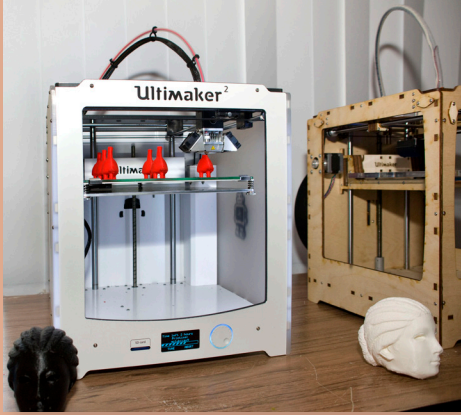
The idea behind the #DoveTales was to involve the public in the creation of museum content through their participation. Each visitor to the Archaeological Museum in Zagreb received a 3D-printed model of the museum artefact Vučedol dove (a famous vessel in the shape of a bird excavated at the Vučedol site in 1938) and then had the task of photographing it in an interesting place they visit and posting the picture on the project’s official Facebook and Twitter page. So instead of the original dove, copies of the Vučedol dove flew around the world with the help of a 3D printer, printed in different colours under the official label:

The Vučedol dove is ready to spread its wings and explore the world!

With its innovation, accessibility and appeal, this project won over every visitor to the Archaeological Museum as well as a witness to the photographing of the dove in all possible and impossible places, filling Facebook and Twitter with beautiful photos. A seemingly simple project was an example of the successful practise of popularising Croatian cultural heritage and archaeology as a profession. From 2014 to 2018, during the duration of the project, the Archaeological Museum in Zagreb printed more than 5000 doves and more were always needed. Visitors responded to the project with great engagement. Dove visited almost all continents and countless countries.

This project achieved a unique combination of material archaeological heritage and today’s virtual world. It shows that museums today must and can follow trends and thus integrate themselves into everyday life.





WHEN IN ROME: EXPERIENCING THE DAILY ROUTINE OF AN ITALIAN MUSEUM WORKER

ANDREEA ȘTEFAN

Museographer; National History Museum of Romania

My name is Andreea Ștefan. I have been working at the National History Museum of Romania for the last few years as a curator. I love my job, which involves close contacts with beautiful things and the privilege to share them with our visitors. I participate in the organization of exhibitions, I devise and implement guided tours and educational workshops, all activities that allow me to share my passion for the past, my knowledge and research with other people. My work also involves the care for the artefacts so that they can be enjoyed by future generations as well.

Thanks to the Erasmus+ program, I had the opportunity recently to explore and experience the daily routine of a colleague working in the same field as mine, in another country. Between March 26 and April 1, 2023, I went to Rome for a five days job-shadowing mobility at the Museo Nazionale Romano. My trip to Rome was quick and pleasant, arriving in the Eternal City in a sunny Sunday afternoon.

On Monday morning, under the pouring rain, I started my internship. As I am a classical philologist and my mentor at the Museo Nazionale Romano, Carlotta, is an epigraphist, we immediately bonded together, sharing our love for ancient texts. I took part in her various daily activities, while gathering ideas for my specific interest: to develop,

promote and implement at my home institution an educational program for the general adult public inclusive to visually impaired visitors. The challenge was to find out how to present in a comprehensive and attractive way ancient stones inscribed in no longer spoken languages to visitors that have so much choice among the many treasures exhibited in a museum! The key to solve my quest were the inscriptions themselves! They bear in their surface inscribed messages. What I had to do was to make them speak, to help them tell their thousands of years old stories to my contemporaries. And Carlotta's experience was of great help here.

The Museo Nazionale Romano gathers four structures: Diocletian's *Thermae*, Palazzo Massimo alle Terme, Palazzo Altemps and Crypta Balbi. During my mobility, I participated in activities that took place in all these four locations.

I could experience the benefits of developing specific to topic video tours that were used to prepare the physical visit. In addition, my mentor presented to me different mass media facilities that she uses in promoting very specific activities like epigraphy seminars for adult public, in an inclusive way for beneficiaries with visual or cognitive impairment. I experienced with software in order to create promotional material like posters or content (interactive handouts, games etc.) that



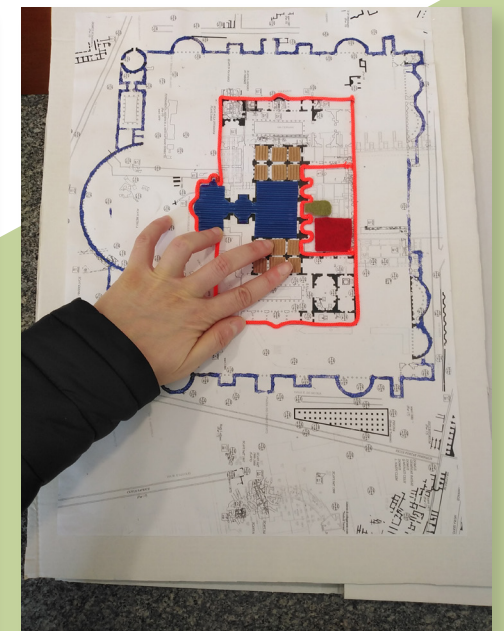


could be used during on-site visits. I was also involved in other activities like the preparation of exhibitions, catalogues, informational material. I assisted at conservation and restauration interventions and at the preparation of the exhibits for departing in temporary exhibitions. I could interact with colleagues doing different aspects of the museum work, which gave me the possibility to compare procedures with my home institution and to develop a more inclusive understanding of the curator's work in a European milieu.

I learned how to use online software that I did not know or used before in order to develop videos, posters, handouts and other content with a pleasant graphic design that could be used in educational activities aimed at an adult public inclusive for beneficiaries with visual or cognitive impairment. It was impressive to see that simple ideas, a lot of work and the willingness to assist the other in the way they need

it proved yet again to give positive results. Here is some material – plans of the *Thermae* of Diocletian guides and the text of an inscription printed in relief – made by Carlotta herself or under her supervision by students enrolled in art schools, for the visually impaired visitors. My knowledge of non-formal education techniques and tools has increased thanks to this mobility and I can now apply them in the activities at my organization. I developed competencies that I could use in creating educational content fitted for visually impaired adults in an inclusive visit opened to the general adult public. I am able to transfer non-formal educational techniques and tools acquired at Museo Nazionale Romano in my museum context.

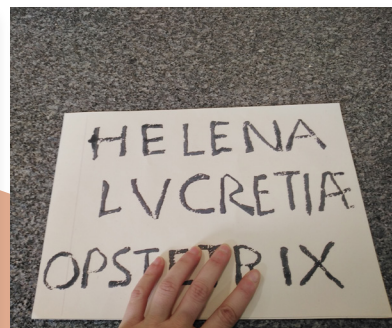
For example, I got interesting ideas and skills for the implementation of a seminar in epigraphy at our museum using storytelling techniques in order to make more accessible and attractive these exhibits otherwise prohibitive being written in ancient languages and sometimes in different writing systems than those in use today.



I improved my communication skills by working on a daily basis with colleagues from a different country, having different expertise. I have now a better ability to understand, work with and address various categories of colleagues and beneficiaries, with different backgrounds, beliefs and origins. I am now better equipped to understand the needs of beneficiaries with fewer opportunities, especially of visually impaired adults, and to develop educational programs tailored to their needs.

Of course, many educational activities involved the young and very young public. Following Carlotta in her epigraphy workshops was a stimulating experience. I also got the chance to make friends with the felines among the “staff” of the Museo Nazionale Romano.

I think the Erasmus+ mobility was immensely useful to me precisely because it gave me the opportunity to experience working in another European country and to forge lasting professional ties with colleagues at other museums. I think networking is essential in creating and enforcing a European identity and in the development of a career in a broader European context. Following this mobility, I plan to develop joint projects with my hosting institution in the field of education and promotion of cultural heritage. My mentor and I, we talked about organizing joint seminars, online and in presence, and exhibitions. In addition to that, I had a lot of fun and I believe that this is also an essential part of a successful professional life.



THE ERASMUS PLUS AND THE EUROPEAN SOLIDARITY CORPS PROJECTS DEVELOPED BY THE NATIONAL HISTORY MUSEUM OF ROMANIA (2020-2022)

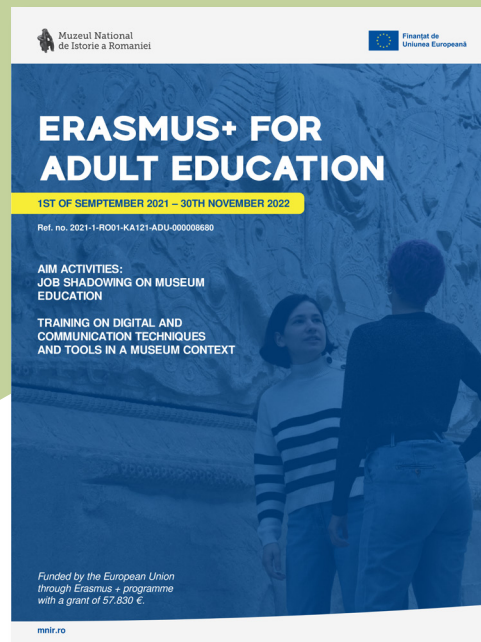
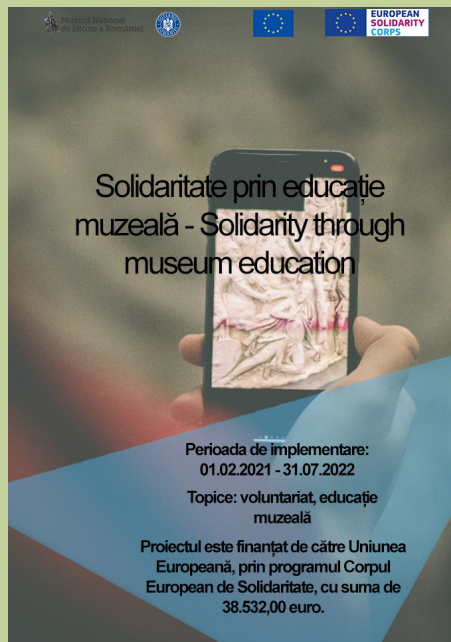
MARIUS NECULAE

Project manager; National History Museum of Romania

Beginning with 2014 the Erasmus + programme offers to the Romanian museums the opportunity to be involved in various types of international projects, mainly orientated to the adult education domain. Having in the first years of the program participations as partners, since 2018, a number of nine Romanian museums successfully applied, as leading organisation, for Erasmus + grants, being developed until now over 22 projects. Moreover, in Romania there are five museums holding an accreditation on Erasmus+, Key Action 1, Adult Education, thus having the possibility to apply for funding, every year (2021-2027) with a simplified grant request.

The National History Museum of Romania (MNIR) applied for the first Erasmus Plus grant in February 2020 and obtained its first certification on the European Solidarity Corps Programme in May 2020, being the first museum in the EU certified on this funding programme. From 2020 until now due to the participation in Erasmus + and European Solidarity Corps projects MNIR has:

- Developed international partnerships with six museums, four training courses' providers and five NGOs from Bulgaria, Croatia, Cyprus, France, Georgia, Hungary, Italy, Turkey and Spain;



- Developed three local partnerships with local organisations involved in work with teenagers and adults confronting with fewer opportunities (prisoners, seniors and at risk of poverty).
- Conducted 51 individual learning mobilities of its staff abroad;
- Trained and involved in solidarity activities 68 volunteers from across the Europe and Caucasus;
- Developed over 80 presentations and workshop sessions at its HQ;
- Reached over 30.000 beneficiaries, over 1.000 being directly involved.

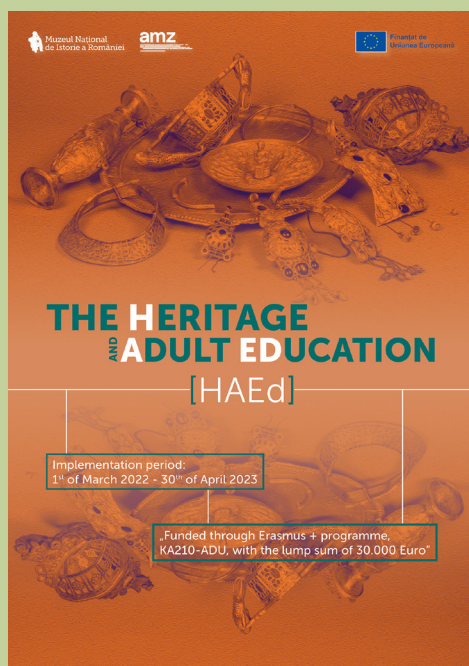
“Education for Heritage Plus” (HEP), ref. no. 2020-1-RO01-KA104-079079, was the first Erasmus + project developed by the National History Museum of Romania, between 15th of August 2020 and 14th of November 2021, being funded with the amount of 19.820 Euro (approved at the term of 5th of February 2020 prolonged to 11th of February 2020). Through this projects 8 members of the MNIR’s staff (4 employees and

4 volunteers) have had the opportunity to develop their professional competencies in the area of non-formal education techniques and tools through a six-days structured training course held in Reus, Catalonia, Spain. The training course was followed by transferability workshops, being involved 25 other participants from four organizations (five days, August 2021).

Other objectives referred to the continuation of MNIR’s programs dedicated to adults, the development of new programs and dissemination, being registered the following results:

- eight employees and volunteers with personal and professional skills developed;
- a transferability course;
- 5,000 citizens informed on non-formal education, the Erasmus + program and MNIR activities;
- four new educational programs implemented and two others improved;





- two new project applications on the Erasmus + program.

On 29th of October 2020 the National History Museum of Romania has obtained the accreditation on Erasmus +, Key Action 1 - mobility for learners and staff in adult education, ref. no. 2020-1-RO01-KA120-ADU-095354, thus having the possibility to apply every year (2021-2027) with a simplified grant request.

Erasmus+ for Adult Education, ref. no. 2021-1-RO01-KA121-ADU-00008680 was the first project implemented by the National History Museum of Romania, accordingly with the accreditation, between 1st of September 2021 and 30th of November 2022, being financed with the amount of 57.830,00 Euro.

Therefore, in the first year of accreditation, through this project, 27 members of MNIR's staff developed their competencies, as follows:

- 9 participants (6 employees and 3 volunteers) in job shadowing stages at the Florentine Museum and Institute of Prehistory, Florence, Italy, on museum education.

- 1 participant in a job shadowing stage at the Parco Archeologico del Colosseo, Roma, Italy.

- 1 participant in a job shadowing stage at the Regional Ruse Museum, Bulgaria.

