DOI: 10.24833/2541-8831-2018-4-8-110-121

CULTURAL HERITAGE ON THE INTERNET: POSSIBILITIES AND LIMITATIONS OF ITS APPLICATION IN TEACHING

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Abstracts. *The computer mediated communication and the development of the Internet have both changed the ways of creating and spreading cultural contents as well as of acquiring knowledge about culture and tradition. In the teaching of the disciplines aiming at acquiring knowledge about cultural heritage (world, national and local), the application of digitized contents enables the students, in the ways familiar to them, to get acquainted with different cultural goods, importance of tradition and forms of interpenetration of the traditional and the modern.*

The paper's aim is to examine possibilities and challenges of applying the Internet contents to the realization of teaching related to cultural heritage. For efficient applying of new technologies, it has to be kept in mind the characteristics of learning in a digital environment, advantages and disadvantages of such learning as well as capabilities and interests of the students.

The paper is based on a survey of theoretical papers, results of empirical research projects and primary experience of teachers. In the first part of the paper advantages from applying digitized contents in the teaching cultural heritage are listed. The second part points out specific challenges that the teacher can face in preparing this kind of teaching. Finally, long-term advantages of such teaching are drawn attention to.

Key words. *Cultural Heritage, Tradition, Internet, Digitization, Teaching, Students.*

Introduction: Culture in the Information Age

The development of Information and Communication Technologies (ICT) has brought about important changes that are often claimed to be of revolutionary character thus leading, if not to a new type of society, then to the fundamental transformation of the existing relationships and activities. The computer mediated communication and the development of the Internet have both changed the ways of creating and spreading cultural contents as well as of acquiring knowledge about culture and tradition. The changes are reflected on both cultural production and its reception. Van Dijk sums up the characteristics of the new so-called digital culture: pre-programming and creativity, fragmentation, re-assembly and collage, user-generation, acceleration, visualization and quantification (exploding quantities of data and information, information and communication overload) [Van Dijk, 2012: 211-221].

The domination of the "screen" develops a new way of satisfying cultural needs which, in its turn, causes anxiety regarding the pos-

sibilities of preserving and developing the habits of book reading, visiting galleries, attending concerts, and the like. These are the activities that are time and attention-consuming and as such they are contrary to the characteristics of the digital culture such as multitasking, hypertext and efforts to „to pack more and more activities into the same time-span" [Castells, 2001: 6]. However, these forms of culture neither have to be understood only as "contrary to" nor can the changes be narrowed down to new technological means only. New forms of production and presentation of cultural contents contribute to sustaining continuity between past and present, tradition and high culture, on the one hand, and new forms of cultural expression, on the other.[1] In this process a decisive role is played by cultural institutions and educational system.

Digitization of cultural heritage (material and non-material) enables its preservation and popularization. Digital form is taken on by materials in libraries, museums and archives as well as scientific sources and non-material cultural goods. Digital technologies also provide for model-building and simulation of material cultural goods in virtual reality (for instance, virtual reconstructions of objects from the past). Digital objects are accompanied with metadata (time, place of origin, the institution in which the original is stored, and the like) as well as software tools providing for various activities of the user [Stojić, 2014]. Data about cultural institutions and events, in addition to various services of cultural institutions, are accessible on line while communication with users is taking place in real time. The cultural contents, both those coming from memory institutions as well as those created by the users themselves are shared through social networks and various platforms.

Cultural heritage on the Internet reaches, at negligible costs, a much wider audience by overcoming physical inaccessibility and time-space limitations. Digital forms enable completion of different activities (educational, scientific, and the like).

The changes taking place in the Information Age (both in the domain of culture and in other spheres of life) bring education to the very center of attention because „the main functions of education have been to pass down the culture belonging to a society to new generations and prepare them so that they can get along well in the society they are born into" [Blanco, Martín, Nuere, 2014: 73]. For education to realize these functions it cannot only simply add ICT to the existing methodological devices; rather, the innovations should comprise teaching contents, methods, role of teachers and students, ratio between formal and informal learning, and the like. Adequate application of ICT brings possible benefits to „practically all areas of activity in which knowledge and communication play a critical role: from improved teaching and learning processes to better student outcomes, from increased student engagement to seamless communication with parents, and from school networking and twinning to more efficient management and monitoring within the school" [UNESCO, 2011: 4].

