

ARCHAEOLOGY FOR ALL: OVERVIEW OF PUBLIC OUTREACH WITHIN THE “VINČA PROJECT”, SERBIA

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Abstract: *Science outreach has increasingly been recognised as a method of promoting research institutions, areas, process, results, and of contributing to the awareness and education of the public. This paper describes many different ways – some unconventional and highly imaginative – in which the archaeologists working at the site of Vinča in Serbia presented and promoted their work to the widest possible audience. The activities are provisionally placed into categories: indirect, direct, interactive and hands-on, indicating the route by which the information was conveyed to the public, but also reflecting the nature of the public response. The likely most effective, and certainly most enriching, were the outreach actions envisaged as a two-way process, enabling the flow of information between the presenters and the audience. Some new venues in publicising the research also were tested, through joint work of archaeologists and non-archaeologists. That engaging interested public in archaeology can bring practical benefits, which can be essential, was demonstrated already in the early 20th century-excavations at Vinča, when funding for the research was secured thanks to non-archaeologists on the team. Over the years, this practice has underpinned the efforts aimed at preserving and communicating the Vinča heritage. It might also be a domain in which a joint effort towards the site protection is possible of the opposed specialist and non-specialist voices interpreting the archaeology of Vinča.*

Keywords: *southeast Europe, Vinča, archaeology, public outreach, interactivity, relevance*



Fig. 1. Map showing the location of the site of Vinča in Serbia

Сл. 1. Карта са назначеном позицијом локалитета Винча – Бело брдо

Introduction

The archaeological site of Vinča comprises significant traces of human life and activity, most prominently from the Early and Late Neolithic, but also from the Copper, Bronze and Iron ages, and Late Medieval times. It is located on the right bank of the Danube in Belgrade, southeast Europe (Fig. 1) and is accessible both from the hinterland and the river. The location of Vinča near or, nowadays, within Belgrade, which has continuously held the status of a capital since the mid-19th century (Поповић 1964),¹ contributes to the high interest in the site expressed by both archaeologists and non-archaeologists. The proximity to the large urban centre also makes the site attractive for travel and tourism, as well as public events such as music festivals or sports meetings.²

¹ Prior to this, Belgrade held this status intermittently since 1405 when it was first declared the capital of, at the time, medieval Serbia (*ibidem*).

² e.g. <http://www.vincaneolithickiturstickipark.com/> or <http://fb.com/egzoprostor>

Archaeological excavations at Vinča started more than a hundred years ago (Vasić 1908). The discoveries have been described and discussed in numerous scholarly works, and have been shown as part of many exhibitions. During the most recent investigations (Tasić 2005), considerable effort has been invested into the public presentation and communication of both the research process and its outcomes, as well as into engaging the wide and diverse community in the archaeological discovery, analysis and interpretation. This aspect of archaeology at Vinča has largely had voluntary basis and has been developed by the archaeological team-members, including the present authors. This paper looks back and describes the various public outreach activities and actions, which can serve as examples and models for similar projects. Prior to recounting the recent work, it summarises some related work carried out during the early phases of archaeological research at Vinča.

Vinča for the wide public in the 20th century

The early research at Vinča held a central place in the 20th century archaeological discipline in Serbia because of the spectacular findings that the site yielded; the excavation of the site being one of the earliest such undertaking in the region; the unusually large size and long life of the site; but also, and perhaps most peculiarly – the controversy that surrounded interpretations of the site by its first and most prominent investigator, archaeologist Miloje Vasić (see Babić 2006; Palavestra 2012, 2013; Borić 2016; Palavestra i Babić 2016). From his initial, perceptive statement, that Vinča represents a long-lasting prehistoric (mainly Neolithic) settlement, Vasić shifted to an erroneous definition of Vinča as a Cycladic or Ionian colony. He was adamant on this point, and his idea received much academic attention and criticism very early on – that is, soon after the volumes of the Vinča monograph appeared in the 1930s (Васић 1932; 1936a; 1936b; 1936c; Borić 2016). Vasić's belief has been criticised more recently and, perhaps more importantly, in a broader context; the subsequent effect on Serbian archaeology of his mischaracterisation of Vinča has been thoroughly analysed (Palavestra 2012, 2013). However, the scientific interest in the evidence that Vasić unearthed has been higher than the interest in his views on it. This was fortunate both for Vasić and for the later excavators of Vinča (in the 1970s and 1980s), since it contributed to raising of funds for the investigations, and hence to producing more evidence upon which a clearer and more accurate picture of the past life at the site could be built. It cannot be excluded, though, that it was in fact the 'false' perception of Vinča that attracted the sponsors. The funding came from sources in and out-



Fig. 2. Photo of the team that conducted the earliest excavation at Vinča, in 1908; the workers are wearing traditional costumes

Сл. 2. Фотографија екипе која је извела прва ископавања на Винчи, 1908. године; радници су у традиционалној ношњи

side the country,³ and the latter helped present the research at Vinča to academic and non-academic public abroad. Thus, already in 1929, popular articles on the discoveries at Vinča were published in *The Birmingham Post* (Nikolić i Vuković 2008, 56) and, in 1930, in the *Illustrated London News* (Borić 2016, 13).⁴ The local press also reported on early excavations at Vinča, at least in the context of the visit of one of Vasić's funders, Sir Charles Hyde (*Политика*, 21 July 1930).⁵

The articles in newspapers were one means of communicating the results of Vasić's investigations at Vinča to non-specialists. The direct contact of the workforce (Fig. 2) with the site and the archaeological materials also, pre-

³ For instance, Vasić's early work at Vinča was partially supported by the Russian Archaeological Institute of Constantinople (Nikolić i Vuković 2008, 46-49). Later phases of his investigations were mostly funded by the owner of *The Birmingham Post* and associated papers, Sir Charles Hyde (*ibidem*, 51), who was also a benefactor of the University of Birmingham.

⁴ Upon subscription, accessible at: <https://www.britishnewspaperarchive.co.uk/search/results/1930-10-18> (pages 19-22); and at: <https://www.britishnewspaperarchive.co.uk/search/results/1930-11-01> (page 8).