- 8 participants at a structured training course held in Puerto de la Cruz, Tenerife, Spain on ICT techniques and tools used in a museum context.

- 8 participants at a structured training course held in Reus, Caltalonia, Spain, on the same topic.

As results of the activities held in the first year of Erasmus + accreditation we can count:

- 27 members of MNIR's staff with developed competencies on museum education and usage of ICT tools;

- Two series of workshops with beneficiaries; 1 series of guided tours for refugees from Ukraine (April-May); 1 online activity dedicated to adult beneficiaries; 4 presentations in front of colleagues, volunteers and collaborators; 1 internal transferability workshop held in organization; - 4 external workshops and presentations; 3 presentations at conferences/symposia;

- Five new international partners;

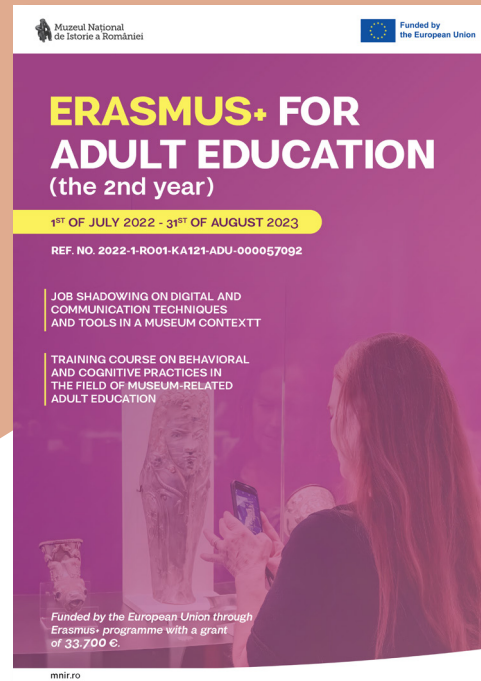
- Three new project applications on the Erasmus + program in 2023.

On 1st of July 2022 has begun the second project related to the accreditation (ref. no. 2022-1-RO01-KA121-ADU-000057092), with the activities planned until 31st of August 2023, the budget being of 33.700 Euro.

This current project is orientated to:

-A training course on "Behavioural and cognitive practices in the field of museum-related adult education", for 10 participants (held in March 2023, in Limassol, Cyprus).

- Six individual job shadowing stages (5-6 days each), in museums from Italy and Central Europe.



For the term of October 2023 the team of MNIR decided to re-apply with a renewed accreditation request, accordingly with its objectives.

Since there is a separate article on the “Heritage and Adult Education” (HAEd), ref. no. 2021-2-RO01-KA210-ADU-000048413, a first small scale partnership project on adult education (KA 2) developed by two museums from Romania and Croatia, we will present, below, other types of projects developed by MNIR.

The European Solidarity Corps programme (ESC) is open to people aged between 18 and 30 who reside in programme and partner countries, for solidarity activities and 18 to 35 in the humanitarian aid area.

The National History Museum of Romania is the only museum within the European Union certified by the European Solidarity Corps programme (ref. no. 2021-1-RO01-ESC50-095896, Lead - Quality label for coordination, hosting and supporting).

Through the ESC programme there are multiple possibilities for volunteering: Team Volunteering Activities (short term) and Individual

Volunteering Stages (long term). Other type of activities relevant for museums are the Local Solidarity Projects. That can be developed only “in country”, being proposed and managed by youngsters (18-30 years).

Any museum or any institution belonging to the cultural sector can candidate in order to be certified by the European Solidarity Corps programme.

“Solidarity through museum education” (SolidEM), ref. no. 2020-3-RO01-ESC11-094846, the first ESC project fully developed by a museum, was been implemented between 1st of February 2021 and 31st of July 2022, being funded with the amount of 38.532 Euro. Through SolidEM, six volunteers from Georgia, Spain and Italy have had the opportunity to participate into 6-12 months volunteering activities related to museum education, heritage and inclusion.

The second, “Sharing Cultural Heritage and Knowledge” (KNOLTURE), ref. no. 2021-2-RO01-ESC51-VTJ-000045008, funded with 97.972 Euro is implemented between 1st of January 2022 and 31st of



THE ROLE OF VOLUNTEERS IN THE EDUCATIONAL ACTIVITIES OF THE NATIONAL HISTORY MUSEUM OF ROMANIA

CRISTINA BARBU
Museographer; National History Museum of Romania

From shaping the museum identity to influencing the museum's organizational culture by participating directly at the activities inside the institution and the activities with the public, volunteers are very valuable for museums worldwide. They play a vital role in museums, providing essential support to staff and visitors alike, bring unique skills, perspectives, and experiences that enhance the visitor experience while gaining valuable skills and knowledge themselves. Volunteering in a museum is a rewarding and enriching experience that can build community connections and foster a sense of ownership and belonging.

The volunteers are essential contributors to the educational activities of museums. They play an essential role in the development and implementation of educational programs and activities, providing valuable support to staff and helping to create a positive and engaging learning environment for visitors. During the one-month stage volunteering activities and the individual-stages, there were implemented new educational experiences involving diverse categories of museum visitors, engaging in cultural games, from quizzes to treasure hunt or jewellery making workshops. They provided support to museum staff in the development and delivery of educational activities, help with

August 2023 and has three main activities: 2 team activities (one month each) and six months volunteering stages for participants from Romania and Turkey.

The third, ongoing as well (1st of November 2022 - 31st of January 2024), is "Inclusion and solidarity through heritage and education" (ISTHE), ref. no. 2022-1-RO01-ESC51-VTJ-000080289, funded with 83.310 Euro, includes a four weeks team activity for 30 volunteers and six months volunteering stages for eight people from the EU.

Also, the National History Museum of Romania supported a group of 12 youngsters to develop their solidarity project. Solidarity Through History" (SolThi), ref. no. 2021-2-RO01-ESC30-SOL-000040541 - the first solidarity project implemented in Bucharest, was funded with the amount of 6.888 Euro and was been implemented between 1st of February 2022 and 31st of January 2023, being focused on participants with fewer opportunities (inmates, elderly and young people confronting with social and cultural obstacles).

As a conclusion, in the last three years, the National History Museum of Romania developed eight various Erasmus + and ESC projects, along with several partners, managing to train its staff, enlarge its audience and to create a volunteers pool.





administrative tasks, such as coordinating schedules and managing communication with workshop participants. Volunteers also assist with program design and content development, drawing on their expertise, skills, and interests to create engaging and informative learning experiences. They bring fresh perspectives and new ideas to the development process, contributing to the creation of high-quality educational experiences. On the social media project pages, the public has the opportunity to learn about history through story-telling, video workshops and through engaging content. The individual-stage ESC volunteers bring their own experience and create a new perspective on the educational activities and provided valuable support for the workshop participants, especially students. The participants served as guides, helping students navigate the educational program and providing encouragement and support along the way. They also offered additional one-on-one support, such as assisting students with specific learning needs or helping to reinforce skills, during the jewellery workshops. Volunteers help the National History Museum of Romania

to create a welcoming and supportive learning environment, promoting engagement and fostering a love of learning.

Also, the volunteering programs of The National History Museum of Romania offered access to educational programs, especially for underserved or marginalized communities, as the children from SOS Children Villages or Save the Children organizations. Therefore, they help the institution to connect with community groups, schools, and other organizations, promoting and encouraging participation in educational activities. They provided language support, translation services, and other accommodations to ensure that all participants can engage fully in the educational experiences. By working closely with community groups and organizations, volunteers help to identify gaps in the museum's educational offer and develop new initiatives to address these needs.

Volunteering in educational activities in museums can be a rewarding and enriching experience for themselves. Volunteers gain valuable skills and experience that are useful in their personal and professional lives. They can also meet new people, make connections, and develop a sense of community. Volunteering in a museum is also an opportunity to learn about history, art, and culture, expanding one's knowledge and understanding of the world. During the one month stages, the participating volunteers had the opportunity to dress as historical characters and discuss with the local community and museum visitors.

In conclusion, volunteers play a crucial role in the educational activities of museums, providing essential support to staff and helping to create engaging and informative learning experiences for program participants. They can expand access to educational programming and promote community engagement, while gaining valuable skills and knowledge themselves. Museums should continue to rely on and support their volunteers, have volunteer policies and guidelines and paid staff should learn how to manage them, recognizing the critical role the volunteers play in promoting lifelong learning and expanding access to educational opportunities.

IMPORTANCE AND POTENTIAL OF ADULT EDUCATION IN MUSEUMS

ZORICA BABIĆ

Museum advisor pedagogue; Archaeological Museum in Zagreb

About museums...

In the new definition of museum also stands: "Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing"¹.

The main responsibility of museums towards society is to collect, preserve, conduct research and provide education on various humanities. The aim of the museum is to inspire and engage visitors to create an understanding the way how the world works and lives. This is precisely where the importance and potential of adult education in the museum comes into play.

The museum is a place where the visitor develops the ability for independent research and criticism, builds a new relationship to phenomena using induction, learns to perceive the world around them by putting themselves in the role of an active researcher. The museum educator facilitates the visitor's research by presenting the content in an accessible and clear way, involves the visitor in interaction in order to become an active visitor and motivates the visitor to leave a mark in the museum with their activity, thus inviting the visitor to permanent participation in museum activities.

1. www.icom-croatia.hr/aktivnosti/icom-definicija-muzeja-2022/

What about museum education?

Museum education is a specialized field devoted to developing and strengthening the education role of informal education spaces and institutions such as museums.

Museum education for visitors of all ages, visitors with physical disabilities, and visitors from marginalized social groups is very important because the museum becomes a place of science, socializing, education and gathering.

Every museum should have at least one museum educator. Important qualifications that every museum educator should have are:

- expertise in the specialty of the museum where the person is employed,
- teaching orientation with passed pedagogic courses
- the need for continuous improvement of one's work and knowledge, especially with sensitive groups of society.

Adult education in museums

Adult education in museums has great importance and potential because it allows adults to expand their knowledge and understanding of a certain topic, art or history. In this sense, museums are an ideal place for learning because they offer access to authentic specimens and artefacts that cannot be seen elsewhere. Adult education in museums can have a positive impact on personal development, such as improving creativity, developing critical thinking, increasing self-confidence, improving skills and developing new interests. Learning in museums can also help develop empathy and understanding of other cultures and ways of life.

What are the methods of education and how to create an active audience from passive visitors? There are various ways that museums can educate their visitors. Here is list some of them and how they serve in education.



- **Exhibitions** - museums usually represent exhibitions that cover a certain topic or period and represent works of art, history, science or culture. Exhibitions are one of the most important ways museums educate their visitors. Through exhibitions visitors can see and learn about art, history, science and culture.

- **Interactive exhibitions** - a great way to involve adults in learning and research. These exhibitions often include various interactive elements such as sound and light effects, touch screens, interactive games, and so on.

- **Audio and visual materials** - museums often use audio and visual materials so that visitors can see and hear more about the works and themes on display. This may include audio guides, video projections and interactive displays.

- **Workshops and lectures** - as part of an exhibition, permanent exhibition or special event, workshops and lectures are organized in

museums so that visitors can learn more about a certain topic or work. Workshops may include activities such as painting, modeling or material processing, while lectures may relate to various aspects of history, art or science. Among other things, workshops allow adults to actively engage in learning and gain practical knowledge, and lectures are often led by experts in their fields, which gives adults a unique opportunity to gain new knowledge and perspectives.

- **Guides and curators** - museums have trained staff who can provide visitors with detailed information about the works and themes on display.

- **Interactive content** - this kind of content allows visitors to explore a topic or work in an interactive way. This may include virtual tours, games, simulations and interactive displays.

- **Digital content** - many museums have online platforms that allow visitors to access digital exhibits, archives, interactive content and other learning resources. This allows visitors to explore the museum from their own home and learn even more about the works and topics that interest them.

- **Conversations and discussions** - museums organize discussions and conversations on various topics related to the works and exhibitions that are displayed. Visitors can participate in these conversations and exchange opinions with others.

- **Virtual exhibitions** - this type of exhibition is becoming more and more popular in museums. They make it possible to visit and explore the museum within the virtual world. They usually include interactive elements and audiovisual content designed to educate visitors.

Some examples

I will indicate several examples of adult education at the Archaeological Museum in Zagreb.

The project "From Vocational Professions to Creative Industry"



is a participatory cultural and artistic project aimed to empowering young unemployed persons of vocational professions through education and creation of innovative art products. The aim of the project is to facilitate access to the labor market for young unemployed persons who have completed vocational high schools, through cultural and artistic education and creation of innovative art products. A target group was young persons between 18 and 25 years of age. The main difficulty troubling the target group is the inability to find work because the industry for which they have been educated mostly does not exist anymore, while small crafts have difficulty to survive and very rarely employ personnel other than the owner. The reason lays in the inconsistency of educational programmes with the needs of the labor market, and the lack of art education within the official curricula. This project aims to contribute and preserve professional vocations, which are seriously compromised due to the deindustrialization and the decline of small craftsmen.

During the exhibition “Post Scriptum - History and meaning of the art of writing”, a cycle of lectures and workshops related to the most famous letters throughout history was held. For each letter, a lecture and workshop was given by an expert in the field. During ten workshops, participants learned about the development of one of the scripts (for example: cuneiform script, hieroglyphs, Hebrew script, Greek alphabet, Glagolitic script, Chinese script, etc.) and the workshop part followed.

Very similarly, during the “Avars and Slavs” exhibition, a three-day ceramics workshop was held in collaboration with an academic sculptor. At the workshop, adults learned about several types of clay, how clay is processed, and how glazing is done. The workshop part was related to their individual work with clay and the creation of their artwork.

With all of the above, it can be concluded that adult education in museums is an extremely valuable tool for personal development and improvement of knowledge. Museums have enormous potential to educate visitors and provide an unforgettable experience, and investing in adult education can help preserve cultural and historical heritage and improve understanding of the world around us.

VOLUNTEERING IN A MUSEUM

ALEXANDRA ENE
Volunteer; National History Museum of Romania

Volunteering in one of the most important museums in Romania is a unique opportunity to acquire information and develop certain useful skills in any field of activity.

The experience as a volunteer in the National History Museum of Romania had, first of all, a major impact in my development as a person by participating in various important activities organized by the museum. For example, during the event, Night of the Museums, other volunteers and I were dressed up as different historical characters. This gave me the opportunity to interact with different people by taking pictures with them, talking to them, thus improving my social skills, as well as the unique opportunity to dress up as a character from history, and together with others, we managed to attract visitors to the museum.