In the teaching of the disciplines aiming at acquiring knowledge about cultural heritage (world, national and local) the application of digitized contents enables the students to get acquainted with, in the ways familiar to them, with different cultural goods, importance of tradition and forms of interpenetration of the traditional and the modern.

The paper's aim is to examine possibilities and challenges of applying the Internet contents to the realization of teaching related to cultural heritage. The paper deals only with the contents available at the Internet, not about digitized cultural goods stored at some other carriers. The reason for this is that the Internet, unlike other forms of safeguarding digitized contents, is accessible to all students while the goal of such teaching is not only a short-term one (mastering the material) but also developing long-term af-

[1] Speaking about virtual museums, Castells points out that „museums can become mausoleums of historical culture reserved for the pleasure of a global elite or they can respond to the challenge and become cultural connectors for a society which no longer knows how to communicate". They could become „cultural connectors of time and space", but only „those which are capable of synthesising art, human experience and technology, creating new technological forms of communication protocols" [Castells, 2001: 7].

finities of the students to use the Internet for their learning about cultural heritage.

The paper is based on a survey of theoretical papers, results of empirical research projects and primary experience of teachers. In the first part of the paper are listed advantages from applying digitized contents in the teaching cultural heritage. In the second part specific challenges that the teacher can face in preparing this kind of teaching are pointed out. Finally, long-term advantages of such teaching are drawn attention to.

Ict, Yyouth and Learning

Older generations have gradually come to accept new technologies while approaching them, first of all, as another possible way of performing a variety of activities. Unlike them, younger generations grow up and socialize in the digital environment. The new technologies are incorporated in everyday activities thus often becoming the first (or the only one) way of performing certain activities while the borderline between the "real" and the "virtual" is very often blurred. This affects the processes of socialization and education. Since it is a relatively new phenomenon the estimates about such growing up of young generations are different.

Some authors claim that the young growing up in a rich digital environment have a different perception of reality, a different way of learning and different capabilities and work habits; hence the educational process should adjust to it. One of the first and best-known representatives of this approach is Prensky who has developed a thesis about a gap between students and teachers (digital natives and digital immigrants) and put forward a claim that the teaching process should get adjusted to a new way of thinking of the young. He points out that „today`s students think and process information fundamentally differently from their predecessors": they use to receive information fast, to parallel process and multi-task; they prefer random access (like hypertext), graphics before text, games to "serious" work [Prensky, 2001]. Empirical researches point to the spread of mobile broadband Internet among the students as well as a growing integration of the new technologies into everyday life: technology is not added to the life which anyway exists without it, but new, more or less universal technologies, permeate student's life [Jones, Cross, 2009: 19]. On the other hand, the researches also point to the fact that the young are not universally technically literate: within this generation there are important differences regarding Internet skills and preferences [Kennedy et al, 2010; Hargittai, 2010]; moreover, students, to a limited extent, use more recent and complicated technologies such as Wiki, blog and virtual worlds [Jones, Cross, 2009; Bennett, Matont, 2010]. In addition, what is also pointed out is the fact that, contrary to the common sense assumption, no automatic "transfer" of the use of technology from one domain to another takes place (for instance, from entertainment to learning). That is why education plays a decisive role in developing information literacy that will be learning-sustainable [Benett et al., 2008: 779, 782].

The educational policies that are ITC-oriented should start from the knowledge about the ways in which the young use ICT, the consequences of growing up in the digital environment regarding its impact upon perception, thinking and learning as well as the extent to which the young are computer-literate. The answers to all this can serve as the basis for assuming the most efficient ways of applying new technologies in order to foster the teaching process as well as the ways of enabling the students to achieve knowledge, skills, capabilities and affinities to use ICT in their professional and everyday life. In all this it has to be kept in mind the characteristics of learning in a digital environment, advantages and disadvantages of such learning as well as capabilities and interests of the students. Van Dijk points the opportunities for learning provided by new media, but also the risks that learning with the new media can be exposed. Compare to traditional learning strategies, ICT offers interactive learning (direct manipulation, learn by exploring and experimenting, choice of types of presentation, visualization and simulation, direct dialogue with content) and integrative learning (addition of new data types, and communication modes and associative learning). On the oth-

er side, there are certain risks such as: fragmentation with loss of coherence and argument, distraction and loss of focus, illusion of multi-tasking, illusion of the free availability of knowledge [Van Dijk, 2012: 250-254]. Only with respect to all this can decisions be made about the means to be used for particular kind of contents and the ways in which they should be integrated into teaching.