⁵ cited in Nikolić i Vuković 2008, 56

sumably, enabled some knowledge and impressions of Vinča to be conveyed to lay audience. Local awareness of the site existed before the end of the 19th century, which is when a geologist Jovan Žujović first presented archaeological finds from Vinča to the scientific community in Serbia (Nikolić i Vuković 2008, 40). Indeed, reports by inhabitants of the Vinča village and the objects they collected on and around the site, the significance of which they instantly recognised, was what prompted Vasić to initiate his investigations. In his first descriptions of Vinča, prior to the excavations, Vasić mentioned that part of the site was threatened because the contemporary village extends over it (Nikolić i Vuković 2008, 44).⁶

There are no records of how non-specialists at the time perceived the archaeological research and discoveries (and Vasić's interpretations of the discoveries), nor if/how they were involved other than providing manual labour, which is evident from Vasić's photos documenting the work in the field.⁷ It is, however, known from Vasić's field notes and private letters that British non-archaeologists, Alec and Katherine Brown, directly participated in the investigations at Vinča (Nikolić i Vuković 2008, 51-54; Vujović i Vuković 2016). Alec Brown was a novelist and a translator who, for a while, worked at the Faculty of Philology in Belgrade. He keenly took part in the fieldwork at Vinča and, according to his written correspondence with Vasić, intended to write a book about his Vinča experience (Vujović i Vuković 2016, 818). Brown may have been one of the first people who questioned Vasić's very late chronological determination of Vinča (Vujović i Vuković 2016, 819). His wife, Katherine, was an officer in the British consulate in Belgrade and highly interested in the work at Vinča, as well as the folk traditions and customs in the Kingdom of Yugoslavia, of which Serbia was then a part. It is thanks to her efforts that generous funding for Vasić's excavations by Sir Charles Hyde was arranged. She also translated summaries of some of Vasić's Vinča-related papers⁸ and thus contributed to the wider recognition of the site and its significance. In the case of Vasić and Vinča, the involvement and support of non-archaeologists turned out to be instrumental in securing the financial basis of the research, and in the wider promotion of the site. On the other hand, it appears that there were no ef-

⁶ More than a century later, this is still the case. The present-day village of Vinča extends over a large part of the site and the damage that this causes to the archaeological layers is considerable.

⁷ Thanks to the project "Documentation Rescue Transfer I-II" carried out by the Centre for Digital Archaeology, University of Belgrade (see further in text).

⁸ As pointed out in Vujović i Vuković 2016, 822, these were summaries of some of Vasić's papers, such as Vasić 1938a and 1938b.

forts, such as, for instance, introduction of a relevant legislation, to protect the site (neither its wider area nor its excavated portion) from being claimed by the growing contemporary Vinča village.⁹

Excavations between 1978 and 1984 at Vinča were of a much different character. This was the time when modern methods were gradually developed and introduced in Serbian archaeology; it was also the time after the spectacular discoveries at Lepenski Vir and other sites in the Iron Gates/Danube Gorges, which boosted the importance of archaeology within the country and led to its recognition beyond the profession. The new work at Vinča, already a well-known site locally and internationally, was thus a continuation of this trend, more so given that it was organised by the top scientific institution – the Serbian Academy of Sciences and Arts – and funded by the government of Serbia (at the time a federal republic of Yugoslavia).¹⁰ Thus, the investigations received significant publicity; besides the regular updates of the excavations offered by the then available media, documentaries dedicated to archaeological discoveries (characterised as ‘sensational’) at Lepenski Vir and Vinča were produced by the state broadcasting television.¹¹ The excavators, professors Nikola Tasić and Dragoslav Srejić, were two of Serbia’s most prominent archaeologists. They were well aware of the importance of bringing the site and the science closer to a wide range of audiences. They first reached out to the ‘semi-professionals’ or archaeologists-to-be; that is – students of archaeology in their first years of studies. An archaeological summer field school was initiated at Vinča and it offered practical training for students in many different aspects of field research. The school was quite a success and was also attended by students from outside Serbia. Hence, it was renewed as an important element of the most recent investigations at Vinča (from 2001 onwards). Moreover, the site continues to be used by the Department of Archaeology in Belgrade as a student ‘training ground’ for some aspects of archaeological fieldwork.

Probably the first real opportunity for the wider public to learn (more) about the discoveries at Vinča, and to observe the numerous unearthed artefacts, was the large exhibition in the Gallery of the Serbian Academy of Sciences and Arts in Belgrade entitled “Vinča in prehistory and the Middle Ages”

⁹ As regards the physical protection, there also were no attempts at finding a solution for securing the site from the Danube flooding, or from erosion and landslide that accelerated following the large-scale excavations and the increase in the use of the site as a residential area.

¹⁰ Several other reputable institutions were involved – Belgrade City Museum, Faculty of Philosophy in Belgrade, Institute for Balkan Studies of the Serbian Academy of Sciences and Arts.

¹¹ Such as the one available for viewing at <https://youtu.be/knKwHSeFXW8>



Fig. 3. View of the profile of the Vinča mound before (upper row) and after (lower photo) the construction of the levee along the bank of the Danube

Сл. 3. Поглед на профил локалитета у Винчи пре (горе) и после (доле) изградње обалоутврде дуж Дунава

mounted in 1984 (September-December). The exhibition was seen by thousands of visitors and was a fitting closure of the second series of excavation campaigns at Vinča.

Another important outcome of the 1970s/80s investigations and efforts of the archaeologists was that the area of the site and its archaeological remains were declared a protected area (i.e. a monument of culture of highest national importance);¹² this act was meant to secure adequate protection of the site. Indeed, soon after, the part of the Danube bank along which stretches the preserved portion of the site mound was reinforced and the embankments constructed (Fig. 3). Furthermore, the archaeologists developed an idea about establishing the *Vinča Archaeological Park* that would encompass the site and adjacent part of the Danube bank (Tasić et al. 1990). A detailed architectural design was created that envisaged the erection of the Museum of the Neolithic of the Middle Danube, the International Centre for the Study of the Neolithic of the Middle Danube, a block of buildings to accommodate conservation and analytical work (workshops, laboratories, as well as store rooms and libraries), and a large, open green area for outdoor activities and open-air exhibitions (Stojanović 1990). The project idea was highly advanced and elaborate and, thanks to the joint work of archaeologists and

¹² Службени гласник СРС бр. 14/79; Ref. AN5 in the *Register of the immovable cultural properties of exceptional importance* of the Republic Institute for the Protection of Cultural Monuments of Serbia.