At the same time, as a volunteer, I had the chance to be part of a project funded by the ERASMUS + program of the European Union called “The Heritage and Adult Education” (HAED), where I participated in various presentations, documentary visits and workshops about museum education for adults. For example, an interactive workshop held in Zagreb was about the VR experience of the Archaeological Museum in Zagreb. I had the opportunity, for the first time, to experience this type of presentation method, but also to observe how this modern technique could impact the adult audience.

Another workshop titled “Digital techniques and tools for better promoting the archaeological heritage”, held at the headquarters of the Romanian History Museum, where I participated in debates and discovered different methods of promoting the museum through digitalization, such as social networks, virtual tours, museum education workshops, etc. Through this workshop I learned how digital tools work, but also how they can be implemented in different cases and different fields.

I can say that my experience as a volunteer brought me a significant amount of knowledge, helped me develop as a person and discover people from different fields. I recommend volunteering because it offers many facilities and many interesting experiences from which you can learn things, regardless of the field of activity.



ABOUT *LIVING DANUBE LIMES* PROJECT

IVANA OŽANIĆ ROGULJIĆ
Institute of archaeology, Zagreb

Living Danube Limes is an EU funded Interreg Danube Transnational Programme project and focuses on connecting, enlivening, researching, preserving and highlighting the Roman Danube Limes as transnational cultural heritage of enormous significance, in order to create a sound foundation for a future European Cultural Route. *Living Danube Limes* stands for: Valorizing cultural heritage and fostering sustainable tourism by LIVING the common heritage on the DANUBE LIMES as basis for a cultural route. *Living Danube Limes* aimed to foster a common Roman brand for the Danube countries, pave the ground for a Cultural Route spanning the whole Danube Region, develop strategies for preservation and management of cultural and natural heritage and foster green and sustainable tourism development. For reaching this goal, *Living Danube Limes* followed a holistic approach which was including archaeology and history, museums as dissemination hubs for both academia and the broad public, protection measures for cultural heritage and sustainable tourism solutions. Academia and broad public were directly linked via the reconstruction of the 4th century CE Danube patrol vessel, a lusoria, which is also the physical link between the identified pilot sites and the partner countries themselves (Kaiser 2022, 7-8). *Living Danube Limes* started in July 2020 and runs until December 2022. The partner consortium consists of 19 project partners and 27 associated strategic partners from Germany, Austria, the Czech Republic, Slovakia, Hungary, Croatia, Serbia, Bulgaria, Romania, and the Republic of Moldova.

In this paper we will focus on main activities performed in Croatia. Characterization of pilot sites and organization of Connecting cruise of Danuvina Alacris.

Pilot site

In *Living Danube Limes*, eight Roman heritage sites in eight partner countries along the river Danube (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Bulgaria, Romania) have been identified as project pilot sites following different selection criteria. Depending on the national needs and interests the partners evaluated various scientific, economical, touristic, logistical and practical parameters and based the decision concerning their national pilot site selection on this analysis. Therefore, the *Living Danube Limes* pilot sites span from Roman military forts, watchtowers and vici to certain sections of Roman roads (also in the hinterland) and necropolis, all of them showing different states of conservation as well as of visibility or even touristic use.





Pilot site *Kopačevo Ad Labores*

In the village of Kopačevo there was a small fort that was part of the Roman Danube Limes. This fortress is evidenced by the finds of graves, Roman ceramics and coins found in the village, as well as two stone inscriptions, or rather two smaller altars, dedicated to Jupiter, the main Roman deity, and the Mithraic cult.

At the Croatian pilot site Kopačevo (Ad Labores) the primary area of interest – the site of the Roman fortress in the village – unfortunately could not be accessed so the team investigated areas around the village and north of the small fortress with the motorized GPR system. Data analysis revealed little evidence of archaeological features in the selected areas, but still the data is important for documentation of the Croatian part of the Danube Limes.

The site is situated near the Nature park Kopački rit, and in the activities of the project a small open air presentation of Danube Limes and the site Kopačevo is now presented in the area of the park. A part of the presentation includes a replica of a votive inscription dedicated to Jupiter (CIL III 3560) that was found in the sixties of the 20th century

at the very entrance to the Kopački rit Nature Park. It dates back to the 2nd or 3rd century, and the inscription reads: *[I(ovi)] O(ptimo) M(aximo) F(ulguratori) / C(aius) Ael(ius) Suri/nus de/c(urio) col(oniae) M(ursae) Ilv(iral(is) q(uin)q(uennalis) / des(ignatus) / v(otum) s(olvit) I(ibens) m(erito)*. Caius Aelius SURIUS, the city magistrate in Mursa, was probably the owner of some farm in that area, and he had an altar to Jupiter erected there.

Connecting cruise of *Danuvina Alacris*

One of the main outputs of the *Living Danube Limes* project is the fully functional reconstruction of a 4th century Danube patrol boat of the type Lusoria and with the name *Danuvina Alacris*. In his contribution to a 2020 conference organized by the Budapest University of Technology and Economics, Boris Dreyer of the Friedrich-Alexander University Erlangen-Nuremberg gives first insights into the reconstruction process (Kaiser 2022: 9).

Danuvina Alacris in Croatia

After Germany, Austria, Slovakia and Hungary, *Danuvina Alacris* arrived in Croatia on 1st September 1, 2022. Stops in Croatia were Batina, Aljmaš, Dalj, Vukovar and Ilok. On all stations, the broad public could view the ship, while the Living history event occurred in Aljmaš on 3rd





- 4th September 2022. A lecture by the shipbuilder Boris Dreyer was organized in the Kopački rit Nature Park. In Vukovar and Ilok, lectures and workshops for children were held. The city museum of Vukovar organized an appropriate Pub quiz. The international crew visited most of the cultural institutions along the Danube. The main event in Aljmaš was called “Legio VI Herculia in Aljmaš” During that event, visitors could try Roman military food in the legionary camp (made by Order of the Guardians of Zagreb, Marko Horvat and Ivana Ožanić Roguljić) or try Roman fencing and plumbata. Legio VI Herculia and legion from Cibalae organized demonstrations of military formations. Lectures and displays were organized on different topics like Roman medicine, history of limes and the Sixth Legion, Roman school and Roman board games. An interactive picture book for children was presented.

Felix’s journey along the Danube in collaboration with Ženska opća gimnazija Družbe sestara milosrdnica. *Danuvina Alacris* left Croatia on 9th September to be greeted by Serbian colleagues (Ožanić Roguljić, Fileš 2022) .

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Photos: *Danuvina Alacris* in Dalj (p. 55-56); Living history event: Aljmaš (p. 57-58). Photo: archive of Institute of archaeology.



BRANIMIR'S YEAR: YEAR-ROUND MUSEUM EVENT

MAJA BUNČIĆ, ANITA DUGONJIĆ
Archaeological museum in Zagreb

The Archaeological Museum in Zagreb marked 2018 with a year-long event dedicated to Prince Branimir and the early Middle Ages. The occasion was the 1130th anniversary of the year carved on one of the most important early medieval stone monuments, which the Archaeological Museum proudly preserves and exhibits. So even though thirty years earlier temporary exhibition was on display that also focused on Branimir, we felt it was necessary to educate the new generations, remind the older ones and re-emphasize the value and importance of this monument for Croatian history and archaeology.

The nucleus of Croatia in the 9th century was the immediate hinterland of the Adriatic coast between the Cetina, Krka, and Zrmanja Rivers. The period of the reign of Prince Mislav (ca. 835-845) and Prince Branimir (879-892) was characterized by a process of intensive Christianization, as is attested by the funerary customs of the time, as well as the flourishing of the distinctive pre-Romanesque art and architecture. The process of Christianization was paralleled by an expansion of literacy, resulting in the first written monuments in Latin, today representing an exceptionally valuable epigraphic heritage.

So far seven inscriptions have been found that mention Duke Branimir. On one of them, the name of the Croats appears for the first time carved in stone (Šopot), while on another the first dating according to the Christian era was recorded (Muć). Along with the five inscriptions that have long been present in the scholarly literature, and which are

located on sections of pre-Romanesque altar screens (Gornji Muć, Nin, Šopot, Otres, Ždrapanj), two inscriptions discovered more recently (in 2002 at the site of St. Martin in Lepuri near Benkovac, and in 2015 in the interior of the Church of SS. Joachim and Anne at the site of Bribirska Glavica) were located on the edge sections of secondarily utilized Roman sarcophagi.

This fragment of an altar screen with an inscription and decoration is an example of the most beautiful preserved early medieval stonework. It was placed in the pre-Romanesque church dedicated to St. Peter in Gornji Muć. The decoration consists of two rows of different ornaments. The first row contains twelve identical hooks slanted to the right, with the other decoration of three-banded ribbons interlaced into knots or "pretzels". The inscription was placed under the decorations, but apparently could not completely fit on the front side, so part is located below, on the lower surface of the beam. This unique monument is extremely important, not merely for Croatian history, but in general as a Slavic epigraphic monument, as it recorded a historical fact, namely that in 888 (Duke) Branimir ruled in Croatia.

... BRANIMIRI ANNORUM CHRISTI SACRA DE VIRG/ine/ CARNE/m/
VT SVMPS/it/ S/acrum/ DCCCLXXX ET VIII VIQUE INDIC/tione/



BRANIMIR OVA
GODINA



... In the time of the lord (ruler?) Branimir, 888 years from when Christ was incarnated into the Holy Body from the Holy Virgin and in the 6th indiction.

While the Medieval and Pedagogical departments organized the entire event, many associates participated and helped run the program. Various program activities throughout the year have been carried out, such as exhibitions, lectures, events, and workshops.

Exhibitions

The exhibitions were on display in three different places / showrooms. They were adapted to a various age groups and had a scientific and popular component. A printed catalog accompanied the exhibitions.

Architecture of Branimir's time and material culture in the early medieval Principedom of Croatia.

The central part of the exhibition, set up as part of the permanent exhibition of the Medieval Collection, is an ideal reconstruction of the

altar screen, which evokes for visitors the appearance of the interior of the *Early Croatian* church in Gornji Muć near Split, the church to which belonged a fragment of a beam with the carved name of the Croatian Duke Branimir and the year 888.

Croatia in the time of Duke Branimir - written testimonies about Duke Branimir and archaeological research in Gornji Muć.

The exhibition shows the circumstances of its discovery and how the monument came to the Archaeological Museum in Zagreb, where is kept and exhibited today. A selection of objects found during archaeological research conducted by the Museum of Croatian Archaeological Monuments - Split was also presented. The exhibition reconstructs the position of Duke Branimir in the time he lived through written testimonies - written evidence that today tells us about his importance as an important political figure of that time.

Interlace decoration then and now.

The exhibition brought an overview of the use of interlace as a decorative motif, widely used from prehistory to modern times.





Lectures

The 12 public lectures are carefully chosen and related to a broader context of the early Middle Ages topic. They are of a popular character, so they were suitable for all visitors. Fellow historians and archaeologists gave lectures, and admission to all of them was free. Due to the interesting topics, which are very useful for students and pupils, an e-publication which collected all the lectures was prepared. The publication is available on the website of the Archaeological Museum in Zagreb¹.

Events

We took part in the 23rd educational museum event and International Museum Day. For the International Archeology Day, we also participated by giving a public lecture on medieval archaeology with a guided tour through the exhibitions and various workshops. Other events included an evening of early medieval literature (on the occasion of World Read Aloud Day) with high school participants, a concert of medieval and Renaissance music (in anticipation of World Music Day) performed by Marco Polo ensemble, and a presentation of designers jewelry inspired by Branimir's time.

1. Link to the e-publication (Croatian only) - <https://www.amz.hr/hr/edukacija/e-publikacije/zbornik-predavanja-branimirova-godina/>.

Workshops

The Pedagogical department of the Archaeological Museum in Zagreb designed and led workshops for all ages. Educational workshops had to be organized according to age and interest groups: preschool and school age, youth, and adults. The workshops were held throughout the year and attended by many interested visitors.

A summer camp (July and August) for children aged 8 to 12 with the theme "Medieval crafts" was held. During the camp, led by an academic sculptor, children could introduce to different materials such as ceramics, metal, wood, stone, and textiles, their processing and use in making various objects, and they had the opportunity to create imaginative works.

Also, lots of guided tours of the exhibitions were held for pupils, students, and adults.

RESEARCHING THE BEGINNINGS OF THE ROMANIAN FOOTBALL AS A VOLUNTEER

DAN-FORENTIN CIOBANU
Museographer; Sport Museum, Romania

During my individual stage, as an ESC volunteer, in the National History Museum of Romania, I researched and shared on the social medial page of the Sharing Cultural Heritage and Knowledge (Knolture) project the story that fascinated me as a young historian, the beginnings of the Romanian Football.

The game of football and the passion for this fascinating sport arose from uncertainty and novelty. At the end of the 19th century, sport in Romania was experiencing a relative development amidst a relatively booming economy. It was in these conditions that football began to appear, and its beginnings were rather modest and insignificant.

There are several opinions on this matter and different sources each claim that the truth is on their side, it is considered that the year 1855, would be the birth of football in Romania. The coincidence is linked to a report of the British Navy, sailing between Galați and Tulcea, where they found a land only good for recreation, rugby and football.

Another source suggests that the first sport events, attested in 1870 in the town of Sulina, at that time a port, Dimitrie Callimachi reported demonstrations and matches of football and rugby, boxing and wrestling, carried out by sailors from overseas and from other countries. The spread of football to all corners of the country required

a wider organization of activity in districts and regions, thus laying the foundations for the national football championship.

In 1884, the first football field was set up in Arad where, on the initiative of Dr. Emil Bădescu, one of the first official matches was played, following rules that were almost identical to those of today. The competitors were English and Germans, employed in the textile or oil industries in Bucharest, Ploiești or Câmpina. The chronicle of that match was published in the magazine “Din lumea sporturilor”, being considered a birth certificate for Romanian football.

Between 1899 and 1902, the first football club was organized, the field on which they played their matches being the “Field of the Fair” on Calea Ardealului. The first football chronicle appeared in a local newspaper in Timișoara, which mentioned that the football game was the most attractive part of the school celebration, on 25th June, when pupils of the 6th and 7th grades took part in the game.

The residents of the Bucharest neighbourhoods started to support one team each. The first transfers of players were made, even between fierce rival teams. Some players decided to leave the country and play for teams in Hungary, where they were better paid.

The interwar period also saw the emergence of the conceptual distinction between ‘ground’ and ‘stadium’. The first term referred to a simple arrangement without stands and without public utilities. The latter was an elaborate construction, with stands, changing rooms, connected to water and electricity. In reality, inter-war Romania had fields rather than sports stadiums.