Advantages of Applying Digitized Cultural Contents in Teaching

Cultural heritage assumes material and non-material objects created during a long historical period, stored in different institutions and dispersed all over the territory of the whole country (or even wider if it comes to the world heritage). Many of these cultural goods the students meet for the first time in the teaching process. Three main advantages can be stated concerning the use of digitized contents in teaching whose goal is to learn about and to interpret cultural heritage: obviousness, multimediality and interaction.

Digital contents enable the realization of obviousness in teaching: the students can visually and auditory experience cultural artifacts. It is possible to single out and show the details which are otherwise hard to notice on "real" objects (for instance, details on frescoes, ornaments, and the like), just as we can use graphs and simulation for the sake of an easier perception of forms and structure. We can also adjust the presentation to fit the amount of time needed for analysis and interpretation of cultural artifacts.

Cultures do not exist in isolation and the study of cultural heritage enables us to perceive both continuities and discontinuities in the development of society and various influences and interpenetrations of neighboring cultures, the cultures of conquerors as well as "great" cultures (cultural centers of particular epochs). It is exactly digitization of cultural contents that provides for a way of showing, using examples as illustrations, this inter-influence of cultures as well as common cultural heritage (such as, for instance, performance of the same song by the members of various nations that consider it as their own national tradition). That is how the development of tolerance and understanding of multiculturalism are fostered among students.

Multimediality (integration of text, sound, picture and video) as an essential characteristic of digital forms makes them suitable for teaching in two ways. Firstly, they enable to choose, for each form of cultural expression (material and non-material), the best means of presentation (picture, record, sound, graphics, animation). Secondly, various forms of presentation can be alternated and combined by simultaneously using visual/auditory, analytical and verbal expressions, animation, stimulation and graphics thus engaging more senses and enabling "information to be stored not only in the factual but also in the associative form" [Mandić, 2016: 118, 110].

Interaction as an essential feature of Web 2.0 technologies together with a variety of applications encourages students' independent work as well as an active attitude to interpretation and understanding of cultural heritage. They can share contents, post commentaries, get familiar with experiences of other users, engage in debates, and, thus, in an active way, deepen their knowledge. In addition, they can create contents on their own and post and share them on the Internet (photos, videos and descriptions of local traditions, family memories, and the like). Individual and group presentations enable the expression of students' creativity as well as exercising of a variety of operations (from selection of sources to creation of digital contents).

Challenges in the Use of Internet Contents in Teaching

The application of digitized contents in teaching requires teachers' preparation as well as solution of specific problems. The first question refers to the process of contents selection with the basic problems arising, namely, credibility, quality and quantity of the contents to be used. In view of „the importance of the original cultural context of works of art for our ability to understand them" [Jensen, 2007: 68] teachers are facing the challenge of interpreting cultural heritage in a digital environment. Secondly, another challenge refers to the technical conditions

for teaching (quality of the available IT equipment). Thirdly, the pre-condition for efficient teaching is permanent development of teachers' competences.

Content Selection and Context

There are two kinds of contents on the Internet. The first refers to the digitized cultural goods that are the result of a planned effort undertaken by scientific and cultural institution to preserve and popularize cultural heritage. This is accompanied with respective metadata and is often equipped with various tools which enable the use of digitized objects for various purposes (scientific, teaching, and the like). Another kind of contents refers to various digitized contents which are created and/or posted for other purposes (information, commercial purposes, entertainment, and the like). The characteristic of the Internet lies in the fact that it is created by the users themselves who post contents and comment on them on the social networks, blogs and platforms for content-sharing. In this way they expand the quantity and variety of the contents that are available to the users and that can be used for teaching purposes. Very often these are the contents whose authors are scientific and cultural institutions so that the users download and share them thus contributing to popularization of cultural heritage. In that sense the use of the given contents can enrich teaching.

