

## CULTURE OF REMINISCENCE AS A PART OF CULTURAL EDUCATION

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### ABSTRACT

**Aim.** The study explores the importance of culture of reminiscence with its identificational and integrational potential for the society and the ways that culture of reminiscence is applied within cultural institutions by means of cultural education.

**Methods.** We used several scientific methods such as relational and content analysis, observation, induction and heuristics.

**Results.** The research study summarises the role of cultural institutions within the culture of reminiscence and outlines various forms of reminiscence to be observed in cultural educational programmes. It explains the potential of cultural institutions and the roles they play within collective commemorating. It has interdisciplinary and applicational character and includes practical tips for cultural managers and cultural educators.

**Conclusion.** Collective memory is an important condition for reproduction of culture and cultural identities. Individual memory is determined by social and cultural contexts (reference to Maurice Halbwachs's social frames of memory). Cultural education naturally works with the notions of collective memory, traditions, identity and reminiscence. At the same time, it resembles a tool by means of which cultural identity, character and collective memory of individuals and social groups can be consciously shaped. Beside identificational context, there is also a prospective integrational and inclusive potential of cultural education. Several forms of reminiscence are applied within cultural education: reminiscence as reconstruction; reminiscence as (re)interpretation; reminiscence as creation; reminiscence as pre-



vention and civic involvement; reminiscence as a tool of forming cultural identity; reminiscence as an expert reflection.

**Keywords:** reminiscence, cultural education, cultural institution, individual memory, collective memory, social frames of memory

## INTRODUCTION

For a long time the question of memory has been mainly connected with man's ability to keep in mind past events, knowledge and experience, the ones gained in his past. People have desired to improve and enhance the ability to remember, creating special processes and methods aimed at enhancing the so-called *art of memory*. We encounter the reflection of memory processes already in antiquity. Plato (1992) wrote about the paradox of memory, in which things that aren't currently present can be present in one's soul. Similarly, in his work *Aristoteles O paměti* (Sorabji, 1999), Richard Sorabji thought about memory and clearly separated memory, which corresponds to the Latin term *memoria*, from remembering (equivalent to the Latin word *reminiscentia*). He also made a distinction between memory and imagination. According to him, memory differs from imagination in the fact it contains a temporal trace of something that happened in the past. The *art of memory* is only one of several problems related to memory.

We ask questions about individual memory and understanding of our memories. At the same time, we reflect on the relationship between individual and collective remembering (*reminiscentia*), on external factors and the sociocultural framework determining the nature and forms of individual and collective remembering. Are our memories only ours? Can they be separated from other people, culture and society? What different roles does the process of reminiscence, and (re)interpretation of historical events of a collective nature play? What is the relationship of these processes towards individual and collective cultural identities, character and values formation?

We localise our memories in the wider contexts of the family, social group and society, i.e. in the so-called *social frames* within which they operate. We investigate memory in an interdisciplinary way, from the perspective of historical and social sciences. Beside individual and collective memory, we are interested in cultural and historical memory, mimetic memory, memory of things, communicative memory, etc., which create a system of researching memory in its various manifestations. We relate the issue of memory to cultural education and pay attention to the ways how cultural educational programmes deal with historical and cultural memory and contribute to their formation.

## WHY IS THE ISSUE OF COLLECTIVE MEMORY AND REMINISCENCE ACTUAL THESE DAYS?

In the 2nd half of the 20th century, there was a rising interest in the topic of memory, not only in individual one, but mainly in collective, cultural and historical memory, for other reasons than those mentioned above. It came with understanding that we were living in a time when vivid memories of the heinous crimes and disasters of the 20th century, were fading away with the gradual passing of generations of their eye witnesses. Returning to the problem of memory (historical, individual, collective, etc.) became a source of thinking about the state of European culture; with discussions on modernity and postmodernity and also on transformation processes in The Central and Eastern Europe. The influence of new electronic media and research in the field of the artificial Internet also contributed to the rehabilitation of this topic. Profound social changes at the end of the 20th century were connected with the issues of conflicting interpretations of past events, from which the legitimacy of later processes was derived (Maslowski et. al., 2014).