In interwar Romania, motordromes, swimming pools, modest basketball and handball courts were set up with modest means. In Bucharest, boxing galas were held at the Arenele Romane or in circus tents, a special hall not being built until after the Second World War.

The biggest investments in sports infrastructure were the National Academy of Physical Education Stadium in Bucharest and



the Sports Park in Cluj. For a time, both were named after Charles II. In Bucharest, the ANEF stadium – today part of the car park under the Palace of Parliament – was part of the complex dedicated to training the Academy’s students, the future physical education teachers.

The first national championship was Division A, and the most successful Romanian teams of the interwar period were Venus București, with eight titles, and Chinezul Timișoara with six consecutive titles. Of course, the new game did not leave the young Romanians indifferent. In June 1913, some students from the “Sf. Sava” high school founded a football team. Because they were neighbours, they named the street “Colțea”.

Gradually, things changed. Football was turning into an industry. The neighbourhoods of Bucharest began to identify themselves with one team each: Buzești was with Venus, Obor vibrated with Unirea-Tricolor, Giulești and Grivița, inhabited by C.F.R. employees, already belonged

to Rapid. Derbies were no longer played between teams, but between historical provinces: Club Athletic Oradea – Venus was a match between Ardeal and Bucharest. In Brăila, due to financial problems, the D.V.A. appeared, by unifying Dacia with Vasile Alecsandri.

In 1920 the so-called “sports unification” took place. From that year, the sports authorities of the Old Kingdom (in this case, the Federation of Sports Societies of Romania, founded in 1912) imposed their authority in Transylvania, Banat, Bucovina and Bessarabia.

The footballers of that first Romanian national team had German, English and North American roots, and had been working for almost a decade or more in our country, especially in the oil and textile industries developed around the cities of Bucharest and Ploiesti. In their spare time they played football, organized the first clubs and competitions here, helped.

Romanians discovered and learned the beautiful game, and in October 1909 they founded the present Romanian Football Federation. Or the Association of Athletic Societies in Romania, to be more precise. From that moment on, attempts began to form a national team to represent the whole of Romanian football, even the country itself and fascinated generation after generation. During my stage I researched history books and saw historical objects that prepared me for my future career and today I have the opportunity to share stories about sport in the Museum of Sports.

HAEd PROJECT: MY EXPERIENCE IN BUCHAREST

BORNA HAIM
Volunteer; Archaeological museum in Zagreb

As part of The Heritage and Adult Education project, I spent a week in Bucharest as part of the team from the Archaeological museum in Zagreb. Our hosts were our colleagues from the National History Museum of Romania. They organized a series of presentations in which they presented their examples of popularizing the work of their museum to a wider audience and arousing the public's interest in cultural heritage: from various workshops intended for children and adults; the use of new technologies during the installation of exhibitions and all the challenges they face because of it; their work with volunteers from other countries; as well as going to other countries and museums to see their way of working with the public.

It was interesting for me to hear about their experiences abroad and participation in workshops designed for various groups of people, including people with disabilities. One of the examples is the use of new technologies, such as 3-D printers and interpoint printers that can make a model, or respectively emboss braille in paper and thus convey the appearance of an object to visually impaired people. It was also interesting to hear about the work with people with developmental disabilities, where cooperation with specialized staff is key, so that heritage can also be brought closer to them through various workshops. I was particularly impressed by the initiative of going abroad with the aim of improving their own work. I am very glad to see a group of young people who love what they do and the effort they invest in improving their

knowledge, so that they can perform their work as well as possible, with the ultimate goal of enriching and spreading knowledge about cultural heritage to the narrow and wider public.

In addition to the presentations, our colleagues took us around the museum and the exhibition with expert guidance. They also showed us the conservation and restoration department where we saw how objects are restored, protected from further deterioration and prepared for display at exhibitions. We also had the opportunity to see their depots and rooms for preparing items to be sent to exhibitions outside the home institution.

I used my free time to explore Bucharest. I visited numerous museums, art galleries and parks, and tried the local cuisine and their delicious food as much as possible.





"SOLIDARITY THROUGH HISTORY" (SolThi)

ANDREI GRUMEZA
Muzeographer; National History Museum of Romania

The National History Museum of Romania (NHMR) has implemented the Solidarity Through History project (SolThi) ref no 2021-2-R001-ESC30-SOL-000040541, funded by the European Union through the European Solidarity Corps (ESC) programme, with the amount of 6888 euro.

The project has achieved the following results:

From a quantitative point of view: involvement of 14 young members of the project implementation team; two partnerships with Bucharest Jilava Penitentiary and DGASPC Sector 5, as well as collaboration with SOS Children's Villages and the "Ramnicu Sarat" Seniors Club.

Regarding the beneficiaries: 40 seniors participating in the project activities; 50 children participating in the workshops; 67 persons deprived of their liberty from Bucharest Jilava Penitentiary; 20 participants in non-formal education workshops; more than 300 flyers distributed; more than 5000 people who visited MNIR during the Night of Museums and were informed about the project objectives.

Online: more than 230 students together with teachers from ASE who participated in the online information conferences; more than 30 students from the Faculty of Humanities and the Faculty of History, University of Bucharest who were in internship at MNIR were informed and promoted the project; more than 40 participants in the museum education conference organised by the National Village Museum - museographers, decision makers, university and preuniversity teachers were informed. Also, more than 20 posts were made on the project's

social media accounts and distributed on the official MNIR page which has 27 000 followers.

The qualitative results consist in the satisfaction of the members of the initiative group, but especially the satisfaction of the beneficiaries with fewer opportunities from Bucharest-Jilava Penitentiary, DGASPC, Senior Club or SOS Children's Villages. By carrying out these activities for beneficiaries, these categories of people were brought closer to the museum and to the cultural heritage. For people deprived of their freedom it was a challenge because normally there are a number of prejudices, but by participating in the activities, by making interactive guided tours and quizzes it was possible to observe the interest and joy of the beneficiaries and the initiative group.

So the goal of making the museum a safe and friendly place for as many people and from as many backgrounds as possible and especially from disadvantaged backgrounds was achieved. In addition, the museum and the cultural heritage have been transformed into instruments to reintegrate these people into society and to fight prejudice. By informing the public through the above-mentioned means, another important objective of raising awareness of the needs of people with fewer opportunities has been achieved.

MUSEUM EDUCATION ACTIVITY TARGETING ADULTS FROM A RURAL COMMUNITY

FLAVIUS ROAITĂ
Muzeographer; National History Museum of Romania

The National History Museum of Romania is one of the most important institutions in the field of culture that gives a special importance to the valorisation of heritage through museum education. This objective is not only limited to the guided tours, volunteering, work shops and projects that take place in the museum, but also to activities organised in other institutions. In the last decade the National History Museum of Romania has paid particular attention to museum education activities, especially those dedicated to adults: students, volunteers, people with disadvantaged backgrounds, people deprived of their liberty, seniors, etc.

The National History Museum of Romania, in partnership with Lupşa Town Hall, Lupşa Local Council, "Cneazul Cândea" Association of the Sons of Lupşa Village, The Ethnographic Museum „Pamfil Albu” Lupşa and "Avram Iancu" Patriotic Cultural Society - Lupşa Branch, organized in September 2022 the exhibition "Avram Iancu. Hero of the Moţi", with the aim of commemorating a century and a half since the death of the revolutionary leader.

Avram Iancu stood out as an authentic military commander, a good orator and a supporter of the cause of the Transylvanian Romanians. He was one of the leaders of the 1848-1849 Romanian Revolution, who succeeded in inspiring, leading and giving hope to the people from



whose ranks he came. Omnipresent at the head of his Moţi, on mountain paths and at the gates of towns, he fought alongside the lancers and riflemen, encouraging them and giving them confidence in their cause.

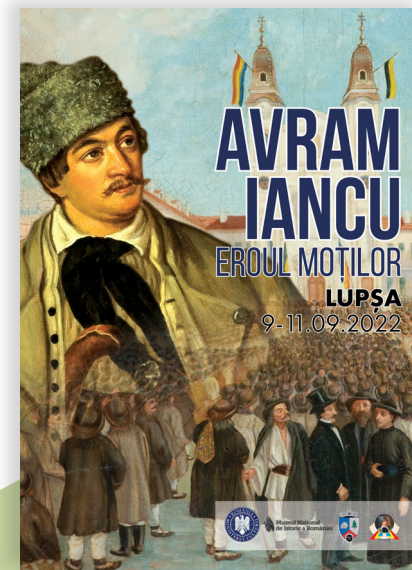
The exhibition presented items related to the personality of Avram Iancu, such as a curved sword with scabbard that belonged to the Paşoptist leader and a copy of the portrait made during that period by the painter Barbu Iscovescu, a copy signed by Tocariu in the mid-20th century. Also on display were the leather waist belt of Ioan Bologa, a fighter from the village of Geogiu de Sud, and the travel kit of Ioan Dragoş, member of the Hungarian Parliament from Budapest. At the same time, the visitors had the chance to see the letter of the residents of Brad sent to Avram Iancu, written in Romanian with Cyrillic alphabet and dated 18th of June 1849, asking for his help.

In order to enhance the value of the ethnographic heritage preserved in the local museum collections, the exhibition was completed with a diorama that symbolically evoked the presence of Avram Iancu

inside a house in Lupşa. A mannequin dressed in the national costume (as the leader of the Moţi is shown in the painting by Barbu Iscovescu), an icon of the Holy Trinity together with a rushnik, a low wooden table and tableware were used.

The exhibition was visited between 9-11 of September by a large public, most of the visitors being adults from the villages of the commune and from neighbouring villages. It is worth mentioning that the subject of the exhibition was also of interest to the inhabitants of the towns of Câmpeni, Abrud, Zlatna and the county town of Alba Iulia.

On the 9th of September at the "Dr. Petru Span" Lupşa Secondary School, the representatives of the National History Museum of Romanian organized two workshops (one for primary school children and one for secondary school children), with the aim of presenting the Pasopatist revolution in the area inhabited mostly by Romanians, having as a case study the Moţilor Country. The game was used as a knowledge tool by using replicas of costumes, flags and weapons like those from the historical period. This method ensured that the children paid attention and the degree of interactivity increased, with positive feedback.





Members of the community knew that during the revolution, Avram Iancu, the prefect of the Auraria Gemina Legion, came to Lupșa several times to participate in the military organization and management of resources. From that period, a number of objects are said to have been used by the leader of the Moți: a sword, a table and three tablets used for writing.

Visiting the permanent exhibition of the Ethnographic Museum “Pamfil Albu” Lupșa allowed us to understand that the table and the three tablets were anachronistic, they did not correspond to the historical event we wanted to evoke through the temporary exhibition. Thus, the table at which Avram Iancu is believed to have sat to eat is a piece of furniture from the end of the 19th century, which could have been used by a civil servant, and the three writing slates can be dated to the interwar period, at the earliest to the beginning of the 20th century.

The sword has a straight metal blade with a sharp inner edge and a blunt outer edge. The blade has no stampings, ornaments, inscriptions

or grooves along its length, the surface being affected by rust. The metal guard is straight and widens towards the ends. The metal handle is entirely covered with deer antler. The metal scabbard has two bracelets and two rings for attaching to the sword holder. The end of the scabbard is milled, flattened and perforated. The sword is in a poor state of preservation and there is a modest chance that it belonged to Avram Iancu, but the weapon has been displayed in the temporary exhibition as part of the diorama.

The museum education activity had as its target audience adults from Lupșa commune, and the main objective was to bring Avram Iancu from the mythological dimension to the historical reality, to present the facts of a remarkable figure of our national history, using appropriate research and objects recognized for their historical value.

From 9 to 11 of September visitors were given information about the status of Transylvanian Romanians in the first half of the 19th century, the historical context that led to the outbreak of the revolution



ADULT EDUCATION ACTIVITIES DEVELOPED BY THE REGIONAL HISTORICAL MUSEUM OF RUSE

PETRA-SABINA SAVIN
Muzeographer; National History Museum of Romania

on the European continent, the specifics of the revolution in Wallachia and Moldova, the chronology of events and the actions in Transylvania, etc. Visitors were told how Avram Iancu and his henchmen contributed to the military organization of the Moți and to the transformation of the Apuseni Mountains into a well defended area. It was also described how solutions were found to solve the problems of supplying arms, ammunition and equipment.

During museum education activities, an event of great importance for local history and memory was mentioned several times. A battle that took place in July 1849 near the Mare Mountain, at the point called “La poduri” (nowadays “La morminte”) when the Hungarian troops tried to break through the defence system of the Moți in order to conquer the town of Câmpeni. The Moți of Lupșa, Mușca and surrounding villages were led by Ciobu from Hădărău and Băbuțu from after Mărgaia, both centurions in Avram Iancu’s legion, who were helped by Ioan from Valea Lupșii and Pătru lui Măghiran from Mușca. Following the battle, the losses were heavy for both sides, but the attack was repulsed, the Moți succeeding in proving once again their battle skills, although they were at a disadvantage in terms of numbers and weapons. The community of Lupșa commemorates these ancestors every year and keeps their memory and the cause they fought for alive through prayers, religious services and patriotic songs.

A century and a half after his death, Avram Iancu is present not only in the pages of history books and textbooks, in the designation of many military, cultural and educational institutions, but especially in the collective mindset of the Romanians of Transylvania. In the Moți Country, the memory of Avram Iancu is kept alive, his personality and deeds being evoked and honoured every time, with a deep sense of gratitude. Also called “Crăișorul Munților” or “King of the Apuseni Mountains”, Avram Iancu remains a symbol of the struggle for justice, an example of courage and an important figure in the modern history of Romania.

Job Shadowing stages through the initiatives of “Erasmus+ for Adult Education” (ref. no. 2021-1-RO01-KA121-ADU-00008680) have proven to be a beneficial aspect in the development of the professional activity of the museum employees of the National History Museum of Romania and my personal experience could be an opportunity to confirm that.

In the time frame of 10th -14th October, 2022, I participated in a Job shadowing stage at the Regional Historical Museum of Ruse, Bulgaria, having as main goal observing and absorbing information in regards to activities that reflect the cultural context carried out by the Bulgarian host. The main objectives carried out through the mobility were comprised of understanding the good practice in creative processes in regards to non-formal and informal education, debating the creative aspect to be involved in adult education, understanding the strategies used in encouraging the adult public to participate in learning activities through the usage of cultural heritage and the elements that stay at the basis of the organizational process.