When it comes to the first contents (created by cultural and scientific institutions), the selection problem refers only to the teaching goals, namely, the teacher should select the contents that are to assure the realization of the given goals in the most efficient way. Yet, as for the latter kind of contents (created by the users themselves), another sort of problems arises. The selection of these contents requires much more time and effort on the part of the teacher who has to check upon the quality of reproduction and credibility of the cultural content as much as he must pay attention to the context in which given contents are posted.

When it comes to the quality of the cultural contents presentation, the problem is the fact that many contents are the result of amateurs' work; also, often, in the technological sense, they do not reproduce cultural artifacts in any satisfactory way (for instance, a photo of frescoes from some monastery that is made with outdated equipment and with poor lightening). The users often post and share the contents which wrongly identify or describe the presented cultural goods (such as, for instance, the wrong name of the monastery in which given frescoes are located). The solution of such problems is that the teacher should constantly renew his knowledge, use other sources of knowledge (textbooks, monographs, scientific journals, presentations of cultural institutions) and to continually check upon quality and credibility of the digitized cultural contents.

Finally, the teacher's decision must refer to the extent of using the contents. He has to, avoid the trap of superficiality and passivity that is threatening his class if his teaching turns into a succession of great many pictures and recordings. The instantaneity and acceleration are major characteristics of the Internet. "The result is shallowness in the perception of cultural expressions" [Van Dijk, 2012: 211]. This is contrary to the needs for interpreting and understanding cultural expressions; hence, it is important to pay attention to the quantity and ways of presenting given contents.

The problem of context of cultural expressions on the Internet emerges in two forms: firstly, concerning contents and messages surrounding a given cultural good, and, secondly, displacement of a cultural good from its original context into that of a dematerialized digital one.

Depending on the purpose that some digitized content is used for, an inappropriate context can involve superficial and banal commentaries that draw attention away from the basic values through false information to propagation of racial, religious and national hatred. It is the teacher's responsibility to prevent, on the one hand, the cultural heritage presentation (local, national, world) to be reduced to trivial and exotic, and on the other hand, the spread of any ideas that are contrary to the inherent values of the cultural goods. The teaching goal must be to enable the students to make a difference between

the heritage's popularization and presentation and inadequate, pseudohistorical, ideologically-guided, stereotyped and nationalist interpretations as well as suppression and rejection or even trivial presentation of cultural heritage [Radić, 2016]. Untrue and inappropriate data and commentaries that surround cultural contents are obstacles that the teacher can face in various ways: he can technically single out given contents from the context (if this is possible), prepare respective commentaries that would clear up false and improper information, or, he can simply give it all up. One of the most important means the teacher has at his disposal is the interpretation of cultural goods within the framework of the culture in which they were created and, their estimate with respect to the universal values of mankind.

A special problem refers to the contents of pseudoscience on the Internet that are most often related to national history, culture and tradition. Social networks and content-sharing platforms are suitable for spreading such contents.

In the fact that it is much easier today than in any previous epoch to put into circulation any false information that spreads all over social networks at lightning speed and is adopted as credible, pseudoscience has found a fertile soil for its aggressive 'propaganda' [...] Hence this space is overwhelmed, better to say, 'ecologically' contaminated with its texts, discussions, postings, platforms [Radić, 2016: 196-197].

In view of the fact that one of the teaching goals is to help the students acquire the skills of using independently the Internet for learning about cultural heritage, it is necessary for them to get to know these occurrences and to become able to critically and independently estimate and recognize authentic, that is, pseudocultural contents. This is achieved by involving the students into the selection of contents for teaching thus giving them an opportunity to practically solve, with the teacher's support, the problems of the Internet contents selection.

An especially important challenge when it comes to reception and interpretation of cultural goods is a new digital environment as such. Dematerialized and stored into cyberspace, cultural expressions are separated from material carriers as well as singled out from the cultural, social and economic context in which they were created and transmitted. Very often these are parts or elements separated from the cultural work they belong to (parts of a text, details of a picture). A digital object is displaced from its context into a virtual reality that is approached under different conditions (space, time, cultural) which leads to the creation of a new context affecting its interpretation [Stojić, 2014]. Web 2.0 is, for the most part, unmediated thus allowing, as has already been pointed out, juxtaposition of correct and false, relevant and irrelevant information, blurring, in this way, rather than promoting information about the context of a cultural good [Ryckman, 2013: 409]. All this brings us to the problem of experiencing cultural heritage. The decisive role in all this is played by contextualization – it is necessary to conjure up the cultural entity that a particular cultural good is singled out from and to position it in a certain social context and historical period.