It was also related to the political and social changes that took place during the 20th century and at the beginning of the 21st century, with the need to recall some suppressed events and actors, and with the effort to reevaluate previous interpretations of the past and fill in reserves in historical awareness. Vivid memories fade over time along with the generations of their actors, but past events and their effects continue to persist and are part of the consciousness of today's people. One of the reasons for the interest in the issue of memory (e.g. collective or cultural memory) is that the role of intellectuals (scientists, philosophers, experts in all areas of social life) cannot be judged only based on their activities during life. It is equally important (if not more important) what the perception and interpretation of the work left after their death looks like, i.e. a place of their legacy within the memory of society and the professional community. Some characters and their thoughts disappear from social awareness, while other authors return to the social awareness and their work is re-discovered.

Such an example (in connection with the research into collective memory) is the personality and work of Halbwachs – a French philosopher and sociologist, who is considered the main theoretician of the sociology of memory. Despite the fact that he did not finish his work on collective memory and *social frames* (he died on 16th March, 1945 in a Nazi concentration camp), his work was published in France after the war thanks to his followers. With his theory of the social conditioning of collective memory, the essence of which was the idea that memory is constituted, functions and is reproduced within certain social frames, created by people living in society, he influenced other theorists and theories of individual, collective, historical, cultural and social memory (Le Goff, Ricœur, Assmann, Maslowski, Šubr and others).

In the recent decades, the concept of collective memory has been developed primarily by French authors (Le Goff, Nora, Hervieu-Léger, Ricœur, Halbwachs and others) and mainly on three levels of memory research: the first was Halbwachs's theory of social frames of collective memory; the second theory was Pierre Nora's concept of places of memory, and the third being Paul Ricœur's philosophical-historical research of memory, including the issues of responsibility, guilt, and forgiveness. Each of these levels has its own history and viewpoint from the perspective of selected scientific disciplines (sociological, historical, philosophical approach, etc.). At first glance, they emphasise different sub-problems (collective, cultural, individual memory), but they all complement each other and are an essential part of any systematic study of memory.

Due to their importance, these theories have gone beyond the borders of France and have influenced research all over the world. For example the work of the German egyptologist and religionist Jan Assmann, as well as, the work of the German anthropologist Aleida Assman, who have stated unanimously many times that the object of cultural sciences is collective memory and not individual memory (an internal phenomenon localised in the brain of an individual). What the collective memory receives in terms of its content, how it is organised and how long it keeps individual contents are all questions of social and cultural frames, and not only an individual's internal memory capacity and management. Halbwachs' theory has also influenced Czech and Slovak authors investigating the problems of cultural memory (Šubrt, Kubišová, Horský, Tuček, Ivanič, Hetenyi and others).

The majority of contemporary authors who research memory adhere to Halbwachs and his theory of social frames even when researching individual memory or, currently, individual trauma in the formation of personal identity (Smyčka, Maur, Tomášek and others). It is understandable, because the problems of individual and collective memory are interconnected and determined by each other. Man is a part of society and, therefore, the relationship between individualism and holism has resonated and will continue to resonate. With the arrival of modernisation of society, the collective memory begun to disintegrate under the influence of ongoing social processes, and especially as a result of the development of historical, philosophical and sociological sciences. Memory is no longer experienced exclusively collectively. It moves to an individual and the subjective level, it becomes psychologised and atomised (Nora, Šubrt and others).