Fig. 4. Photos showing the wooden building that housed the first permanent display at the Vinča site, and a segment of the display

Сл. 4. Фотографија дрвене бараке у којој је била смештена прва стална изложбена поставка на Винчи, и поглед на поставку

an urban architect, it incorporated many different perspectives and potentials of the site, as well as aspects of archaeological investigations and findings that were suitable for public presentation and promotion.¹³ Had it not been for the civil wars that broke out across Yugoslavia in the 1990s, the idea might have been realised. Instead, a small collection of random artefacts discovered at Vinča was put on permanent display at the site, in an old wooden barrack donated by the Yugoslav National Army (Fig. 4).

Vinča for the wide public in the 21st century

The first set of the 21st century-excavations of Vinča actually started in 1998, but could not continue into 1999 due to the NATO air attack on Serbia. The work at the site resumed in 2001 and lasted until 2015. The new project was conducted under the auspices of the Serbian Academy of Sciences and Arts but, compared to the investigations of the 1970s/80s, received modest financial sup-

¹³ One of the elements of the Vinča Archaeological Park would have been a solid shelter over the exposed section of the mound, which would have been included in the permanent on-site archaeological exhibition, allowing the visitors to closely observe archaeological layers (Stojanović 1990). It is, however, questionable whether the shelter would prevent erosion and landslips that have intensified recently and are largely a result of the construction and use of modern habitation on top of the site-mound, including digging of septic tanks and release of wastewater into archaeological layers.

port, certainly so in its early years, as the country slowly recovered from the wars marking the dissolution of Yugoslavia and was trying to re-establish itself after years of dictatorial rule and economic embargo. Even though funding could not be secured on a long term (rather, it had to be sought campaign-wise), the work was structured in a way so as to, as much as possible, take account of the new developments in archaeology.¹⁴

Public presentation, promotion and popularisation of the research and research results held a key place in this new strategy. Whilst advantage was taken of conventional routes of publicising the work at the site – via printed and broadcasting media – it was clear from the start that storytelling¹⁵ and conveying of information should be done by archaeologists/specialists, and that, whenever possible, the public should be actively involved. The underlying aim was to educate the general public on: the nature of archaeological remains at Vinča and the stories archaeologists can tell; the existing and potential results of scientific research at the site; the importance of cultural heritage and its protection; and the ‘business potential’ of Vinča in the sphere of archaeological/cultural tourism.

In order to reach out to the widest possible audience, various methods of presentation and popularisation of the Vinča site and research were employed. On the basis of the presence/absence, and the nature of, interaction with the audiences they could be crudely classified in the following way:¹⁶

- indirect approach (photo/poster-exhibitions in real and virtual space);
- direct approach (conventional gallery exhibitions, public lectures);
- interactive approach (involving person-to-person or person-to-object contact); and
- hands-on approach (activities and workshops for children).

In a number of cases, these methods were combined in order to meet the overarching goal of this aspect of the project, which was to enable the ‘public use’

¹⁴ For instance, field documentation was created and kept in both paper and electronic form and the research was multidisciplinary (e.g. it included archaeobotany; zooarchaeology; provenance studies of materials such as clay, ochre and cinnabar; residue analysis; geoarchaeology; experimental work; geophysics; 3D reconstructions). Perhaps the most far-reaching and influential was the introduction of single context excavation and recording, and the use of Harris matrix (instead of the previously employed grid excavations of loci and arbitrary layers) – a move inspired by the team members who took part in excavations of the Neolithic site of Çatalhöyük, Turkey. Following the example of Vinča, this methodology has been applied at a number of sites in Serbia.

¹⁵ Storytelling is seen as an effective method of presenting and popularizing archaeological research as it offers more than simple interpretation of the results – it creates narratives using archaeological information (Gibb 2000; Praetzelis 2014).

¹⁶ See Copeland 2004 for a fine-grained classification of the main types of presentation of archaeological sites.



Fig. 5. Photos of the temporary open-air display of large posters showing Vinča figurines ‘on the streets of Belgrade’ (the exhibition “Portraits of Our Neighbours from 5200 BC”)

Сл. 5. Фотографије привремене изложбе на отвореном постера који приказују винчанске фигурине „на београдским улицама” (изложба „Портрети суграђана из 5200 пре н.е.”)

of archaeological knowledge of the site. That is, not only to share the scientific information, but to encourage non-specialists to engage with archaeological materials and reflect upon archaeological discoveries. Here we describe the multiple and diverse ways in which the Vinča site and research, and the knowledge acquired through decades of intensive work, were communicated to diverse groups of people.

Presenting the Vinča site

Indirect approach

As part of the *European Heritage Days 2008*, large canvas prints (12 x 4 m) of photos of the best examples of the Neolithic clay figurines from Vinča were put on display on the facade of the Faculty of Philosophy in Belgrade (Fig. 5). This unconventional open-air exhibition¹⁷ was organised by the Centre for Digital Archaeology, Faculty of Philosophy in Belgrade. The posters presented the figurines against the background of some everyday scenes (e.g. streets of Belgrade) and included short textual descriptions. The poster exhibition went under the title „Portraits of Our Neighbours from 5200 BC” and its aim was to draw attention of the citizens of, and visitors to, Belgrade to the site of Vinča, located in a Belgrade suburb (the ‘neighbourhood’), by displaying strikingly large images of the most famous finds from the site.

The figurines were also an inspiration to an artist Natalija Stojanović, whose doctoral thesis focused on creating 3D reconstructions of this type of finds recovered in the most recent excavations, and on presenting the finds and the

¹⁷ For which the idea came from Nenad Tasić.



Fig. 6. Intro-page of the Internet site “Virtuelna Vinča” (“Virtual Vinča”) designed by the artist Natalija Stojanović

Сл. 6. Уводна страница веб-сајта „Виртуелна Винча” коју је креирала уметница Наталија Стојановић

reconstructions in virtual space – on the Internet site „Virtuelna Vinča” (“Virtual Vinča”, 2012).¹⁸ The 3D images of the figurines in their ‘original’ (i.e. as found in the archaeological deposits) and reconstructed forms enabled non- and professional audiences to observe and study these objects ‘from a distance’ (as in an e-museum), whilst enjoying the uniquely designed website (Fig. 6).

The Belgrade City Museum, in collaboration with members of the archaeology team at Vinča, prepared an open-air poster exhibition entitled “Diet of the Neolithic Vinča inhabitants” (Fig. 7). The posters have been installed at Vinča and are available for viewing at any time to anybody visiting the site. The sizeable posters combine photographs and texts (in Serbian and English) showing and describing Neolithic features (e.g. ovens) and objects (pottery, tools) encountered at Vinča that reflect activities related to food procurement/production and consumption. They also present the evidence of food (remains of plants and animals) and the likely food sources. The creators¹⁹ envisaged the exhibition as a convenient way of emphasising the importance of more-or-less unknown and less-attractive types of archaeological materials (indistinguishable plant remains and bones), and their unique contribution to the reconstruction of past lifestyles.