On the first day of the mobility I have been welcomed at the museum by my mentor, curator at the Regional Historical Museum of Ruse, Kristina Yanakieva, a delightful experience, I might add, and provided me with a tour of the Museum, its versatile collections representing various

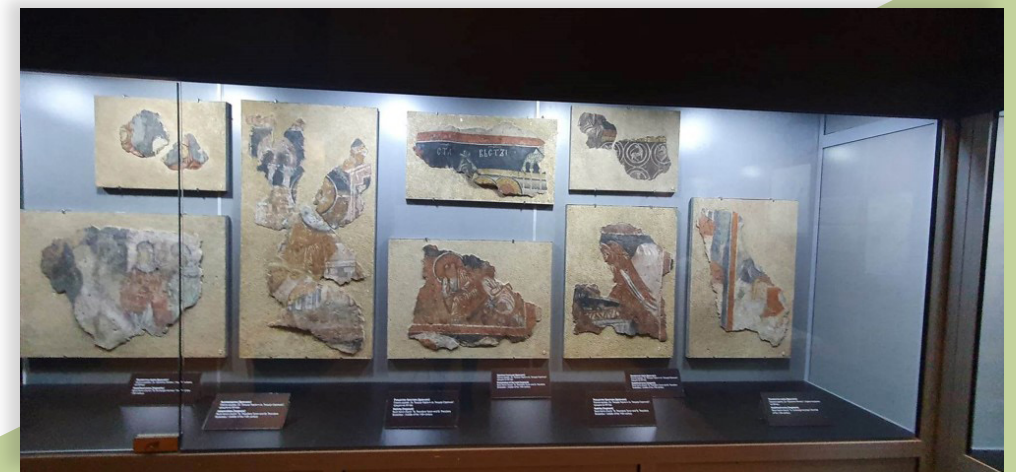


stages of the Bulgarian history, from prehistory, throughout Classical period and Medieval, all the way to the modern aspects of the northern part of Bulgaria's past. The museum's permanent collections I can say I have enjoyed the most are the ones representing the medieval period, and the numismatic collection and the Borovo hoard. The Regional Historical Museum of Ruse has under its coordination several other cultural establishments, such as: the Regional Natural History Museum, "Baba Tonka" Memorial House, the Pantheon of Revolutionaries and the "Kaliopa" Memorial House. Having the second day be reserved to the Natural History Museum and the Memorial House dedicated to the local hero, Baba Tonka, mother to several important figures who fought for the Independence in Bulgarian context, I enjoyed a vast variety of collections and have been pleased to see the efforts made by the institutions to make these exhibitions available for the public in the context of providing educational material for people with disabilities.

Following these experiences, for one day I have enjoyed learning and visiting the Cave Churches of the Rusenski-Lom Valley, even the ones that are not yet ready for the public given the difficulty of access, but that are going under works in order to become accessible for visits in the future. Parts of the intricate frescoes have been there since the Second

Bulgarian Kingdom (1185-1396), the pieces that risked endangerment have been salvaged and restored and can be admired in the sector dedicated to the Medieval period at the Historical Museum. Along with the Medieval Stone Churches, I had the pleasure in the same day to visit the Medieval Fortress of Cherven, an active archaeological site with areas available for the large public and part of the „Stories of the Past - Virtual Journey into Lost Landscapes“ regarding Archaeological Landscapes of the Danube, with the possibility of admiring it through the VR experience at the Historical Museum in Ruse, the project also being available at the National History Museum of Romania.

The Memorial House of "Kaliopa" is an extraordinary trip to the 18th and the 19th centuries, having exhibitions dedicated to the ordinary life of the city during those times, but even if it is waiting on restoration of the building and creating an accessible environment for the whole public interested to see the artefacts, it tells a vivid story of the past. Another wonder of the city is the Pantheon, dedicated to the Revolutionaries who voluntarily fought in the Russo-Turkish War (1877-1878) for the Liberation of Bulgaria, a trademark for Ruse, in which locals take great pride and commemorate the memory of the fallen heroes yearly.





The next two days I have debated and discussed with my mentor, Ms. Yanakieva, the events and activities that have proven to be of interest for adults with the scope of education. Even if the Museum of Ruse is open to the open public to their interactive exhibitions, the greatest success in adult education have been the events that implicates the public directly, such as re-enactment festivals. One such event has already become a decade long tradition in Ruse, the “Roman Market”, a festival focused on the Ancient tradition of the city, held at the Roman fortification of Sexaginta Prista, on the shores of the Danube River. The activity is held every year in September and offers to the public the opportunity of using the everyday tools the Romans used, the weapons they wielded and even the chance to cook and taste prolific meals of the times. For this event both re-enactors and the public travel to Ruse from the entire territory of Bulgaria.

The whole experience of the job shadowing stage has proved to be a fruitful one, having observed another institution focused on sharing and using cultural heritage as an advantage in what means educating the public, on an international level. The dedication I have observed at the Regional Historical Museum of Ruse and its staff members makes me

believe in future elaborate and positive collaborations with the National History Museum of Romania, that have in their focus educating the adult public and possibly other types of partnerships that will further develop the relations between the two cultural organizations.

On a personal and professional level at the same time, I can say that following experiencing a job shadowing mobility has made me analyse in a more profound manner what my work must represent and has added more to the dedication in working in the cultural sector. By observing the employees of the Regional Historical Museum of Ruse, it has added another perspective into the organizational and communicational skills required for the work, not only in relation to the audience, but with the members of other institutions of culture as well. I can only wish for more opportunities like this one to rise in the future as it has been demonstrated one of positive results in my abilities and dedication.



A JOB SHADOWING EXPERIENCE IN FIRENZE

ROXANA PĂTRAȘCU, RALUCA MĂLĂNCIOIU
Muzeographers; National History Museum of Romania

As a part of the Erasmus+ project, financed by the European Union and implemented by the National Museum of History of Romania, our group of 5 (3 museographers, 1 metal restorer and 1 volunteer) participated in a job shadowing stage hosted by Museo e Istituto Fiorentino di Preistoria (MIFP) in Florence, Italy, in March 2022.

The main objectives of this project were to learn and achieve relevant skills and competences in non-formal education, museum education, adult education and most importantly to develop inclusion related tools in order to be able to satisfy the needs of beneficiaries that have fewer opportunities.

We are talking here about different kinds of methods to use in order to be able to expand our work range, so that the activities of our institution (exhibitions, guided tours and workshops) can be available to the beneficiaries that have fewer opportunities.

The Florentine Museum and Institute of Prehistory was founded in 1946 by the palethnologist Paolo Graziosi in order to preserve and enhance the prehistoric collections from various sources existing in Florence. It had, as it has to this day, the purpose of promoting new research in the field of prehistory, of undertaking studies, of the preservation of archaeological materials, and of promoting instructional and educational activities. These days, the museum is a part of the category of Museums of excellence in the Region of Tuscany . Initially it was reserved only for the specialists that study the prehistoric period,

and by 1975 the collections of the Museum became accessible to the public. In 1998 the Museum underwent renovations which finalized with the creation of new exhibition areas, currently redeveloped by means of a system of multimedia stations that make the itinerary easy to use, also in the case of visitors with disabilities.¹

The Museum's collections include artifacts that are the result of the research in Italy and abroad, carried out by Paolo Graziosi as well as other scholars. In the exhibitional itinerary, the collections follow the chronological criterion of the chrono-cultural macrophases of history, that means they have displayed objects dating from Palaeolithic, Mesolithic, Neolithic, Copper Age, Bronze Age, and Iron Age. Some particular themes are highlighted in detail and a particular attention is given to the artistic events, with original objects and replicas. Some important lots are part of historical collections related to early research on the Palaeolithic in France, on Neolithic pile dwellings in Switzerland, on certain Terramare cultures of the Bronze Age, and on the prehistory of Africa and Asia. The Museum possesses also an important gallery of plaster casts relating to prehistoric works of art and funerary evidence. The realistic replicas are made available, on request, for temporary exhibitions and for events

1. <https://www.museoflorentinopreistoria.it/en/museum/prehistoric-florence>





of social archaeology aimed at the accessibility of cultural heritage. The “Paolo Graziosi” Archive includes a large quantity of documents (correspondence, excavation journals, photographs, negatives, press proofs, study notes, etc.) related to Graziosi’s research in Italy, Europe, Asia and Africa, beginning in 1928. The archive is accessible to scholars, by reservation.²

During our job shadowing stage we had the opportunity to be presented with the adult education program that the specialists from the museum have been using in their activities for years, by giving us organizational details, showing us examples of educational and also marketing activities, volunteering projects that they are developing with their partners and a very complete presentation of techniques and tools they’ve been using successfully in activities with beneficiaries from target groups, such as adults with different backgrounds (for example migrants, or prisoners) or adults that have different kinds of medical conditions.

During the guided tour visit at the museum’s collection that followed the presentation we were able to see very interesting methods used by the specialists in order to make the visit more practical.

For example, they displayed freely authentic objects made out of hard rock and bone in order to be touched by the public and also used 3

2. <https://www.museoflorentinopreistoria.it/en/museum/prehistoric-florence#history>

dimensional replicas of some of their objects that also could be touched, and in addition to this, they used an audio-guide and explanations in Braille for the visually impaired and sign language explanations for the hearing impaired.

The Museum periodically promotes meetings, seminars and conferences on various topics concerning both Italian prehistory and European and extra-European prehistory. It also organizes refresher courses for elementary and middle school teachers. The premises, collections and equipments are made available for the training of university students. One of the projects that the museum has it’s called “ALZ(I)AMO”, and develops all kinds of activities for people with Alzheimer and senile dementia . The fascination of the archaeological find and the multi-sensory programs, above all the hands-on activities, help to pleasantly live in the “here and now”, rediscovering a present, active and communicative body. Another project they have is called “AUT-AUT: autism and free time”, and the activities are organized not only for children, but for adolescents and young adults with autism or cognitive disabilities. “LIBERA-MENTE” (“FREELY”), is another project of the museum, which provides for activities conducted within the Sollicciano



penitentiary structure in Florence, and is seen as a contribution to the growth and future social reintegration of prison detainees.³

Each workshop is adapted to the public. Usually, the workshop is comprised in two stages, a first theoretical one, when the participants were presented with information and stories of the objects that have a historical value, and a practical stage during which they carried out manual work activities, using various office materials.

Our mentor also presented us the techniques that she and her colleagues used when working with groups of adults that have a medical condition, more specifically, all the preparations that they are doing before the workshop, all the steps they are taking during their activities and also the results. For example, she showed us the interpretations made out of clay that the participants of the workshop created, having as a model some prehistoric statuettes and various paintings they did, based on the models of the cave paintings they were presented before in a guided tour of the museum's exhibition.

We had the opportunity to make visits with guided tours at the partners of Museo e Istituto Fiorentino di Preistoria, our mentor taking us to visit Museo Galileo Galilei, Museo Archeologico Nazionale di Firenze and Museo di Antropologia e Etnologia, where we could observe their methods in implementing educational projects using as a tool their own collections.

Having this said, we were very much impressed by the quality of this job shadowing experience in Firenze and also we learned a lot of new and interesting methods that we could and for sure will use in future projects, and of course we made connections with specialists that we happily observed how much they enjoy their jobs and how much effort they are putting in order to make museums more reachable to all kinds of public and not only for targeted groups.

3. <https://www.museoflorentinopreistoria.it/en/social-archeology/universal-accessibility>

FROM THE MUSEUM STORAGE ROOM TO SCHOOL CLASSROOM. ON-LINE HERITAGE ARCHIVES DEVELOPED BY NHMR

CRISTIANA TĂTARU

Head Of Numismatics Department; National History Museum of Romania

Museum education has now become one of the most popular means of alternative education, taking students out of the strict confines of the classroom and into a new and friendly environment. Despite the existence of classical educational workshops, available to the public throughout the year, the importance of museums in the Romanian education system becomes particularly evident during the period dedicated to the national program “Școala Altfel - School Differently”, when museums become overcrowded due to the very large number of students who come to museums. In this context, with this material I propose to present a series of online archives created and maintained by the National History Museum of Romania, which can enable educators and teachers to create history lessons using heritage objects of historical value, which speak about national history and beyond in countless ways.

As a result of the fact that the National History Museum of Romania, one of the most important Romanian museums both in terms of the size of the collections it manages and the importance of the projects it develops, is partially open to the public, in the last ten years the institution tried to identify solutions to facilitate public access to its collections. In this context, one of the most important decisions was

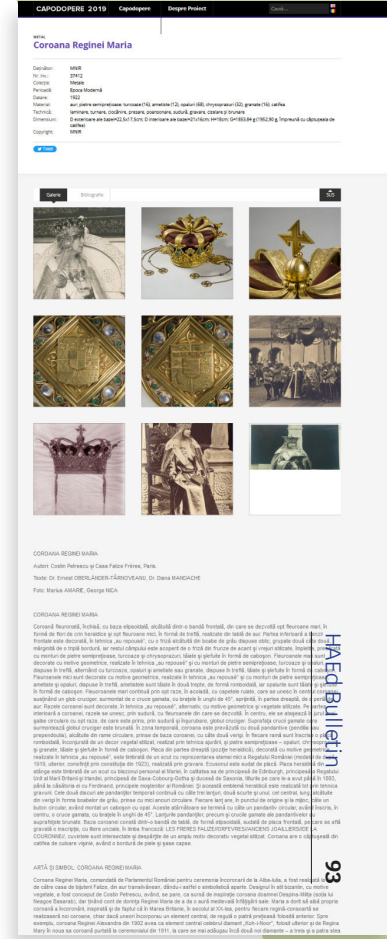
to take advantage of the unlimited space offered by the internet, and to create some archives or databases with presentations of cultural goods preserved in the museum's storagerooms. On the other hand, it must be taken into consideration the fact that the documentation and digitization of these artifacts it is also a mean of heritage conservation, a strategy which help to keep the integrity of the objects, have a more efficient management and save more information about the pieces. Therefore, through its departments, the museum coordinates at this moment, fourteen on-line databases, which can be classified in three groups.

The first one concerns the three scientific journals published by the National History Museum of Romania – Cercetări Numismatice (www.cercetarinumismatice.ro), Muzeul Național (www.muzeulnationaljournal.ro) and Cercetări Arheologice (www.cercetari-arheologice.ro). These journals archives are built as databases in which all the issues edited by the three traditional museum publications are archived and from which articles dedicated to numismatics and the auxiliary sciences of history, medieval, modern and contemporary history, respectively archaeology can be downloaded for free.

In the second groups can be included the projects dedicated to the exhibitions organized and hosted by the National History Museum.