«It is beyond doubt an unprecedented opportunity for the study of the past that early texts can now be read more easily and that they can be read by many more people than ever before. Simultaneously it is no small challenge for librarians to design strategies, with teachers and researchers, to enable a new generation of readers to appreciate that the electronic images which they see, have been abstracted from the physical evidence for the social, intellectual and economic realities which were the conditions which made their creation possible» [Jensen, 2007: 79].

For context reconstruction the teacher has at his disposal many different means. One group comprises traditional means: linking up with the students' previous knowledge, the teacher's commentary, and the use of "traditional" means and bearers of meaning. Another group of means is provided by the Internet. „The answers to this challenge have to be sought in the very technologies which our users will choose to gain access to data" [Jensen, 2007: 79]. By combining various sources of data from the Internet and by using metadata accompanying digitized objects

the cultural heritage is contextualized. At the same time, the students are getting familiar with the significance of context and practice all sorts of strategies for information search on the Internet. The goal is to reconstruct the cultural entity that a certain cultural good is taken out of in order to achieve a higher degree of authenticity.

Only on the basis of contents survey, attempts and analyses of the achieved results can one determine the best way of presenting various forms of tradition to younger generations. The very fact that something exists in a digital form does not automatically mean that this is the best way of presenting it to the students. What should be kept in mind is that the students possess the primary experience of life in their national culture, that many of them have, through travel, got directly acquainted with other cultures and that in their previous schooling they studied a variety of forms of cultural creation. Dynamic and participatory teaching can be realized by encouraging the students to recollect and describe their experience and knowledge. Partial knowledge obtained in other disciplines in their previous schooling as well as other experiences obtained on various occasions (excursions, visits to local cultural institutions, primary experience of folk culture elements, stories by elder family members, knowledge acquisition through media) are, in this way, organized into meaningful entities that enable understanding and experience of cultural legacy. For instance, an ethno film can be an adequate means for learning about certain customs that have been widespread in rural areas and today are mostly unfamiliar to the students. Likewise, through discussions the students can be encouraged to recollect similar customs that they have already got familiar with (in literature, film or have heard about them from older members of their communities), to analyze the functions these customs have performed, to try to answer the questions concerning why the given customs have lost their importance and whether in contemporary culture there are equivalents that could correspond, in terms of their function, to those past customs. Moreover, they can proceed by completing their knowledge by independent browsing on the Internet looking for additional information about the given ones or any others whether of their own or some other nations. Finally, they can prepare their own digital presentation using various other sources.

Technical Conditions

Another group of problems that the teacher is facing is of technical nature, i.e., quality of IT equipment and accessibility of respective contents on the Internet. An outdated and/or dysfunctional equipment as well as slow data flow are frustrating for the teacher; they lead to a decline in the students' attention and thus obstruct realization of any goal of using digital technologies in education. One of the practical problems emerging often is that the contents once used can disappear from the Internet (expired website, contents removed, inaccessible contents due to copyrights, and the like). The teacher's preparation for the class must include check-up of these technical items and timely intervention that would enable an adequate realization of the teaching process.

Development of the Teacher's Competences

The digitized contents application to teaching cultural heritage puts great demand on the teacher in terms of his time, effort and permanent knowledge acquisition. The teacher must continually improve his knowledge about cultural heritage: he must renovate his knowledge about original cultural artifacts and established interpretations just as he must follow more recent interpretations which would enable him to discover new layers of meaning and new approaches to the explication of cultural goods.

An efficient application of ICT in teaching requires, moreover, a permanent acquisition of skills related to these technologies.

«A number of issues may hinder schools and teachers in their efforts to fully benefit from these windows of opportunity. They may not be able to afford the equipment, they may lack access to the Internet, or suitable materials might not be available in their own language. However, a fundamental is-

sue is whether teachers know how to use ICT effectively in their teaching» [UNESCO, 2011: 4].