¹⁸ More details on this work are available at <https://natalijastojanovic.weebly.com/phd-project.html>

¹⁹ Dragan Janković, Dragana Filipović and Damir Vlajnić.



Fig. 7. Introductory poster for the permanent open-air poster exhibition at the site of Vinča

Сл. 7. Уводни постер за сталну постер-изложбу на отвореном на локалитету Винча

Another on-site open-air exhibition designed by the Belgrade City Museum²⁰ marks the most prominent features that can be observed at the site of Vinča: the several meters-high archaeological profile showing successive occupation layers, the excavation area (archaeological trench) and the bust-sculpture of Miloje Vasić flanking the path leading to the site's indoor exhibition area. The posters placed next to the three features introduce and describe them to the site's visitors.

An additional route of presenting and promoting the site and the research at Vinča included documentary films, such as those made by local and foreign broadcasting companies, but also the non-professional ones – for instance those created by archaeologists. The latter were less concerned with the eye-catching discoveries and, instead, focused on demonstrating and highlighting the contribution of the investigators and evolving archaeological methods in unravelling the history of the Neolithic settlement. Their aim was not only to present the site, but also to educate the public on the role and many aspects of the research. One of the non-professional documentaries (the title of which is “A Century of Investigations at Vinča”, created by Nenad Tasić) was included in the programme of the

²⁰ Authored by Milorad Ignjatović.



Fig. 8. Front cover of the popular-science book about the prehistoric settlement in Vinča

Сл. 8. Насловна страница научно-популарног издања о праисторијском насељу у Винчи

Archaeological International Film Festival held in 2008 at the National Museum in Belgrade and is currently shown within the permanent archaeological display at the Vinča site.

The advantage was taken of the opportunity to present the work in articles written for popular-science magazines (e.g. Serbian edition of *National Geographic*), whereas Tasić's richly-illustrated book offered a vision of some aspects of the Neolithic life at Vinča (Tasić 2008, "The Settlement of Early Farmers at Vinča"; Fig. 8). The official, bilingual (Serbian-English) and highly-detailed archaeological guide of the Vinča site was prepared by Nenad Tasić and Milorad Ignjatović under the title "Vinča: the Neolithic Metropolis on the River Danube"²¹ and can be purchased at the site.

Direct approach

A more direct way of presenting the archaeology of and at Vinča, and of reaching out to the groups interested in this topic or archaeological research in general, was through public archaeological displays. Unlike the 'indirect' outreach activities, these gave the public the opportunity to see many of the artefacts

²¹ Tasić and Ignjatović 2014.

‘live’ and, indeed, have a close-up view of them. The displays were, in most cases, organised in the form of temporary gallery exhibitions addressing a certain theme (i.e. an aspect of work at Vinča). What was common to all, however, was the concept of using archaeological finds from Vinča not simply to illustrate the activities and lifestyle in the ancient settlement, but more as a medium for bringing the research process closer to the public – by revealing the steps and challenges in archaeological investigations and in reconstructing life in the past. Every exhibition was accompanied by an exhibition catalogue in which descriptions and photographs of selected archaeological finds were provided, as well as popular or semi-scientific texts presenting and discussing the topic.

Perhaps the most unconventional was the exhibition of results of the project that aimed to create a bridge between the 20th- and the 21st-century research at Vinča. This was the “Documentation Rescue Transfer I and II” (DRT I-II) project, carried out in 2001-2003 by the Centre for Digital Archaeology, Faculty of Philosophy in Belgrade and directed by Nenad Tasić.²² The project acquired all of the preserved forms of field documentation produced before the 21st-century excavations of the site (journals, notes, plans, drawings, photos – e.g. over 800 glass slides from Vasić’s field seasons) and converted them into digital form. The ‘transfer’ from paper to electronic records involved creating digital images of the documentation but also, and more importantly, designing a relational database into which all the information (from field journals) was entered and linked with the respective drawings and photos. Additionally, databases for different types of archaeological materials were developed (e.g. ground stone, pottery, bones) that were then used for storing data from the new excavations. Thus, whilst digital field documentation became a norm for the Vinča investigations in the 21st century, it was applied retrospectively to the work done in the pre-digital age. The exhibition “Prehistoric Vinča in the Archaeological Documentation” (Fig. 9) organised in 2002 by the Centre for Digital Archaeology²³ combined ‘old’ and ‘new’ by showing selected artefacts and their digital record and, at the same time, suggesting a smart solution for storing and managing of the data collected in the previous and new excavations. A 3D digital reconstruction of a Vinča house was also presented. The exhibition may have been more attractive to professional archaeologists than to non-specialists, but it also served to ‘announce’ the introduction of new technologies in archaeological research in Serbia and to showcase their practical use.

²² DRT I was funded by the UK Foreign and Commonwealth Office, Cultural Relations Department. DRT II was financially supported by the Belgrade City Assembly, Secretariat for Culture.

²³ In the Gallery of Science and Technology in Belgrade; <http://www.muzejnt.rs/sr/163>



Fig. 9. Poster announcing, and some segments of, the exhibition “Prehistoric Vinča in the Archaeological Documentation”

Сл. 9. Постер-најава и призори са изложбе „Праисторијска Винча кроз археолошку документацију”

Probably the most glamorous exhibition, and certainly the most visited, was one that marked one hundred years since the first excavations in Vinča.²⁴ It was organised in 2008 by the Centre for Archaeological Research, Faculty of Philosophy in Belgrade under the title “Vinča – Prehistoric Metropolis”.²⁵ In order to appeal to the wide and diverse public and, specifically, to introduce the site and its spectacular finds to invited foreign officials and diplomats (given the ‘international’ character of the early investigations of the site), the exhibition included the most exceptional of the objects, i.e. the famous figurines, finest pots and amphorae with prosopomorphic lids, exquisite pieces of jewellery made of a range of materials, and perfect examples of different tools (Fig. 10). Dim lighting in the display cases augmented the visual experience and was complemented by low-volume ambient music meant to generate the sense of calm waters of the Danube flowing past Vinča. But this was only one area of the exhibition, and was the first one the visitors walked through. The following section provided an overview of the history of excavations at Vinča and the development of archaeological methods employed in the research. This was achieved by displaying old documents and photographs, examples of field journals and pieces of equipment used at the time. A documentary on the excavations in the 1970s/1980s was also played, as an illustration of the research process. The final segment of the exhibition was devoted to the research results, that is – the reconstruction of life in the Neolithic settlement. Artefacts were exhibited in the context in which they may have been used in the past and a large, walk-in reconstruction of a typical Vinča house was installed. The visitors also had an opportunity to see short animated videos cre-

²⁴ It had more than 60,000 visitors – <http://www.sanu.ac.rs/English/GalerijaSANU/GalerijaSANU.aspx?arg=412>

²⁵ The exhibition was on display in the spacious, centrally located Gallery of the Serbian Academy of Sciences and Arts in Belgrade.