RestaurareMNIR (www.restauaremnir.ro) was released after the exhibition called Fragment, an impressive exhibition dedicated to the restoration of different types of artifacts, while on the website are archived very good quality movies about the process of restoration of cultural goods made of different materials, as well as 2D and 3D virtual tours of the exhibition. A second on-line project that focuses on the exhibitions hosted at the venue of the National History Museum of Romania is called Muzeul Virtual (www.muzeulvirtual.ro), therefore any person who wants to prepare a lesson can find a generous range of historical topics illustrated with artefacts preserved in our museum collection. As example, since last year, Romania celebrated the 100 years' anniversary of the coronation, here is available a selection of cultural goods, documents and photos related with this event, which are very useful for a contemporary history lesson, taking into consideration the fact that the virtual exhibition has a school friendly structure. Or, another mandatory topic in the school curriculum is the Second Balkan War – 1913, about which were made available photos and documents which are extremely helpful in the understanding of the circumstances and effects of this important historical episode. Virtual tours are a way of archiving exhibitions both for visitors and for us and at the same time can be used by teachers to prepare visits to the museum, but also to support lessons about museum heritage.

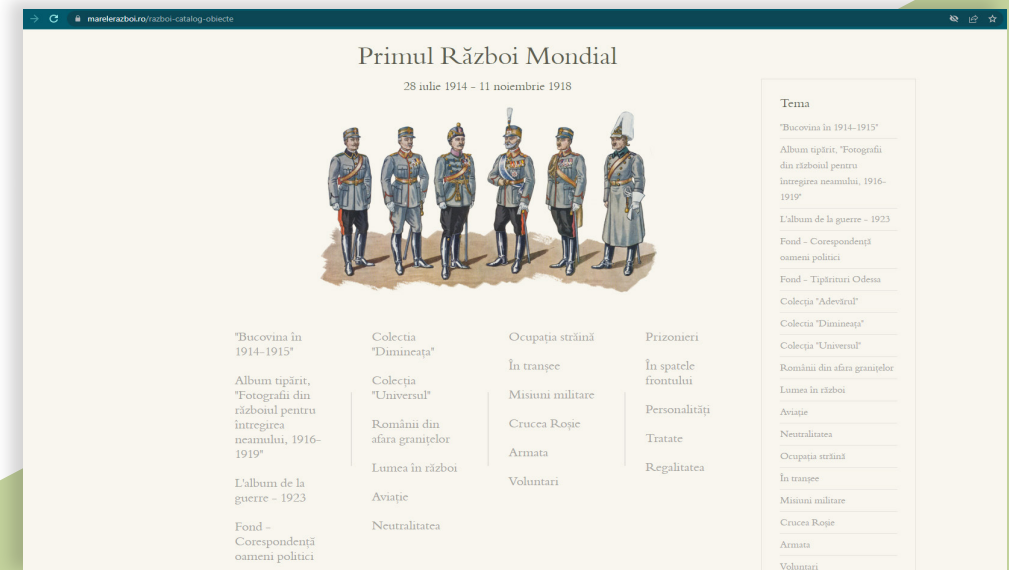
In the third and last group can be gathered all the on-line projects which are dedicated to a specific topic or collection, nine in total: Imago Romaniae (www.imagoromaniae.ro) which is a database archives and registers maps, lithographs, engravings, paintings,



postcards or photographs illustrating the Romanian space, Galeria Portretelor (www.galeriaportretelor.ro) as its title indicates, gathers portraits of personalities and of common people as well, represented in paintings, old photos, and illustrated books, Comunismul în România (www.comunismulinromania.ro) is an archive which records photos, objects followed by presentations of different aspects of the communism period which explain these cultural goods, another project is dedicated to the Great Union of 1918 (www.mvu.ro) and it is quite special thanks to the fact that it was made possible due to the contribution of several museums of Romania, which offered for this database artifacts and documents preserved in their collections related to this extremely important event along a significant number of cultural goods with important historical value coming from the National History Museum of Romania's collection, Oameni, locuri si comori (www.oamenisicomori.ro) is a database dedicated to the treasures found on the territory of Romania and whose stories are incredible to hear, the Octavian Iliescu archive (www.numismaticaoctavianiliescu.ro) records all the articles, studies, books ever written by this very prolific historian, as most of his correspondence, it is important to mention that this project and the following one dedicated to the Exhibition and Fair of Romanian Industry in 1921 (www.expo1921.mnir.ro), which is a unique database of almost 500 clichés on glass were made with the help of colleagues from Cimec, National Institute of Heritage. Capodopere 2019 (www.capodopere2019.ro) started in 2012 as a project whereby every year a volume containing around twelve articles written by specialists in a language accessible to the general public is published, each article being dedicated to a special object from the collections of the National History Museum of Romania. The results of this on-line archive were so good, that it became one of the most loved projects, having between the years 2017-2021 more than 123.630 unique visitors. The website is very easy to access and the range of artifacts is quite generous, having presented prehistorical artifacts as

well as modern pieces. All of the pieces have presentations about their historical context and history, from the finding moment up to the point they become part of the National History Museum of Romania collections. And in the context of the already mentioned 100th anniversary of the coronation of King Ferdinand and Queen Mary I, the presentation sheet of queen's Mary crown is a good example to have. The presentation sheet starts with the classical now museum recording information like inventory number, period, material, dimensions. The presentation has a good selection of photos of the crown with details, as well as old photos and documents that place the piece in a historical context easier to understand and the largest part of the presentation is dedicated to the history of the piece.

The last on-line archive which the National History Museum of Romania recommends to be used in the history classes is Marele Război – The Great War (www.marelerazboi.ro). This is an archive/database which has three main chapters. The first one concerns the chronology of this event, the second one is dedicated to the 2D and 3D reconstruction of the exhibitions hosted by the National History Museum in Romania



DIGITAL TECHNIQUES AND TOOLS FOR ADULT EDUCATION IN A MUSEUM CONTEXT

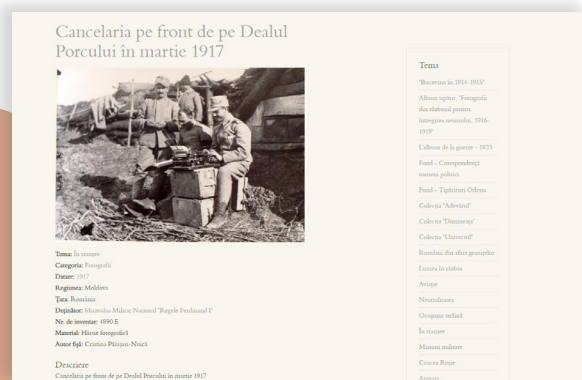
MIHAI ȘTEFAN FLOREA
Muzeographer; National History Museum of Romania

We do so much online these days; we have a new ‘umbilical cord’ to communicate with our world, the online world: Facebook, Instagram, YouTube, Twitter etc. This world of constant stimulation offers unlimited possibilities, and we seem to accept the empty promises and illusions it offers. Yes, we do a lot online these days, but we live in the real world of physical things – we touch them, talk to them, and talk about them. We all try to linked between digital world and physical things with new technologies.

Digital technologies that are multi-present in our everyday lives have also found their way into museums. Today, almost all museum tasks are accomplished or accompanied by digital tools. Whether managing, researching, publishing, exhibiting, communicating, or participating, digital tools can significantly support the work of museums and strengthen public exchange. The development of digital strategies has become a cross-sectional task, which has influenced and changed the entire operating system of the museum. Digitalization in museums is not an option anymore, it’s becoming reality. Digital resources resulting from digitization programs help cultural creators and educators to easily obtain quality cultural information and materials. The aggregation of these materials, however, remains a barrier if the use of techniques and tools is not mastered to an extent beyond the beginner stage.

in 2016 and 2017 – România. Marele Război and 1917-2017 Mărăști, Mărășești, Oituz. But the most important part of this project is the catalog which gathers all the documents, photos and artifacts presented in these exhibitions and it is important to underline that this collection of documents related to the history of Romania in the First World War is regularly updated with pieces coming from private collections or acquisitions made by the museum. The website is the best suited for history classes, because offers a large perspective on which are the tools we use, as historians, in order to research and record history, being good materials for class debates and discussions.

As a short conclusion, in this brief material I wanted to highlight the importance of online archives/databases as a relatively inexpensive means of archiving information about heritage objects, the perspective of digitization as a means of their preservation being as well a benefit for the museum. But, most important in this approach was the educational aspect of them and how they can be used in classrooms, as these online archives can be accessible in any school classroom through an internet connection, a computer and a projector. On the other hand, the selection of artifacts and the texts are unsophisticated and accessible for any school or high school student and even researcher, given that the texts are objective presentations of their history and their role as historical documents.





This is where specially funded and organized programs come in to provide sufficient knowledge to those taking courses dedicated to adult education. One of these programs focused on the use of tools, methods, and techniques of using digitized cultural material to create new cultural products within museum programs (temporary exhibitions, workshops, conferences or school workshops). A six-day, intensive training in which participants were used to identify the current needs of building information for a diverse audience, acquire their own images with specific equipment (camera or smart phone), extract the essentials and provide an informational synthesis into an attractive and professional digital product. The training involved office work and fieldwork in equal measure. It also involved teamwork and intense interaction with the local community involved in managing and working in museums, library collections and archives. Interaction with the employees of those institutions to find out what are the local or regional effects of the physically exhibited objects or those presented on specialized online

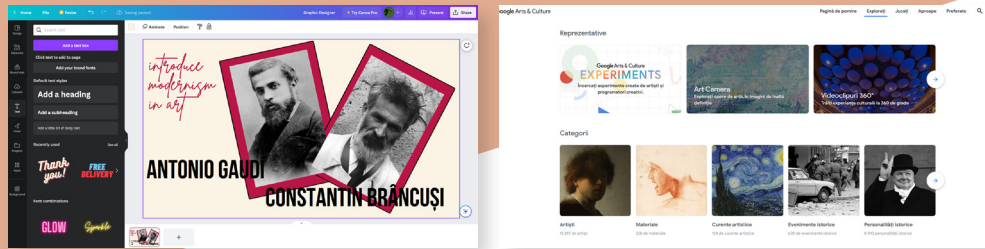
platforms. The office work was mainly used to learn how to effectively use digital techniques and tools to aggregate the resources obtained in the fieldwork and combine it with materials present online. For the compilation and editing of digital materials, the methods of using the following programs were proposed and covered: Canva, Genially, Microsoft Image Composite Editor, Google Arts & Culture, CapCut and, last but not least, photo editing programs such as Paint or Inkscape.

A few words about each program are necessary to better understand what expectations and possible results can be achieved. A few words about each program are necessary to better understand what expectations and possible results can be achieved. I have listed them in alphabetical order of name.

1. Canva

Canva is an exclusively online platform that offers multiple workspaces with different features: visual documents, photo & videos, print and marketing. We used the visual documents area, creating short presentations. In the end, I obtained a short video (mp4 format) of 1.42 minutes long in which I offered a synthesis of the methods and tools offered by the program.





2. CapCut

CapCut is a free mobile video editing app from Bytedance that offers access to advanced editing features, just like InShot Video Editor or Magisto Video. It is available for IOS or Android platforms and optimized for desktop devices (Windows). It is mainly used to create short video files (usually less than a minute) for product or event promotion. Many young people are familiar with the application due to the multiple templates provided, the facility of immediate dissemination on social platforms and the easy way of interaction between the files on the personal device and those provided by the application. In the end you can get a very short video file, calibrated for smart phone screens, easy to share and with professional effects that look like a long-worked product and convey the message in a pleasant and attractive way.

3. Genially

Genially is a web-based tool, available in a free version, that allows you to create animated infographics, interactive presentations and even games (like “escape games”). The application can be used to present educational content to both elementary and middle school students as well as college students in a fun way. It can also be used as a visual aid during oral presentations. We used it to create and organize a page to promote the museum’s Historical Cartography (NHMR) collection in a virtual museum.

4. Google Arts & Culture

From the moment of its inauguration, in 2011, until today, the online platform Google Art Project has developed in giant steps (or rather

gigapixels). How did the team manage to “capture” the collections of several museums around the world and what does the future hold for the project? The Google Art Project is an online platform through which Google allows the public access to high-resolution images (of the order of gigapixels) of works of art hosted by certain museums that have accepted participation in this project. The project was launched on 1 February 2011 in collaboration with 17 museums, including: the Tate Gallery, the Metropolitan Museum of Art and the Uffizi Gallery. The platform allows a virtual tour of the museum galleries with the help of services such as Google Street View and Picasa. It is available in 18 languages including: English, French, Italian, Portuguese, Japanese, Polish, Indonesian. Currently, more than 32,000 works of art from 46 museums are available to the public, and the acquisition of images and content is ongoing. For many cultural operators, the platform is a source of quality images and content organized and available at a click away. We used it to connect the art of Antonio Gaudí (the most popular architect of the 20th century) and Constantin Brâncuși (the most influential sculptors of the 20th-century). Both artists are present on the platform with numerous quality





articles and images from which new unique and attractive presentation materials can be aggregated. Thus we created a cultural bridge in a few minutes, between the Catalan and Romanian cultures only with materials provided by the platform.

Next we will present programs that provide support for image processing (post-processing) and that require more in-depth knowledge or specialized training.

5. Inkscape:

The program offers many possibilities for editing vectors and images and is part of the range of opensource programs. We don't have to worry about the cost.

Inkscape is an application that installs on desktop platforms (with variants for all known OS). We used Inkscape most of the time when we wanted to get vectors from the image (image trace) which the program offered us without problems. This way you can very quickly and easily create your own logos that look like the objects you have at the museum, in the exhibition or as a topic of discussion.

6. Microsoft Image Composite Editor:

Although the program was developed by Microsoft, the company no longer provides support and assistance, the program can still be downloaded and works on 64-bit platforms. Microsoft ICE (Image

Composite Editor) is used to (re)compose separately acquired images into a single panorama. The results are spectacular most of the time even if the image sampling was not done carefully. This has made it popular among those who do not use pro versions of programs dedicated to processing digital images.

7. Paint:

The favorite program of Windows (PC) users, where graphics and small adjustments are fast and intuitive. The program can open and edit a wide range of raster files creating the ability to quickly save and share processed images. Together with Inkscape it becomes a very attractive and handy design tool.

As a final part of our short training presentation we provide a gallery of images made throughout the learning and then knowledge dissemination period.