The teacher cannot rely on the presumption that his knowledge and skills, like those of an ordinary user, are sufficient for the ICT application in teaching. Just as it is necessary to keep on developing the students' digital competences, so it is necessary for the teachers to develop, with the support of educational institutions, their own attitudes, knowledge, skills and affinities. An efficient application of the ICT in teaching assumes a changed role of the teacher: „teachers have to take on the role of organiser, guide, generator, companion, coach, learning manager, adviser, tutor, catalyst or consultant of students" [Blanco, Martín, Nuere, 2014: 74].

It primarily requires a new approach to the teachers' education. Their skills should „include the ability to develop innovative ways of using technology to enhance the learning environment, and to encourage technology literacy, knowledge deepening and knowledge creation", and changes refer to all areas of their work: „understanding ICT in education, curriculum and assessment, pedagogy, ICT, organization and administration, and teacher professional learning" [UNESCO, 2012: 8, 9]. The teachers have to develop, likewise, their awareness about "the impact of the given technologies upon the formation of a social, emotional and spiritual sphere of the students' personality" [Mijanović, 2016: 354].

Of great importance is the teacher's motivation to invest time and effort into preparation of the thus envisioned teaching, innovation of teaching, and development of his own digital and professional competences. In order to realize all this, it is not enough just to rely on the teacher's commitment to his vocation; it is necessary for the educational institution to fulfill the required conditions and to provide for constant incentives that would sustain this kind of motivation.

Development of Students Cultural Needs and Preservation of Cultural Iidentity

The teaching goal assumes not only the use of digitized contents for successful mastery of the given material but development, in students and pupils, a long-term affinity for their independent use of digital sources for the sake of getting familiar with and reception of cultural and art contents. One of the teaching goals is to acquire more profound knowledge about cultural tradition; in addition to the basic data about a certain cultural good, it is necessary to enable students to understand heritage in the context of respective historical conditions and general characteristics of creativity of a certain period. Thus the basis of general knowledge is formed as a framework of independent experiences of cultural and art contents.

Another goal of teaching is to raise the level of computer literacy of students which includes an independent search for contents, a critical attitude to sources and an ability to evaluate credibility. The role of the teacher is to draw the students' attention to various source of data about cultural heritage as well as those sites on the Internet where cultural contents are located; he should also direct them to the use, first of all, presentations of cultural institutions (academies, museums, galleries, libraries, universities and institutions, professional and other associations, journals, and the like). Likewise, the teacher should teach them how to foster openness for the use of other sources (content-sharing platforms, social networks, browsers, etc.). Finally, the students should be taught to develop awareness about differences among various sources as well as an ability to estimate credibility and quality of the available contents. The students should practice the most efficient ways of looking for sources on the Internet as well as of applying different tools for performing a variety of activities.

One of the teaching goals should be development of love for arts and interest in cultural and tradition for the sake of developing students' cultural needs. Yet the class assumes time constraints so that the students have a chance to get familiar with only the most important achievements of their national as well as world cultural heritage. Since the Internet is an integral part of the lives of youth, the presentation of cultural goods on the Internet brings these very goods closer to younger generations and their subculture.

It is exactly this blending of the modern and the traditional which should break down the preconception that culture is trapped in museums and reading lists while tradition is "what cultural-art societies are dealing with." The question is: how to inspire the users (in this case, students) to search for cultural contents, in a multitude of data on the Internet, and dwell on them? [Stojić, 2014].

Successful examples from the world at large and one's own country should teach the students that tradition is also a resource that can be used for meeting one's own needs (rest, recreation, hobby) as well as various professional purposes (such as cultural and creative industries). In addition to this rather utilitarian aspect, teaching should develop the abilities for aesthetic experience as well as an awareness about the uniqueness and importance of culture to man, about the values overcoming space-time constraints of its expressiveness, about the universal issues of human existence that are put forward by art as well as the responses to all this implied in the historical conscience and materialized through cultural heritage. Teaching should encourage students' curiosity and their self-directed work. The digitized contents on the Internet contribute to the realization of the given goal by making cultural heritage accessible to younger generation in the media which they feel are close to them at time and place that suit them well.

Related to this – yet of no less importance, – is the goal of the ICT application in teaching which does not imply that young people become restricted to the virtual world of presentation and experience of cultural heritage. The movement from the virtual to the real and from the real to the virtual should enable an authentic experience of cultural artifacts. The teacher's role in all this is to point to the students the limitations of representing material and non-material cultural heritage in digitized forms depending on the sort of cultural contents, to teach them how to get informed about the activities of cultural institutions on line and to communicate with them as well as to encourage them to authentically experience – wherever they have the possibility to do so – art and other works in their original form.