The issue of memory is explored and developed hand in hand with individualism (the focus is on the interest of an individual) and holism (the interest of the whole is primary). These tendencies appeared and were legitimised in various psychological, sociological, philosophical, as well as, cultural and historical conceptions. The first ones can be found already in Plato and Aristotle, later in Henri Bergson, Alfred North Whitehead, Edmund Husserl, Sigmund Freud and others. As Jiří Šubrt writes:

Thanks to it [memory], we are ourselves and understand the things around us. Each individual psychic self keeps rolling its past upon itself, like an avalanche rolls new and new snow upon itself, and is burdened at every present moment. I am therefore, in my essence, my condensed history. (2011, p. 135)

Holistic research of memory dominates in the works of Émile Durkheim, Jacques Le Goff, Pierre Nora, Danièle Hervieu-Léger, Paul Ricœur etc. and is influenced by the existence of the so-called social frames that are formed and developed within each society and each historical period (Halbwachs, 2009). Assmann writes about the *culture of remembrance* as a tool for observing social commitment, self-understanding and identity (personal as well as national). Memory (and not only collective but also individual one) is “a common construct the form of which is derived from the needs of the sense and from the frame of reference of the relevant present. The past does not arise through natural growth: it is a cultural creation” (Assman, 2001, p. 46). A similar opinion is presented by Durkheim (1926): “A group thinks, feels, acts completely differently from how its members would act if they were alone” (p. 136).

## INDIVIDUAL AND COLLECTIVE MEMORY

Primarily, when we explore memory, the categories of individual and collective memory are differentiated. We remember the feelings we experienced during walking in nature, when meeting with our loved ones or having a conflict with the neighbour, etc. We have the impression that these memories are individual. We do not realise that they can be mediated by something or someone, being directly or indirectly with us. Here, we mean not only a person or an event, but also time and space in which the situation happened and in which our memory of it was formed. As for perceptions themselves, we can consider them individual. But an experience that we experienced in connection with some event (a family event related to the celebration of the arrival of spring, a cultural event related to the celebration of the Slovak National Uprising, etc.), is not the case of a “purely” individual experience and memory. The experience arose under the influence of socialisation and is, therefore, a social and collective product. Only our perceptions are individual, this does not apply to memory. Individual memory is a cultural product, it is structured by collective memory. Even memories of a personal nature have their origin in communication and interaction with others. Social (collective) life is the source of concepts, signs, symbols, etc., in which our memories are objectified and preserved.

The individual's memory allows him to participate in the wealth of content of the collective memory. It means that we remember as individuals, but we do so in frames of reference representing the organisation of memories by a given society. (Halbwachs, 2009, p. 63-64)

To assume that our memories have a purely individual character is, according to Halbwachs, the same “as assuming that an object suspended by several intertwined threads hangs in the air, where it is held by its own weight” (Halbwachs, 2009, p. 92). Our individual memory relies on the collective memory of the group of people to which we belong (family, school, interest groups, etc.). A similar opinion is presented by Šubr. He writes that:

Individual memory becomes a place of specific connection of collective memories of different social groups. From the point of view of the group, on the other hand, the whole thing appears to be a question of the distribution of knowledge among its individual members. The one who participates in the collective memory, thus validates his group affiliation. (Šubr, 2011, p. 136)

In this regard, we note that each individual memory represents a specific way of “seeing” the collective memory, which depends on the place taken by the individual within society. Even this statement of ours is currently being relativised if we take into account the changes currently taking place in our society and also if we read the theory of Nora, who states that collective memory is disintegrating, memory is no longer experienced collectively. As he points out, it moves to the individual and subjective level, becomes psychologised and atomised. This statement and viewpoint also needs to be taken into account, as it describes the characteristics of our postmodern era. Nevertheless, we are convinced that social frames, as the basis of the formation of our memory (individual and also collective one), remain actual.

The starting point for our considerations will be the constructivist concept of memory, the basic premise of which is that memory is socially conditioned and its existence outside of society is not possible. Memory cannot be formed and preserved by itself. It is formulated in certain social frames of reference, the so-called *cadres sociaux*, and these are dependent on the society in which the individual lives. These frames of reference are necessary to fix experiences, events, as well as, to refresh our memories. It is also true that they decide what will be forgotten. They cause that past events are not preserved in an unchanged way in memory, but are constantly reconstructed as soon as social frames change. This statement was summarised by Marie-Claire Lavabre, a political scientist and cultural scientist who has been studying the sociology of memory for a long time. In her article entitled “The Notion of Memory used and Misused” she sums up key assumptions of her reflections on collective memory in the following three points:

The past is not preserved, it is reconstructed from the point of view of the present. The isolated individual is only a fiction, the memory of the past is only possible thanks to the social frames of memory. Taken from the opposite point of view: individual memory can only be real if it participates in collective memory. And finally, memory has a social function. (Lavabre, 2005, p. 57-67)



Individual memory is formed by each individual during his socialisation. Although collective memory derives its permanence and strength from a whole group of individuals, only individuals are the ones who remember. Collective memory differs from individual memory in that collective consciousness cannot be explained merely on the basis of knowledge about the individual psyche, because the society that creates it greatly exceeds human individual capabilities. Assmann (2001, p. 58) confirms this in his own words: "Collectives do not have any memory, but they determine the memory of their members. Memories, including personal ones, are created only thanks to communication and interaction within social groups". Everything that enters the memory, every personality, historical fact or experience and enters it as a concept, symbol, fact or experience becomes (if corresponding to the social frame of the given society) part of the collective memory.

The existence of social frames of memory played a vital role in the work of Halbwachs. Halbwachs' theory of social frames describes and explains not only the process of remembering but also the process of forgetting. According to Halbwachs, the society creates social frames into which our individual memories are contextualised. It is the frames which ensure the relevance of what we remember and forget. According to this theory, we remember the past (phenomena, events, people, deeds, etc.) as individuals, but we do so within frames of reference that organise our memories based on social relations. These frames allow us to recognise and also locate our memories in a certain time and space. Without this social localisation, we would not be able to define, preserve, find and update the memory (Halbwachs, 2009).

Halbwachs defined various categories of social frames: a linguistic frame, temporal and spatial frames, historical, geographical, biographical frames, the frame of worldview, etc. For example, when it comes to language, there are no memories outside of it. It is linguistic communication that enables the exchange and circulation of memories in a group, and, at the same time the localisation of these memories in the collective memory. The temporal dimension of collective memory is reflected by the calendar and the organised system of holidays and one's personal records (holidays, doctor's appointments, etc.). Spatially, our memories tend to be grounded in what represents a house, village, city, state, etc. Space also includes a certain system of things and objects. An individual or a group that is the bearer of this memory aims to create and secure a place that serves to maintain individual and collective memories (places of reference) (Maslowski et. al., 2014).

Within social frames, our memory is constituted, functions and is reproduced. They help to fix our memories and update them if necessary. They determine our self-reflection and identity. Halbwachs' theory of social frames explains also the process of forgetting. The subject remembers what was reconstructed as the past in a certain frame. Analogically, he forgets

what does not have such a frame in the present. If we stop being a member of a certain group, then the memories we share with this group gradually fade and disappear. Forgetting is related to a change, or to the disappearance of the relevant frame (Maslowski et. al., 2014). It means that referential frames, collective memory, and identity(ies) are all dynamic categories which can be formed and shaped. Later in the text we are going to discuss the possibilities for shaping collective memory and identity by means of cultural education within cultural institutions.

### CULTURAL EDUCATION – THERE IS NO EDUCATION BEYOND CULTURE

Education and culture are intertwined and mutually dependent. Education is always carried out within a cultural context and leads towards obtaining cultural values, patterns and forming one's individual and collective cultural identity. Maryna Viktorivna Rohanova (2018) explains the relation between these two categories, where education finds sources for its content and form within a culture and, at the same time, where it further contributes to cultural continuity. She strongly advocates for incorporating more culture-based content and creative cultural activities within the common elementary and secondary school education system, as well as, within educational activities for future professionals. In this way, she points out the axiological importance and cultivational role of culture and creative cultural process itself.