Fig. 10. Photo-collage from the exhibition “Vinča – Prehistoric Metropolis”

Сл. 10. Фотографије изложбе „Винча – праисторијска метропола”

ated especially for the exhibition, in which some of the activities that likely took place in the prehistoric settlement were reconstructed (e.g. grinding wheat grain on quern-stone). As an accompaniment to the exhibition, there was an interactive CD “Vinča’s Eighth Millennium” that contained all the digital material created within the above-described DRT I-II project, as well as a selection of photographs and illustrations made during the recent investigations at the site.

A more ‘specialised’ exhibition, prepared in 2010 by the Belgrade City Museum,²⁶ provided an insight into the challenging conservation and restoration work at Vinča that, over the years, went along with the excavations. “Vinča – Fragments for the Reconstruction of the Past” was designed as a travelling exhibit. It was first shown in Belgrade²⁷ and, from there, it travelled to Serbian towns of Niš and Vršac (within the manifestations of *European Heritage Days 2011* and the *Museum Night 2012* respectively), and was also put on display in the town of Košice in Slovakia (as part of the *European Heritage Days 2014*).²⁸

²⁶ Designed and curated by Milorad Ignjatović.

²⁷ In the gallery of the former Residence of Princess Ljubica, itself a monument of culture.

²⁸ Brief video summary available at <https://bit.ly/2keG51b>



Fig. 11. Photo-collage from the exhibition
 “Vinča – Fragments for the Reconstruction of the Past”

Сл. 11. Фотографије са изложбе
 „Винча – фрагменти за реконструкцију прошлости”

The exhibited objects included a selection of archaeological finds that underwent conservation and/or restoration (such as pottery and figurines); and photographs illustrating *in situ* conservation of immovable structures (e.g. remains of house walls and floors) and consolidation of structures in the field and their relocation to laboratory for ensuing restoration (for example, a whole oven was removed from the excavation area, restored and thus preserved). Within the exhibition, some reconstructions, such as replicas of an oven and a composite grinding stone, were displayed next to the original finds, in order to allow the observers to make their own conclusions on the precision and credibility of the reconstructions (Fig. 11).

Another Vinča-themed exhibition was organised in 2011 by the Gallery of Science and Technology in Belgrade.²⁹ It focused on a specific field of research at the site – the study of dietary habits of the Neolithic Vinča residents. Entitled

²⁹ Authored by Nenad Tasić and Dragana Filipović.



Fig. 12. Photo-collage from the exhibition “Diet in the Neolithic Vinča: evidence and reconstruction”

Сл. 12. Фотографије са изложбе „Исхрана у неолитској Винчи: извори и реконструкција”

“Diet in the Neolithic Vinča: evidence and reconstruction”,³⁰ the exhibition showed the evidence of food consumption (plant remains in the form of charred seeds and fruit; animal remains – bones, antlers, teeth, shell), but it went beyond a mere display of archaeological materials and presented also the processes of recovery of food indicators, especially the minute and fragile ones, such as the remains of microfauna and plants. The methods of retrieving these delicate materials from archaeological layers at Vinča (e.g. flotation) were illustrated on the posters, whereas some elements of archaeobotanical fieldwork were also shown in a display case and around it (Fig. 12). The visitors could observe the plant remains under a microscope. In addition to presenting the foodstuffs, some ideas on how the ingredients could have been combined in meals (‘Neolithic recipes’) were also offered as part of the display and the catalogue. The exhibition succeeded in expanding the public interest beyond the impressive Vinča figurines and fine pots to the much less imposing and often elusive materials such as burnt seeds and splintered bones.

³⁰ <http://www.sanu.ac.rs/English/GalerijaNT/Izlozbe.aspx?arg=144>,



Fig. 13. View of the exhibition on permanent display at the site of Vinča

Сл. 13. Поглед на сталну изложбену поставку на налазишту у Винчи

Most recently, an exhibition marking twenty years since the start (in 1998) of the renewed research at Vinča was prepared in the Gallery of Science and Technology in Belgrade.³¹ Under the title “Forensics of ancient past – 20 years of the new archaeological investigations of Vinča”, the exhibition³² included posters summarising the aspects of the long-term research and the glass cases displaying some of the best preserved objects unearthed during the recent excavations. This was complemented by documentaries recorded in the field and illustrating various stages of the work. What is particularly noteworthy is that the exhibition encompassed two additional, interactive and hands-on forms of outreach. One was a set of public lectures given by the specialists involved in the research at Vinča. The other was a series of weekend workshops for primary school children³³ during which they engaged in various practical activities.

A selection of archaeological objects and the accompanying materials from all these exhibitions were assembled into a permanent display at the site of Vinča. The above-mentioned wooden barrack was, in the meantime, completely refurbished and adapted to serve as a gallery (Fig. 13). This is where now, throughout the year, many archaeological finds and reconstructions can be seen up close and where, thanks to the highly inspirational and enthusiastic guided tour by the site curator, praised by many visitors, the objects are put in the context and the story is told of the long and dynamic life of the prehistoric settlement in Vinča.

³¹ <https://www.facebook.com/pg/VincaIzlozba20godina/posts/>

³² Authored by Nenad Tasić and Kristina Penezić.

³³ Organised by the Kids Club of the Belgrade City Museum and led by, among others, Milorad Ignjatović and Kristina Penezić; <https://www.facebook.com/MuzejGradaBeograda/posts/10155728551793131/>

Interactive approach

The visitors of the Vinča-themed public displays in galleries very often benefited from guided tours provided by archaeologists involved in the Vinča investigations. For instance, students from the Belgrade School for Tourism and Hospitality could learn about potential food ingredients in prehistoric Vinča and discuss their nutritional value with the authors of the exhibition “Diet in the Neolithic Vinča: evidence and reconstruction”. Their organised visit was meant to reveal to them the long history of some food ingredients that are still in use today.