Concluding Remarks

Each generation, in its own way, interprets and experiences the tradition of its own society. From the riches of cultural heritage it singles out particular elements, interprets them, revives and integrates them in new cultural works and everyday life in accordance with its own needs and conditions of living. The changes in the ways young generations communicate and learn things do not have to mean their breach with cultural tradition. Quite the opposite: these changes can be encounters with the richness of the cultural contents that are digitized and represented though the media that young people experience as their everyday environment. Along with encouraging the young to start a "virtual tour" through cultural heritage, it is also important to stress the traditional forms of knowledge (books, museums) which, due to their characteristics (a systematic, science-based approach) remain an indispensable source of knowledge about historical legacy, cultural heritage and tradition.

The teacher's role and responsibility are great: regarding the "cultural wars" raging about the desired cultural policy and the country's development, as well as various interpretations of the past and cultural heritage, they should provide for, on one hand, the development of tolerance and awareness about cultural interpenetrations in the past and today and, on the other hand, knowledge about the history of national culture and awareness about its importance for national identity and society's development. To cherish one's own (national, local) tradition is not a sign of its being provincial and parochial but it is a contribution to the wealth of the world and its cultural varieties; it is not opposed to the world cultural legacy but rather its part.

The development of the young people's critical attitudes to their own understanding of tradition and openness for different interpretations, curiosity and readiness to study are the conditions for preservation the cultural heritage as a living and active part of culture. The Internet, with its characteristics (approach to various contents, environment familiar to youth), draws tradition closer to younger generations and integrates it in their

everyday life. The teaching based on the information technologies should enable the young for independent activities (from the search for information and contents to the use of more sophisticated tools) and contribute to the development of their cultural needs as well as an authentic and creative attitude to cultural heritage.

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Fields of interest: sociological theory, sociology of social changes, information society, sociology of labor.

Acknowledgement:
The paper is a part of the research done within the project Tradition, Modernization and National Identity in Serbia and the Balkans in the European Integration Process (179074), financed by the Ministry of Education, Science and Technological Development of the Republic of Serbia and implemented by the Centre for Sociological Research at the Faculty of Philosophy, University of Niš.
The paper was presented at the conference Tradition, Modernization and Identity IX: The Role of the University Community in Promoting Regional Development and the Affirmation of the Culture of Peace in the Balkans, which held on May 25, 2018 at the Faculty of Philosophy, University of Niš (Serbia).

КУЛЬТУРНОЕ НАСЛЕДИЕ В ИНТЕРНЕТЕ: ВОЗМОЖНОСТИ И ОГРАНИЧЕНИЯ ЕГО ИСПОЛЬЗОВАНИЯ В ОБУЧЕНИИ

Гордана В. Стоич

Аннотация. *Компьютерно-опосредованная коммуникация и развитие Интернета изменили способ создания и распространения культурных смыслов и обретения знаний о культуре и традиции. В преподавании предметов, имеющих своей целью ознакомление с культурным наследием (мировым, национальным и местным) использование цифровых технологий позволяет ознакомить студентов близким им способом с разными культурными ценностями, значением традиций и формам взаимопроникновения традиционного и современного.*

Предметом статьи являются возможности и вызовы использования цифровых культурных содержаний из Интернета в реализации обучения, связанного с культурным наследием. Чтобы использование информационно-коммуникационных технологий в обучении было более эффективным, надо учесть характеристики обучения в цифровой среде, преимущества и недостатки такого обучения, а также способности и интересы студентов.

Статья базируется на обзоре теоретических работ, результатов эмпирических исследований и первичном опыте преподавателей. В первом разделе работы рассматривается польза использования цифровых содержаний в обучении, целью которого является ознакомление с культурным наследием. Во втором разделе работы указаны специфические вызовы, с которыми может столкнуться преподаватель в подготовке к такому виду обучения. В конце статьи указаны долгосрочные преимущества рассмотренного подхода к обучению.

Ключевые слова. Культурное наследие, традиция, интернет, оцифровывание, обучение, студенты.

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Область интересов: социологическая теория, социология социальных изменений, информационное общество, социология труда.