Whenever we learn something, either at school, in everyday sociocultural practice, within the media environment or cultural infrastructure, there is always a cultural footprint contained inside it. Even when studying natural sciences (f. e. maths) the cultural context of a pupil is extremely important. It influences the very processes of one's cognition and worldview formation. Cultural patterns are reflected in the way pupils and students from the majority and minority backgrounds work with the study material. It's not about their ability or disability to learn, rather than, about finding the key to deliver knowledge while communicating within and between cultural systems. As Patricia A. Young (2014) explains, "culture has become a preeminent factor in understanding learners and learning" (p. 349). This means that cultural context creates a certain framework and a relevant determinant for both a learner and teacher. Understanding this context and applying a culturally relevant approach during classes can ease the process of communication on various levels, the process of mediating knowledge and competences development. Young concludes that taking into account cultural specifics of pupils should be reflected in developing and applying certain educational strategies and approaches. These should not be generally applied but rather be based on a particular cultural context (with the help of ethnographic analysis and data) (Young, 2014). It is also



important to understand that looking at schools and formal educational system merely from the cognitive point of view has become incomplete and restrictive. Schools should focus on many other aspects of personality and identity development such as improving one's moral qualities, axiological and ideological references, social and emotional competencies, intercultural competencies and communication skills, spirituality, creativity etc.

Cultural education is a pedagogical subdiscipline focused on educating by means of culture towards culture. It works with cultural values, heritage, arts etc. which are studied, reflected and brought to various segments of society by means of cultural educational programmes. These programmes are designed to contribute to cultural transmission and continuity. An important part of cultural education is educating towards culture with the use of cultural creative processes. All these forms of providing contact with cultural values, socialising within the cultural framework(s) imply the aspect of cultivation. Cultural education and cultural educational programmes play many vital roles for individuals and society, including character formation, cultivating one's spirituality and moral qualities, developing one's intellect and abstract thinking, development and enhancement of one's cultural and artistic competencies etc. One of the most important benefits and functions of cultural education is enabling individuals and groups of people to establish and improve their sense of belonging and the sense of self (formation of individual and collective cultural identities). Radhika Kapur points out that cultural education significantly "contributes to the transfer of knowledge, competencies and values among individuals" (Kapur, 2019, p. 1). She also confirms and explains that cultural education helps to acknowledge one's identity (Kapur, 2019). Cultural education can also be understood as "purposeful learning about and through the arts, heritage and media by means of targeted instruction, both school-based and extracurricular" (Landelijk Kennisinstituut Cultuureducatie en Amateurkunst, 2017, p. 10).

We can distinguish three main relevant ways to view cultural education. One, being the narrowest viewpoint, which focuses on cultural education provided by cultural infrastructure (cultural institutions working with past and present cultural values, with cultural heritage, traditions, arts, crafts, artistic activities training, folk practices training etc.). The second, wider, understanding of cultural education includes cultural infrastructure and some other subjects providing cultural educational programmes (formal educational institutions, scientific centres, religious organisations, subjects of the third sector, civic society initiatives etc.). An important part of this second-level notion of cultural education is taken up by schools. Thus, we have returned to the initial thought on the relationship between culture and education. The third way to look at cultural education is the broadest one, once again claiming that there is no education beyond culture. It understands cultural education as an integral part of socialisation and enculturation itself. It means that any activity when an individual is socialised, inte-

grated, educated within his sociocultural framework resembles and takes on the form of cultural education.

Elena Vladimirovna Malitskaya (2017) also stresses the importance of cultural educational programmes and activities. She studies them in connection with higher levels of education and finds them to be affective ways to balance students' emotional states, improve cognition, enable students to express themselves and form their identity. Many experts on developing creative economy point at the importance of art education at schools and its link to development of abstract thinking and creative problem-solving. Malitskaya (2017) also emphasizes the potential of cultural education to humanise and cultivate the recipients of such programmes. We come to understanding that culture resembles both content and set of tools for education, as well as creates a specific framework for any educational process.

### REMEMBERING AS A PART OF CULTURAL EDUCATION

Culture survives and is reproduced by means of the continuity of its values and important constitutive elements. Such continuity presupposes the presence of linearity of time, the awareness of the common past, current present and the formation of a common future. Members of particular cultures are their representatives, bearers of their features. In order for a culture to survive, a society and its members need to remember who they are, who their ancestors were, what they did, what they were like, etc. Understanding our past is the basis and framework for forming our own individual and collective identity.