Many public lectures on various aspects of the Vinča site and research were given by archaeologists, in some cases as part of the exhibitions (see above), or targeting a particular group that could benefit from the information offered by the lecturers. For example, the presentation for students of the College of Tourism was part of their practicum, in which they were supposed to select aspects of the site suitable for inclusion in the Vinča information sheets offered to tourists in Belgrade and/or visitors of the site.³⁴ The lecture at the Department of Landscape Architecture in Belgrade showed the evidence of environment and land use at Neolithic Vinča, which they used to generate ideas for their landscape design projects.³⁵ Such interactions benefited both the lecturers and their audiences; certainly, queries and comments coming from non-archaeologists, including professionals in other scientific disciplines, can serve as a sort of control or ‘reality check’ for archaeological notions and interpretations.

Interaction and exchange of information were at the core of some Vinča presentations that targeted specific audiences and were tailored to meet their interests. Perhaps the most innovative was the demonstration of use of state-of-the-art computer technology in the research at Vinča, organised³⁶ at the international music festival *EXIT* in Novi Sad (Vojvodina) in 2004, with the title “A Touch of the Past”. The festivalgoers were able to ‘walk through’ a 3D animated reconstruction of a Vinča house, and to see computer-animated 3D models of tools and pots. The idea of bringing the past closer to the present using digital reconstructions, computer graphics and animation proved appealing to the, mainly young, audience (Fig. 14). Over 2000 *EXIT* visitors³⁷ took part in this unusual component of the music festival and were keen on learning more about Vinča, and local cultural heritage in general, from the team of Vinča researchers who prepared and presented the programme.

³⁴ The presentation was given by Kristina Penezić.

³⁵ The lecture was held by Dragana Filipović.

³⁶ Idea and organisation – Centre for Digital Archaeology, Faculty of Philosophy in Belgrade.

³⁷ According to the number of returned survey forms handed out to the visitors.



Fig. 14. Photos from the interactive presentation “A Touch of the Past” shown at the music festival *EXIT*

Сл. 14. Фотографије интерактивне презентације Винче „Додир прошлости” приказане на музичком фестивалу *EXIT*

Presentations of the Vinča site at festivals generally received an excellent and encouraging response from the public, and often they offered a chance to address topics that are of much broader, sometimes paramount relevance. One such venue was the *SUPERNATURAL* family festival, held annually in Belgrade, which celebrates sustainable living and protection of the natural environment. At the event held in 2014,³⁸ direct evidence of the use of natural resources in the prehistoric settlement at Vinča was displayed – botanical and faunal remains, and objects made of clay, plants, animal parts; the visitors had a chance to closely observe them, touch and handle them. Further, some definite examples of recycling and re-use in the distant past were shown and described to the public, such as fragments of Neolithic house walls showing by-products of crop harvest mixed with clay, and pieces of broken pots used as tools. For both the public and the presenters,³⁹ this was an exciting new perspective from which archaeological materials can be observed and was an opportunity to think about and discuss the sustainable use and management of natural resources – a universal aspect of human life.

Another highly relevant topic, that of human diet and lifestyle, was given prominence in the presentation of food-related activities and foodstuffs in prehistoric Vinča, prepared for the *Belgrade Festival of Science* in 2014, with the title „Večera na Vinči” (“Dinner at Vinča”). The presentation was organised by the

³⁸ <https://bit.ly/2lOcuj1>

³⁹ The presenters were Dragana Filipović, Kristina Penezić and Nenad Tasić.



Fig. 15. Photos from the interactive presentation organised at the *Belgrade Festival of Science*

Сл. 15. Фотографије интерактивне презентације Винче организоване на београдском *Фестивалу науке*

Centre for Digital Archaeology, the Belgrade City Museum and the Institute for Balkan Studies.⁴⁰ It included a reconstruction of the food preparation and storage area in a Vinča house; a display of food remains – archaeological finds of animal bones and plant remains (and some fresh examples of plant food); and an activity area where the visitors could ‘sort archaeobotanical samples’ and prepare wheat flour ‘the prehistoric way’ (Fig. 15). Festivals of science in Belgrade typically are well-visited, and this one was no exception. Over the four-day long festival, the number of visitors of the Vinča presentation far exceeded the expectations, to the pleasure of the archaeologists involved in designing and presenting the display; the whole event was also widely announced and thoroughly covered by the media. What was especially rewarding was the opportunity to directly exchange information, ideas and experience with the highly diverse public; to respond to a host of queries, ranging from the straightforward ones, to some challenging ones,

⁴⁰ <https://bit.ly/2kK4KhF>

such as those wondering if/how the knowledge of past dietary habits can inform present-day food choices and diet. The two-way process of exchange between archaeologists and the public can certainly generate relevant research questions.

The prehistoric art in Vinča found its way into modern art within the project „KUD Vinčanci” (“Vinča art and culture society”). Inspired by the archaeological finds at Vinča, especially objects of art such as figurines as well as marks and patterns incised or painted on Vinča pottery and figurines, but also the prominent location of Vinča by the impressive Danube, a group of music and dance artists teamed up with Nenad Tasić and prepared an “artistic reconstruction of art, dance and customs of Neolithic Vinča”.⁴¹ The group of musicians created compositions that combined ambient and environmental music with elements of jazz, classical and modern styles, to which dance artists choreographed movements; the costume designer created outfits that showed shapes and patterns seen on Vinča figurines and pottery. This unique multimedia act reflected the modern artists’ individual perception of art and art expressions at Vinča, i.e. their interaction with the archaeological material, whilst it also tried to evoke senses and emotions that inspired artists and designers in the prehistoric community. The wider public was able to see the performance on a number of occasions, in theatres, galleries and museums (in Serbia, Romania and Hungary). The ‘theatrical scenery’ included replicas of the finest pieces of art from Vinča, whereas photographs and short films shown before the performance, and a short address by the archaeologists, introduced the site and the discoveries. This was an entirely new vision and experience of an archaeological site, which, moreover, brought to the fore aspects of prehistoric life that often are neglected in research due to the lack of explicit evidence. In practical terms, the project pointed at a new, promising direction in publicising the Vinča site and archaeology in general – to enable and encourage non-archaeologists, with a little help from professionals, to present their experience and impression of the site to other non-archaeological audiences.