Conclusions:

At the end of the learning experiences and dissemination of the new skills acquired, we can say that the most important part of the program was the exchange of experience and the interaction with communities of specialists from other museums. Working in teams with multiple ideas and skills in different museum fields can result in a new and creative approach to creating educational content and material for today's museum visitors. Last but not least, sharing different problems and approaching solutions to solve them brings multiple benefits in the collaboration between institutions and curatorial teams. Results obtained and new skills can be easily shared through occasional or methodically organized workshops and workgroups. The beneficiaries are always our visitors, whether they are students on their career path or people who love culture and museums.

ERASMUS ACCREDITATION AT THE MAPS MUSEUM

IOANA ZAMFIR

Museographer; National Museum of Maps and Old Books

The museum as education institutions

The Education component is one of the basis of society. Its quality and efficiency is reflected in all aspects of our lives. Unfortunately the reverse is also true. The lack of education impacts the society with two opposite but equally destructive attitudes: passivity and violence, leaving room to fake news, intolerance and various forms of extremism. Especially because the impact of education is rather a long term one, it can be devastating to ignore or neglect this key pilon of society.

No doubt, Education is not only the business of schools and the academic system (which stand for the formal system of education), but a shared responsibility between all participants of society. In turn, museums are especially important in the Education equation, firstly because of the heritage they host, study and exhibit, but also because of a wide variety of educational products, such as workshops, tours, exhibitions etc. in which non-formal education methods are employed.

In this context, museums function as education institutions. Thus, apart from specialists in the themes of the museums (Natural History, Cartography, Music etc), museums need trainers and storytellers, facilitators, educators, who can present the heritage and engage communities, motivating them to value and protect heritage, and understand heritage's role for cultural identity.

In this sense, the Erasmus program supports the formation of museum staff, through courses and job shadowing internships, which facilitate experience exchange between museums and other organizations across Europe. The purpose of these formations is to equip the museum professionals with teaching and communication competences and increase the efficiency of the education process through museums.

The National Museum of Maps and Old Books and its educational programs

A small museum, placed in a discreet neighborhood in the Romanian capital, The National Museum of Maps and Old Books is the only museum in Europe dedicated to cartography and its history. The museum functions in a two floor interbellic villa, with an architecture influenced by the mediterranean and mudejar style. The heritage consists of a few thousands maps, graphic works and drawings related to exploration and geography, as well as globes and geographical instruments. The team size varied over the years, with volunteers and collaborators joining and leaving the museum, but the core of the permanent employees active in the fields of heritage and education remains very small.

With a niche theme, and a vast majority of the maps written in latin, the cartographic heritage hosted by the museum is not the most accessible topic. All the more, the museum puts a great accent on education. Not just on adult education (the specific target of our Erasmus projects) but also on programs for families, and schools. We consider that the children are the adults of tomorrow, and we understand how important it is to familiarize them with the idea of heritage and with museum spaces, from an early age.

The cultural activities carried out at the museum are always designed to contain a strong educational component. Thus, exhibitions, conferences, concerts are conceived not just as entertainment events but also as educational ones. Moreover, the museographers and volunteers at the



Maps Museum conduct guided tours and workshops with various age groups as well as with different ethnic communities.

Apart from the human moderated activities, the museum also offers educational toolkits and installations destined to guide the visit of children and help them easily learn from the collection. The AR insertions in the exhibition, provided through the Artive app, will be soon complemented by a new app (Hands on the map) destined to school children, currently under work in the DOORS project (Digital Incubator for Museums), a Horizon 2020 project in which the museum takes part.

The Erasmus program at the Maps Museum

From 2018, the National Museum of Maps and Old Books in Bucharest, Romania, has been financed by the Erasmus program for two short term projects of 18 months, and in 2022 has obtained the Erasmus

Accreditation. According to the official definition “Erasmus accreditation is a tool for education and training organizations in adult education, vocational education and training (VET), and school education that want to open up to cross-border exchange and cooperation.”

So far, the Erasmus founding allowed the Maps Museum to send staff and volunteers to various European destinations: United Kingdom, Belgium, Greece, Croatia, Malta, Germany, Austria, Italy, Spain, and we worked with partners such as Victoria and Albert Museum, Wien Museum or Museum Dr. Guislain. We gained competences in the making of exhibitions, in the inclusion of people with mental disabilities and in adult education. The mobilities were an opportunity to consolidate our team, accommodate differences of perspectives and increase the motivation of the staff, encouraging at the same time lifelong learning.

One of the most telling examples of the Erasmus formations’ impact on the development of the museum, is the participation of our staff in a conference on the topic of Culture and mental health, organized by the Museum of Psychiatry Dr. Guislain, in Ghent. Along the mobility, the museum staff was familiarized with models of good practice in terms of collaborations between museum and health systems in the international sphere. What this mobility made us realize was that the museum cannot tackle on its own complicated social issues, firstly because it lacks appropriate specialization and secondly because museum staff do not have access to relevant communities.

This led to the initiation of a partnership between our museum and the Estuar Foundation, an NGO dedicated to the support of people with mental disorders with an experience in Romanian society of over 30 years. The partnership with the Estuar Foundation meant a strategic move for opening the museum to beneficiaries with various mental disabilities. Moreover, the partnership allowed museographers to meet and talk with psychologists, in order to assimilate basic aspects required for welcoming, and working with people with mental disabilities.



Nowadays we organize monthly therapeutic visits at the museum, where the beneficiaries can enjoy the cartographic heritage and the museum space through sessions of melotherapy or along reading groups. And this is only one of the numerous examples of spectacular results deriving from the Erasmus projects implemented in our museum.

After obtaining the accreditation status, the Maps Museum was able to organize furthermore new types of formation activities. In March 2023, we were pleased to host an invited expert from France, who held a two day workshop on how to make guided tours more engaging and personalized. For example, we learned how to introduce a miming component during a guided tour, in order to create moments of entertainment. The workshop was based on examples of good practice, but included, as well, a day of practical work, in which each participant received a scenario and had to develop a guided tour for a specific audience, with specific limitations. The notions introduced during the “Happy guided tours” activity together with the practical lesson inspired staff members and volunteers to bring innovations in their adult education activities held at the museum. They have even proposed, as a result, new topics, such as a tour on the history of pandemics through maps, or a workshop on emotional maps.

The Erasmus accreditation allows us to further invite foreign experts to the Maps Museum. More specifically, in June 2023, we are going to host two trainers from Eastern Europe who employ maps and cartographic techniques as educational methods in order to work with migrants and encourage community building. This workshop will be of tremendous help in our already functional program dedicated to Ukrainian refugees, which consists of organizing workshops in the Ukrainian language, held by Ukrainian volunteers.

Conclusion

The educational needs of the society are more and more complex, within the problematic political and economic context of the latest years. As part of the wider educational system, museums have a strong responsibility in this sense. Museums can no longer deal only with conservation aspects, but need to engage in burning social issues, support integration of communities and encourage tolerance. As such, museums need to equip their staff with new competences, in order to make them ready and able to raise to the contemporary needs of the society.

The Erasmus projects at the Maps Museum is one of the motors which move the museum towards these ambitious goals. Through various types of formation, through the input of motivation that it brings, the project was for years, and continues to be, a synonym of organic growth and long life learning in the Maps Museum.

Photos: Designing the AR app for gymnasium kids in the DOORS project (p. 106); Therapeutic visit of Estuar beneficiaries – people with cognitive special needs (p. 108); Poster of the Happy Guided Tours workshop - invited expert at the Maps Museum (p. 108).

DIGITAL TOOLS FOR ADULT EDUCATION: PROMOTION OF THE ACTIVITIES IN 2022

CORNEL-CONSTANTIN ILIE
Deputy director; National History Museum of Romania

It is very important for a museum to promote its activities - whether we are talking about its collections, exhibitions, research projects or publications.

It is important that the “interface” we present to the public is as well realized as possible, because often the phrase “don’t judge a book by its cover” does not apply.

That is why we treat very seriously the opportunities that European programs (such as Erasmus +) offer us, including to develop our skills in terms of using digital tools in the process of museum creation. An eloquent example in this sense is the course for developing competencies on digital techniques and tools in a cultural (museum) context, held at Formacion FU S.L., Puerto de la Cruz, Tenerife, between April 4-9, 2022 (“Erasmus+ for adult education”).

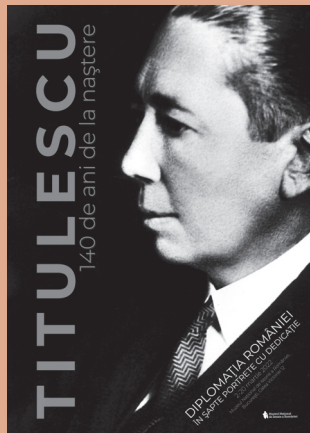
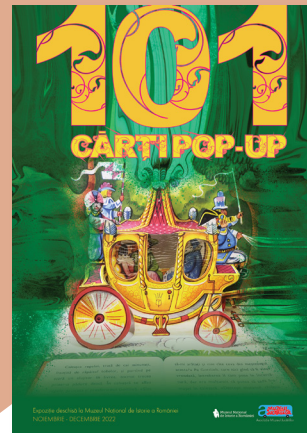
On this occasion we were introduced to a number of digital tools and techniques, which we used in creating materials to promote the museum’s activities: Snapseed, Movavi, Lightroom, Inshot, Motionleap, InCollage. Also, following the courses, we had the opportunity to develop the skills for using complex programs, such as Adobe Indesign or Adobe Photoshop.

I will continue to refer to the temporary exhibitions and museum publications for which I created the “interface” I mentioned above,

respectively posters and their covers. These are very important aspects of museum activity, especially considering the situation we are in (with a large part of the permanent exhibition closed to the public).

Posters and covers are essential in the effort to capture the attention of the public and attract them to visit the exhibitions or to buy the albums and catalogs of the museum. Of course, the success of an exhibition does not depend solely on the poster but is also determined by other factors such as the exhibition’s artistic and documentary content, its symbolism and aesthetics, duration etc., although it would seem reasonable to assume that the right poster should reach the target audience and attract more visitors to the exhibition. They are a visual medium that can quickly capture the attention of a target audience, convey key information, and leave a lasting impression. Also, one of the main advantages of posters / covers is that they can be highly targeted.





We also have to take into account the fact that the museum does not have a computer graphics department, so we can also bring up the financial aspects, because with our contribution it is no longer necessary to contract an external service for the creation of these products (or at least for some of them).

In the area of temporary exhibitions, we made posters for the following:

Dacia. The last frontier of Romanianness (the most important exhibition opened last year at the Museum). The poster, which had as its central element the helmet from Coțofenești, an exceptional piece from our collection, had two versions (one in which all the partner institutions

were mentioned, another without them). A series of promotional materials, derived from the exhibition poster, were also produced.

The French military missions in Romania (an exhibition dedicated to the support provided by France during the First World War).

Corina Chiriac. Histories of a great artist (for an exhibition based on the donation of a famous Romanian singer, which was also opened at other important museums in Romania, during the past year.).

Dolls in popular costumes and 101 pop-up books (for exhibitions made in together with our partners from the Toy Museum Association, with whom we have a long-term collaboration.).

Several posters were also created for a series of micro-exhibitions dedicated to personalities of Romanian history (Avram Iancu, Nicolae Titulescu and Gheorghe Cojocea)

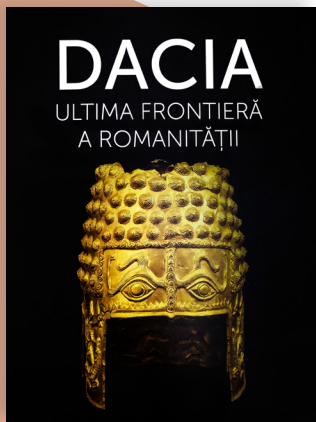
Of course, the alternative poster for the exhibition *Stories of the Past. Virtual journey into lost Landscapes* (within the DAeL project). The image on the poster is the work of the graphic artist Radu Oltean, one of the best illustrators in the field of history in Romania.

Also within this project, other promotional materials were created - for the Industry forum event, which took place in Bucharest, at the beginning of June 2022, for the actual exhibition, which can still be visited and for which they were created, in addition to posters, presentation videos, informational posters and flyers.



Regarding the museum's publications, the covers were created for the exhibition catalog "Dacia. The last frontier of the Roman World", for the collection albums "Romania lui Nicolae Ionescu", "A symbolic building of the Capital: the Post Office Palace / MNIR", "Family album. Kings and queens, princes and princesses of Romania" and for the yearbooks "Masterpieces from the MNIR heritage", "Restoration, conservation and investigations magazine" and "National Museum".

Right during the course in Tenerife I created a logo for the museum's 50th anniversary, which was used from May to December 2022, on social media platforms and, along with other digital outputs, on the special web page created to mark the 50th anniversary of the official opening of the National History Museum of Romania. We have collected here documents related to the establishment of the museum (and we will continue to publish other testimonies regarding the activity of the institution over time), archive photos, posters of the events that the museum has organized or participated in during the 50 years of existence. There is also information related to the history of the museum and the building that houses it. We also invite you to a journey through 50 castries on the Roman frontiers in Romania and a virtual incursion through the museum's collections, (re)discovering our online projects.



ARCHAEOLOGY AT THE NATIONAL HISTORY MUSEUM AND ITS ROLE FOR ADULT HERITAGE EDUCATION

USING THE AVAILABLE ASSETS (SITES, MONUMENTS, COLLECTIONS & ARTEFACTS) AND STRATEGIES TO DEVELOP A MODERN LEARNING PERSPECTIVE

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It is clear that learning nowadays is no longer confined to schools and colleges. Learning takes place everywhere. Natural and cultural heritage sites, monuments and museums offer the ideal context for learning and interpretation and offer ideal techniques to make this learning as meaningful as possible. Heritage interpretation can be seen as a structured approach to non-formal education, specialised in communicating significant ideas about a place to the public. Therefore it is high time to focus on the specific qualifications of the professionals in the field of heritage interpretation.

For understanding the role of Heritage Education and how it can be efficiently implemented in the educational strategy of a museum, like the National History Museum of Romania, is useful to answer briefly to a key question: *What is Heritage Education?*

From a certain perspective, one can say that *Heritage Education* is a process of spreading awareness that seeks to connect individuals with the environment, using *heritage* (especially the cultural one) as a resource for citizenship training and for identity building from both

self and collective perspectives. On the same time, Heritage Education represents a field of *education* centered on teaching, learning, acquiring knowledge, valuing, preserving and disseminating *Cultural Heritage* and its role as a generator of senses of identity and social belonging. Nevertheless, it should allow the historical roots of the present to be interpreted via all the elements from the past that still survive, which to examine in terms of what kind of society they represent, who constructed and used them, what they were used for, what values they represent, what they tell us, etc.

As a result, *Heritage Education* is a pedagogical process in which students are able to learn about *heritage* resources, and it will be a significant part of the citizenship curriculum, bringing students to understand their own cultures from the past, and how the past *heritage* has developed and transformed alongside history, bringing the past to the present. Binding, relational and experiential process that takes place between the cultural asset and the individual. In such a perspective, the individual becomes the only player capable of assigning value to cultural properties so as to convert them into *heritage* assets to take care of, enjoy and transmit. In other words, one can see it as a discipline centered on the dissemination of *heritage* in both formal and informal *educational* contexts. Last but not least, it is a *heritage* learning processes that aim to establish relationships with features belonging to the culture of a particular society, such as traditions, languages, objects, painting, or buildings, that were created in the past and still have importance for a society. In the framework of such a process, the museum staff can use the organization's infrastructure (namely the so-called "heritage spaces" such galleries, restoration & conservation laboratories, storage facilities, library etc.) and the heritage objects as instruments and resources for developing learning experiences. In conclusion, Heritage Education actions to the teaching and learning processes and programmes that are based on, focused on or use cultural heritage.

Another important element for developing a museum strategy on Heritage Education is the *Heritage Interpretation*.

Heritage Interpretation can be seen as a structured approach to non-formal education, specialized in communicating significant concepts/ideas about a place to the public. It establishes cognitive and emotional links between visitors and what they can discover at a nature reserve, a historic site or a museum. It reveals deeper meanings, relationships and insights by first-hand experience and by illustrative media, rather than by simple communication of factual information.

Special characteristics of interpretation are:

- Visitors should normally not perceive interpretation as an educational activity but as an interesting and enjoyable dedicated service that enhances their heritage experience. Nevertheless heritage interpretation is a 'structured approach to facilitate learning processes', which qualifies as an educational activity.

- Interpretation works from the specifics of a site or collection towards more universal ideas by embedding these specifics in meaningful contexts.

- Interpretation also tries to actively involve audiences by relating the content to their personal knowledge, interests, feelings and values and by encouraging discovery, engaging senses and reflection.

It's true that we have to ask ourselves how can be achieved Heritage Interpretation. An one of the important aspects refers to the professional development in heritage interpretation, a very modern approach in a series of European countries, but for the moment less envisaged in Romania

In Europe several ten thousands of people are involved in the field of facilitating informal and non-formal learning to visitors at natural and cultural heritage sites, monuments and museums. In many cases guides or curators started with a research oriented academic background in one of the heritage related disciplines such as biology, archaeology etc. and

Heritage Interpretation – Heritage Education

- a very much needed structured approach
- documentation & research – interpretation – communication & dissemination – learning
- a “new branch” of archaeology – public archaeology
- a new perspective is required – thinking & going outside “the ivory tower”



they then learned on the job to communicate heritage to non-experts. They usually are highly respected as experts in the subject matter but often have only little understanding of professional communication principles. This regularly leads to poor quality interpretive products in heritage sites. Therefore it is high time to focus on the specific qualifications of the professionals in the field of heritage interpretation: what do heritage interpreters offer and what qualifications do they need in order to offer it in a professional way?

During the documentation for preparing a strategy for Heritage Education at the National History Museum of Romania, one of the most useful information resource was represented by the InHerit Project and the results achieved by it. Read more about reflections on heritage interpretation in the InHerit manual and e-book on www.interpretingheritage.eu.

So, InHerit was a Grundtvig Multilateral project aiming to improve the learning experience of non-captive audiences visiting heritage sites and museums by developing the interpretation competences of all relevant professionals on site. The InHerit project targeted managers,

guides, media programmers ... in heritage organizations willing to invest in better interpretation for better outcomes in terms of connecting with the audience. The project also aimed to build staff capacity for delivering effective competence-oriented informal learning in inspiring heritage contexts. Therefore the team created in-service training material and delivered in-service training courses on heritage interpretation. The project also developed a strategy to establish heritage interpretation as a recognized profession in the museum, monuments and sites sector.

In this respect two educational trends were particularly relevant:

- Place-based education & learning: promotes learning that is rooted in what is local, the unique history, environment, culture, economy, literature, and art of a particular place.

- Learning Cities & Regions: a trend to focus on a ‘generative learning ecology & economy’ by locating the learning in more informal, dynamic learning spaces such as work environments, communication media, religious centers, natural recreation spots, heritage and socio-cultural meeting places. Learning Cities stimulate the growth of such learning spaces as well as build the connections between these learning spaces.

- InHerit Project focused on a competence profile and a competence oriented approach because, in the light of Europe 2020, professional development is due to be presented (and recognised) in terms of validated competence development. This is particularly important in a ‘continuous professional development’ context and a non-formal learning context. So if we want professional development in heritage interpretation to be recognised we will have to turn it into competence development. Therefore we started from a competence profile, proficiency levels and indicators. It also means that training courses must facilitate competence development i.e. must be conceived as a competence driven learning activity. This goes along with the fact that heritage interpretation is an applied discipline and the professional

training and education of heritage interpreters is best organised in concrete real world contexts. For the purpose of this profile we defined a competence as a person's ability to perform a particular task or activity in a specified range of real world contexts. In order to become competent an individual needs to acquire a particular combination of knowledge, skills and attitudes (KSA) which is required to perform in the specified context.

- There were defined areas of competences which are relevant for the professional field of heritage interpretation as a whole, covering all positions related to heritage interpretation. One can distinguish areas of core competences from additional generic competences which, however, are also crucial for the ability to develop and deliver heritage interpretation. Core competence areas in the field of heritage interpretation are: research, conceptualisation & planning, delivery by media and personal delivery. Additional generic competence areas are: evaluation, publicity & promotion, management and training.

- In practice an individual does not need to be competent in all these areas. It depends on the specific position an interpreter holds, which competence areas are relevant at what level in order to be able to perform a range of assigned tasks.

- In each area the competences are described according to context and qualification level. These levels go along with the descriptors in the European Qualifications Framework (EQF). By referring to this framework, the competences a learner has gained in terms of the ability to perform in certain contexts will be transparent and comparable. Competence oriented qualifications and certificates in the field of heritage interpretation referring to this reference framework will then make it easier for employers to compare candidates in relation to their specific job description regardless in which country the competence has been gained and how the qualification will be called. This competence profile also allows those who develop or offer heritage interpretation

training and education to relate their certificates or qualifications to the European Qualification Framework (EQF). It can also be useful to assess an existing programme regarding possible gaps.

In such a perspective, was developed a matrix, which does not link competences to interpretive tasks or jobs/roles but links competences to qualification levels. These competences & levels are building blocks. A certain job/role in a certain context will require a combination of distinguished competences at different levels. This combination can differ according to context but the elements at the level of the building blocks are comparable.

As an example, one can understand interpretation staff acting as a local guide (G) is supposed to be competent to develop and deliver interpretation of rather low complexity related to one main subject at one place to be delivered personally. He/she would need a combination of competences in 6 areas at distinguished levels (light grey) as presented in the matrix above. They are competent to autonomously develop simple interpretation programmes / products in the field of their main subject, and to follow guidance from an interpretive plan/master plan.

Media interpretation specialists (M) who are competent to develop and deliver interpretive products (and programmes) for various sites that are related to one major thematic field / one major subject matter would need a different combination (e.g. dark grey). This way the matrix has a universal value and offers a common ground for comparable job description and curriculum development which is exactly the aim of the InHerit Project and a starting point for further development of training material and courses.

As well, the recent years, showed that adult education matters greatly in a museum. The COVID-19 pandemic pointed out the importance of adult education. Only if everybody – young and old – is able to learn can we solve global challenges such as COVID-19 together. Only if all of us have the chance to adapt to new developments and acquire the

knowledge necessary to act jointly to solve global challenges will we be able to create fairer, more just and sustainable societies. A rapidly developing world does not allow for learning to finish with the end of compulsory or higher education. It requires lifelong learning for all.

As a core component of lifelong learning, adult learning and education (ALE) comprises all forms of education and learning, ensuring that adults participate not only in the world of work, but in society as a whole. It is an essential instrument in working towards the achievement of all Sustainable Development Goals (within the 2030 Agenda for Sustainable Development) and plays a significant role in tackling current and future skills challenges, as well as in supporting personal development and social cohesion.

All the aspects shortly mentioned above are of high importance for developing the Heritage Education Strategy at the National History Museum of Romania. In this framework, there were analysed the major assets of which the museum can rely for a future approach of this kind, bearing in mind the Recommendation on Adult Learning and Education (UNESCO 2015).

A special attention was given in assessing the role of archaeology at the National History Museum of Romania in the perspective for the Adult Heritage Education. And a very necessary step was to identify the major available assets in such a perspective.

As a result, one can mention that archaeology is represented in this case by the following:

- specialised department since the opening of the museum, more than half a century ago;
- wide and diverse expertise from prehistory to modern period archaeology;
- a relevant numbers of curators (museographers) & scientific researchers – 19 members of the Archaeology Department (yet a larger number existed about a decade ago – over 25 archaeologists);

- 18 members of the current staff of the department are having a PhD and one is enrolled in a PhD stage;

- a series of others specialists in archaeology in other museum's department (Heritage, Historic Treasure & Numismatics, History)

- the largest collection of archaeology in Romania (from Paleolithic to the Modern Age).

Currently, the archaeologists from the National History Museum of Romania are undertaking a wide array of activities:

- museum documentation
- inventory and classification of archaeological heritage permanent collections (pottery – Neolithic & Copper Age, Bronze & First Iron Age, Second Iron Age, Classical Antiquity, Medieval Period; metal – Prehistory, Classical Antiquity, Medieval Period)
- inventory and classification of archaeological heritage temporary collections
- field excavations (scheduled & preventive archaeology)
- research projects (with a particular highlight for multidisciplinary investigations)
- developing national and international exhibitions or participating in such ones.

The scheduled archaeological excavation are currently taking place in more than 10 sites, from prehistoric to medieval ones:

- Excavations led by specialists of National History Museum of Romania – 6

Prehistory: Vitănești, Tărtăria

Classical Antiquity: Micia, Ostrov, Băneasa

Middle Age: Caransebeș

- Sectors coordinated by specialists of National History Museum of Romania – 3

Classical Antiquity: Histria, Capidava

Middle Age: Nufăru

- Other sites where archaeologists from the National History

Museum of Romania are working: Hîrșova, Bordușani, Sultana, Bucșani (Neolithic and Copper Age)

- Other sectors of sites the National History Museum of Romania are working: Ulpia Traiana Sarmizegetusa, Mangalia.

Nonetheless, another important element as concerns archaeology at the National History Museum of Romania is represented by the preventive archaeology contracts, as summarised below:

- up to 2015 the most important institution for this kind of “archaeological expertise”
- field survey & reconnaissance
- intrusive diagnosis
- preventive excavations
- archaeological monitoring
- major projects related to industrial & residential developments (2)
- major projects related to motorway infrastructure (6)
- various smaller contracts

As well, during the past 15 years, archaeologists from the National History Museum of Romania provided expertise for recovering looted archaeological artefacts, such as “famous cases” – the Dacian gold bracelets, the bronze tablets from *Troesmis* (the municipal constitutions), and approach which highlighted the needs on education concerning the archaeological heritage safeguarding & protection.

Last but not least, the archaeologists from the National History Museum of Romania have Over 25 five years of experience in organising national and international exhibitions with archaeological subject:

- national ones: *Comori ale epocii bronzului* (Treasures of the Bronze Age), *Antique Bronzes in Romania, Dacia Augusti Provincia, Aurul și argintul antic al României* (Ancient Gold and Silver of Romania);
- international ones at museums in Frankfurt, Athens, Budapest, Rome, New York, Oxford, Beijing (*), Szeged, Debrecen, Liege, Tongeren, Madrid, New York, Chicago etc.

At least during the last decade, all these exhibitions, as well as the smaller ones of the series “Exhibit of the month”, are also developed bearing in mind:

- contextualization
- storytelling
- associated public conferences
- related publications – printed (catalogues) and digital ones (dedicated websites)
- public lectures & conferences dedicated to a major find, site or archaeological research theme

In recent years, as special attention was given to thinking & going outside the museum and developing related activities by associating other type of stakeholders:

- historic reenactment – *Terra Dacica Aeterna* association
- European Archaeology Days
- “open days” on various archaeological scheduled excavations.

In conclusion, it is clear that the National History Museum of Romania holds a significant range of assets for Heritage Education, but needs to focus on the necessity for a new approach focused also on heritage adult education, as well as for the need of genuine expertise in this domain, recognising also the importance of the communication between the archaeologists and the museum educators.

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EDUCATION FOR HERITAGE PLUS

Perioada de implementare:
15.08.2020-14.11.2021

Topic: educația non formală, educația adulților, educație muzeală

Proiectul este finanțat de către Uniunea Europeană, prin programul Erasmus +, cu suma de 19.520,00 euro.

THE HERITAGE ADULT EDUCATION [HAEd]

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Solidaritate prin educație muzeală - Solidarity through museum education

Perioada de implementare:
01.02.2021 - 31.07.2022

Topic: voluntariat, educație muzeală

Proiectul este finanțat de către Uniunea Europeană, prin programul Corpul European de Solidaritate, cu suma de 38.532,00 euro.

Solidaritate prin Istorie - Solidarity Through History

Perioada de implementare:
01.02.2022-31.01.2023

„Proiectul este finanțat de către Uniunea Europeană, prin programul Corpul European de Solidaritate, cu suma de 6888 euro.”

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LIST OF SEMINARS 2021 – 30TH NOVEMBER 2022

Ref. no. 2021-1-RO01-KA113-ADU-00000885

AIM ACTIVITIES:
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SHARING CULTURAL HERITAGE AND KNOWLEDGE „KNOLTURE”

REF. NO. 2021-1-RO01-ESCI-V1-00004301

Implementing period for individual volunteering stages:
• 1st of July 2022 - 31st of December 2022

Implementing period for team activities:
• 4th - 31st of July 2022
• 1st - 30th of September 2022

A project funded by the European Union through the European Solidarity Corps (ESC) programme, with the sum of 49.720 €

Inclusion and solidarity through heritage and education - „ISTHE”

NO. REF. 2022-1-RO01-ESCI-V1-000082289

8 individual volunteering stages
• 6 months

1 volunteering team activity
• 20 participants
• 3rd - 30th July 2023

A project funded by EU through ESC programme with the sum of 82.800,000 EUR