The internet-based social networks were also, to some extent, used as a platform for informal interaction with the public, and for communicating information and updates on the archaeological research and other activities at Vinča (such as the site’s *Facebook* page).⁴²

Hands-on approach

Children of varied age and abilities represented the audience targeted for hands-on activities, which took form of practical workshops organised at the site of Vinča, or in galleries in which Vinča exhibitions were displayed, or in

⁴¹ <http://www.beograd.rs/index.php?lang=cir&kat=beoinfo&sub=1428639%3f>

⁴² <https://www.facebook.com/Archaeological-site-Vinca-Belo-Brdo-32772795405/>



Fig. 16. Photos showing Vinča-themed activities conducted with and for children

Сл. 16. Фотографије активности на тему Винче организованих за децу и са децом

schools. Following a short introduction on prehistoric settlement in Vinča, children were shown some of the objects found at the site and their likely purpose was briefly described. The replicas of these objects or their photos/illustrations were handed out and the children were invited to, depending on their age, recreate them in clay (e.g. figurines and pots) or using other materials, draw them, or colour-in the printouts. In some of the workshops, children used replicas of grinding stones and slabs to grind cereals and ‘make flour’.⁴³ Some of the exhibitions engaged children in quizzes and treasure hunts (Fig. 16). Importantly, many of the hands-on archaeology sessions were organised in collaboration with, and were aimed for, the local community in order to raise awareness locally of the importance of the Vinča site and the archaeological research. For example, a series of workshops entitled „U potrazi za Čepkalom” (“Searching for an Explorer”)⁴⁴ were organised at the site (within the on-site exhibition space) and in the outdoor premises of an art society in Vinča (*ExoSpace*).⁴⁵ The workshops offered children from Vinča

⁴³ <https://bit.ly/2mdt0ck>

⁴⁴ Initiated and designed by Milorad Ignjatović – <http://www.grocka.rs/izvidjaci-otkrili-vincu-u-egzoprostoru/>

⁴⁵ ExoSpace centre in Vinča, <https://www.facebook.com/egzoprostor>



Fig. 17. Views of mock excavations organised for children at the Vinča site

Сл. 17. Призори из „дечје сонде” на локалитету Винча

first-hand experience of the site and asked them to identify what makes a place good for living, in the past and nowadays, and to discover whether prehistoric Vinča was one such place. Tasks like this stimulated enquiry and promoted the value of archaeological sites and investigations. The title of this workshop series was inspired by the name of a Vinča resident, known by the nickname uncle-Panta Čeprkalo,⁴⁶ who, according to the local legend, discovered the site and reported his find to the National Museum in Belgrade. Thus, as part of the activities, children learned that they themselves can also come across archaeological objects in their neighbourhood, how to recognise them and who to inform about them.

As part of the *European Heritage Days 2007*, a special programme for children was prepared⁴⁷ at the site of Vinča, which included mock excavations within two 5x5 m areas (‘trenches’) located in the previously fully investigated part of the site (Fig. 17). The ‘artefacts’ (replicas of potsherds, bones, stone objects) were placed in the soil, to be discovered by the children. Over several days, groups of children from the local primary school took part in the workshop,

⁴⁶ Where *Čeprkalo* derived from *čeprkati* – dig, pick, scrape, explore.

⁴⁷ By the members of the archaeology team at Vinča, including Kristina Penezić and Jovana Tripković.

which enabled them to see and learn more about the important cultural heritage in their neighbourhood and to get them into an ‘archaeological mindset’. They were first given a brief introduction to archaeological practice and the Neolithic Vinča, followed by a practicum, within which the entire fieldwork process was recreated: excavation, documenting and processing the finds, and a discussion of the results. The children immersed themselves in the activities and showed incredible interest and curiosity, to the satisfaction of the archaeologists who designed and led the workshop. Thus, learning about research procedures and developing awareness of the existence and significance of cultural heritage were seamlessly integrated into entertaining and creative activities that fully captured children’s attention. The children also experienced working in a team, tested their problem-solving skills and put their imagination into practice. For the archaeologists, perhaps the greatest challenge was ‘translating’ archaeological terminology into a ‘language’ understandable to children and choosing familiar and every-day examples to illustrate the life of a prehistoric community. It was a learning experience for the both groups involved.

More workshops with a similar concept were subsequently organised at the Vinča site, and some included an additional activity – collecting and processing of archaeobotanical samples and seed identification.⁴⁸ The children were shown this, to them previously unknown, type of archaeological remains, and the elaborate recovery procedure was demonstrated, which they then practiced themselves. After dumping a bucket of soil into the flotation tank, they were surprised to find out that the black floating specks are actually ‘old seeds’. To their even greater surprise, the seeds mainly belonged to plants that they knew or regularly consumed. Kids’ workshops have now become a standard element of archaeological (and other) exhibitions and presentations in Serbia, and the topics frequently bear on the Vinča site and research results.

In lieu of a conclusion

In his talk at the annual meeting of the Astronomical Society of the Pacific in 1912, J.D. Galloway said: “Popular interest in astronomy, while adding nothing to the increase in knowledge, either technical or general, has its value in the encouragement and help which it gives to those engaged in the actual work of study and investigation. That the necessary financial assistance be given by which facilities be provided for work of astronomers, it is required that popular interest be fostered and maintained” (Galloway 1912, 97). His observation applies to archaeology. Indeed, in presenting the Vinča site to the public, it was

⁴⁸ These activities were organised by Dragan Janković and Dragana Perovanović.

the interest and responsiveness of the public that encouraged, inspired and fulfilled the archaeologists involved. However, in contrast to Galloway's statement – that popular interest adds nothing to building knowledge – it is the curiosity of non-specialist audiences and their seemingly redundant/out-of-place queries that sometimes lead to the fully confident professional answers to be revisited and refined, and new research questions asked.

With or without Vinča archaeologists, a number of non-archaeologists and so-called 'amateur archaeologists' have already taken part in the interpretation and public presentation of the site and the site's discoveries, mostly via the internet and broadcasting media, public talks and presentations, and popular publications (Vuković 2018). The activity of some has progressively included purposefully false picture and mischaracterisation of the Vinča site that draw upon groundless and misleading interpretations of the archaeological findings. The pseudoscience not only trivialises the work of archaeologists but, at the same time, underestimates and disrespects the public. In this context, reaching out to and engaging a variety of audiences in archaeological research and activities can be seen as a fundamental educational endeavour, inherent to scientific work and, ultimately, a duty and responsibility of archaeologists (Copeland 2004).

This paper described the myriad different ways – some unconventional and highly imaginative – in which the archaeologists working at the site of Vinča in Serbia presented and promoted their work to the public. Their aim was to reach wide and diverse audiences, and the aim has been fulfilled. The gained experience offers a good basis and guidance for designing and realising outreach projects in the upcoming years. Publicising the site and the research are seen as highly relevant also in the new series of 21st century-excavations at Vinča, which have recently begun (in September 2019). The excavations are sure to yield many finds that, along with the renewed research, can incite or increase public interest in the site and the archaeological investigations. This is something Vinča archaeologists can capitalise on in their continued efforts at expanding science literacy of the public and furthering the recognition of significance of the Vinča site and archaeology.

What would, however, benefit and inform planning for the future is the analysis of the impact that the activities described in this paper had, and some measure of their effectiveness. Whereas the overall conclusion is the one already stated in the literature – that presenting archaeology to the public needs to be a two-way traffic of ideas, a 'dialogue' (Copeland 2004) – it would be useful to find out how successful each individual type of Vinča-related activities and presentations was in bringing the site and its archaeology closer to non-specialist audiences. Which messages did the public take home? And how much and what did

the archaeologists learn from the public? The answers to these and similar questions can help design future activities and ensure (greater) public engagement.

What emerges from the present overview is that, working *with* various groups and, in particular, with the local community should be a way forward, in order to encourage the non-specialist public to become actively and directly involved in interpreting, presenting and protecting the Vinča site. As demonstrated by the described collaboration between Vinča archaeologists and a Vinča-inspired artistic group, non-archaeologists could have an equal say in the interpretation of archaeological evidence.

In fact, the various pseudoarchaeology groups and individuals already have their say; furthermore, their voices are pervasive and are reaching (much) farther than the 'legitimate' archaeology voice (e.g. Palavestra i Milosavljević 2017; Vuković 2018). In the case of Vinča, the 'abusers' of archaeological knowledge also invest considerable energy into presenting and promoting the site, and informing and engaging both the local community and the wider public. Although opposed and irreconcilable, archaeologists and pseudoarchaeologists could coordinate their actions and direct them towards pressing the policymakers to take urgent measures for full and permanent protection of the heritage site that has suffered considerably due to years of neglect and eyes shut to the devastation caused by natural processes and human action.

The necessity in Serbia for the experts/specialists to communicate the archaeological knowledge to a range of audiences and, equally important – to engage the public – has already been emphasised and a long-term strategy outlined (Vuković i Vujović 2014; Vuković 2018). It is hoped that the different methods and actions reported on here can serve as a pool of ideas for implementing this strategy.

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АРХЕОЛОГИЈА ЗА СВАКОГ: ПРЕГЛЕД АКТИВНОСТИ „ВИНЧА ПРОЈЕКТА” У ОКВИРУ ПРЕЗЕНТАЦИЈЕ И ПРОМОЦИЈЕ ИСТРАЖИВАЧКОГ РАДА

Кључне речи: *Винча, археологија, промоција и презентација науке, интерактивност, релевантност*

Археолошко налазиште Бело брдо у Винчи ископавано је у неколико серија теренских кампања. Пре иницијалних истраживања, локалитет, односно његов археолошки садржај били су мање-више познати само житељима села, односно предграђа Винча. Прва истраживања одиграла су се почетком 20. века и прославила су локалитет. Ти најранији радови на терену и спектакуларна открића привукли су пажњу локалних и иностраних часописа оног времена и захваљујући томе широка публика је могла да добије први увид у археологију Винче те препозна значај овог налазишта. Археолошком тиму су се тада прикључили појединци изван струке, а њихов ангажман био је кључан за обезбеђивање финансијских средстава за истраживање, пре свега оних из иностраних извора. Упркос томе што је, с једне стране, важност локалитета истицана у јавности, а с друге – уочена штета коју су налазишту наносили река Дунав и ширење савременог насеља на ареал локалитета, никакав труд није уложен у физичку и правну заштиту овог археолошког наслеђа.

Истраживања у другој половини 20. века одвијала су се у условима појачаног интересовања за археологију, те су имала приметно већи публицитет. То је била главна предност, која је омогућила да се шири јавност едукује у погледу карактеристика и начина живота у праисторијском насељу у Винчи, а истовремено и да се истакну улога и релевантност археолошког ис-

траживачког рада. Тадашњи истраживачи Винче били су свесни потребе (и предности) приближавања локалитета и научног рада различитој публици. Захваљујући њиховом залагању на овом плану, налазиште је проглашено за културно добро од националног интереса и стављено под правну заштиту.

У 21. веку, археолози-истраживачи Винче су уложили знатну количину енергије у јавну презентацију и промоцију налазишта и научног рада. Основни циљ био је да се опробају нове методе популаризације археолошких налазишта и резултата, а да се притом јавност укључи у археологију преко непосредне комуникације са археолозима и кроз заједничке активности. На основу присуства или одсуства интеракције са публиком, и њеног облика, примењени приступи презентацији научног рада на Винчи могу се сврстати у неколико категорија: индиректан приступ (изложбе фотографија у реалном и виртуелном окружењу), директан (уобичајене галеријске изложбе, предавања за ширу публику), интерактиван (подразумева непосредан контакт између публике и археолога или публике и археолошких налаза) и практичан (активности и радионице за децу). Дobar део ових подухвата изискивао је велику енергију и упорност, али су резултати били надасве охрабрујући и инспирисали су даљи труд. Замишљене активности изузетно добро је прихватила ненаучна публика, која је била веома разноврсна у погледу старосног доба, интересовања, професије, финансијског и друштвеног статуса.

Ако се имају у виду све чешће погрешне и злонамерне интерпретације налазишта у Винчи, кључни су и крајње релевантни напори археолога да допру до најшире могуће публике, те да је укључе у промотивне активности и на тај начин едукују. Овај аспект схватамо као неопходан и интегралан део археолошког рада на Винчи и сматрамо да управо археолози носе одговорност за изградњу одговарајуће и научно засноване слике о археолошким открићима и њиховом значају. Фокус у будућности треба да буде на удруживању снага са локалном заједницом у погледу планирања и реализације промотивних активности, као и на успостављању партнерства и сарадње са другим заинтересованим странама.