Each identity has its origin and framework of the past. It may be layered and derived also from later referential influences, but it will never be without roots and past. As Stuart Hall pointed out, even in the cases of groups that experienced a cultural rupture (such as African populations exported from their native lands during colonialism to be enslaved), the path of self-identification and reclaiming their power is the path of getting to know their roots. This relationship to the past, which takes the form of "excavating" the past, traditions and cultural values, and which uses imagination in places where it is impossible to dig up the "truth" and "original values", is a fully legitimate and important factor of self-identification (Hall, 1997). Cultural identities are constantly dynamic and fluid. And yet, the past makes them grounded and gives them support.

The processes of socialisation and enculturation are based on the formation of collective awareness and memory. We learn by memorising, reminding, commemorating as individuals, in families, neighbourhoods, local communities, schools, cultural institutions, at squares. Learning always leads to remembering. Forgetting is also part of the issue of memory and memory processes. Therefore, in order to remember in a longterm perspective, it is necessary to commemorate. This is represented by the culture

of remembrance and commemoration within families (significant events and celebrations of the family circle, family customs and rites of passage), within local and regional communities, the national community (events of public life, state and church holidays, calendar customs, etc.) and global community (significant events of a global nature – for example, the end of WWI., Victory in Europe Day, International Women’s Day, Earth Day etc.). We remember significant events that shaped our reality and the reality of our ancestors in the past. These events are an important part of a network of causal relationships which have directly determined our identities. They influence our self-reflection, the values and principles we believe in and live according to (the value of tolerance, democracy, freedom of speech, equality, peace, love for one’s ethnic community and motherland, etc.) The culture of remembrance and commemoration is an important part of cultural education. The goal of cultural educational programmes is the development of knowledge, the formation of collective memory and identity, the opening of social discussion on important issues of the past, present and future in order to shape individual and collective opinions, attitudes and values. Cultural institutions contribute to the formation of socio-cultural reference. As Wendy Earle (2013) points out, cultural institutions are no longer just elitist institutions of a collecting nature, representing high culture. They have become important centres of social dialogue, inclusion and identity formation. They are a platform for social and cultural reflection and civic engagement.

Cultural institutions play important roles for the society and state. In connection with this, they have a special position in society. The state supports these institutions and creates pre-requisites for their further development, as they are places of national remembrance and preservation of the collective memory of many generations. They provide the so-called *merit goods* (Johnová, 2008), goods that serve the public and contribute to its well-being.

Institutions managing cultural heritage and reflecting traditional values, history of the nation and state, played a historically important role in the process of national identification and formation of modern national states. They became centres conserving and documenting traditional cultural forms and elements that gradually gave way to modernity and represented the disappearing world of the past. In Slovakia, there were historical cultural institutions and organisations with these roles such as Matica slovenská (the oldest Slovak national cultural and scientific organisation), The Museum Slovak Society, The Slovak National Museum, Slovenské učení tovarišstvo (in English The Slovak Learned Companionship), female fellowship Živena (pronounced Zhivena), etc. Along with the processes of professional collection, scientific processing and presentation of forms of tangible and intangible heritage, cultural institutions actively communicate with society through tools and programmes of cultural education. The aim of these educational programmes is to make knowledge accessible. They

also aim to develop moral qualities, attitudes, to enhance artistic, communication, intercultural, social and emotional skills, etc. They can take the form of museum and gallery education, free time pedagogy, educational programmes within cultural centres, elementary art schools, etc. Cultural education carried out in cultural institutions (within a cultural infrastructure) has several significant positives that complement cultural education implemented within formal education (i.e. education at schools). We can include the following among them:

- *genius loci* – The space of a cultural institution has its own specific atmosphere. It can be the atmosphere of an important historical place (historical monument, site of an important historical event, memorial room commemorating an important figure of regional and national history, etc.), the atmosphere of a place with accumulated cultural heritage (museums, galleries) or the atmosphere of a creative place focused on artistic reflection and creation (theatres, philharmonics, cultural centres, regional enlightenment centres). They form a network of centres in Slovak regions with National Enlightenment Centre (in Bratislava) being the chief expert, methodical and counselling centre for them), elementary art schools, etc.);
- *informal approach to pedagogy* – In contrast to the formal educational process, education in cultural institutions is characterised by an emphasis on illustrativeness, openness, interactivity and creative approaches. These aspects are applied and kept in mind when creating cultural educational programmes;
- *illustrativeness* – Cultural educational programmes have an aspect of visuality. The present values (artworks, artifacts of cultural heritage, etc.) can be viewed and perceived by visitors with several senses (institutions managing cultural heritage use different light and sound effects, smells to create a specific atmosphere; the principle of haptics can be used in installations with the possibility to touch models of selected artifacts; visitors of cultural centres can take part in creative workshops of handmade products – basket weaving, pottery, lace making etc.);
- *reflexivity* – Cultural educational programmes have a reflexive nature. They lead the recipients to think and discuss and, at the same time, they facilitate these processes for them. The reflective character of educational programmes can be seen in the way a certain historical topic is presented, or how it is re-interpreted within the current sociocultural context and the updated social views and attitudes towards it. It can also be seen in various forms of artworks reflection;
- *emotionality* – When creating educational programmes cultural institutions tend to use the principle of emotional involvement of the recipient. Following the character of the topic, they choose various elements and methods to stimulate one's emotional experience. During a theatre performance, we identify with the heroes of a comedy or drama and experience our own catharsis. At a music concert, music awakens

various emotions in us. Even if performed is instrumental or sung in a language we do not understand, our emotional sphere will react to individual sounds, rhythms, harmonies, through a certain palette of emotions. Cultural institutions managing cultural heritage also work with the recipients' emotions. This enables deeper reflection on the presented topics and their personalisation. For example, museums oriented on the holocaust present personal information about lives and destiny of Jewish people who were chased, persecuted and forced into Nazi concentration camps. These stories contribute to developing social and emotional skills and compassion. Ethnographic museums which map traditional culture on the regional and national levels also tend to work with visitors' emotions. For example during educational programmes for schools they may aim to enhance students' patriotism, national identity and an emotional bond to their ancestors, as well as, promote tolerance towards other cultures and cultural diversity;

- *engagement of the recipient* - Cultural educational programmes use different levels of interaction and active work with the target group (involving them in a discussion or creative process). For example, The Regional Enlightenment Centre in Nitra prepares various programmes focused on traditional arts and crafts for the general public. They present and prepare workshops on traditional production technologies and artifacts that were part of traditional households of the past. They also present and teach folk music, dances and fine arts. These workshops are also thematically adapted to the calendar cycle and customs;
- *creative process* - Cultural education implemented in cultural institutions often focuses on the creative process. The programmes can take the form of creative workshops for children, youth and adults within a gallery, museum, cultural centres, regional enlightenment centres, theatre camps, etc. Creating something by oneself - for example, in a literary, musical, dramatic, craft or any other form, develops one's character and moral qualities, it improves cooperation in a group, the ability to present and communicate, it develops social and emotional skills, abstract thinking and one's creativity and imagination. It can also be understood as a form of relaxing or even art therapy;
- *variability of programmes* - The environment of the cultural infrastructure gives space and possibilities to supplement formal education with other didactic approaches and methods within the wide range of products and services of cultural institutions and their educational programmes;
- *spectrum of didactic methods* - Cultural educational programmes use various cognitive methods (analysis, synthesis, description, comparison, induction, deduction, exemplification, heuristics, observation, interview, etc.) and methods of working with the topic and target group (formats of discussion, talks, presentations, video projections, workshops, role plays, etc.);

- *sustainable model of education and lifelong learning* – Cultural institutions and cultural education provide services to all members of society. Participation in cultural educational programmes is socially stimulating and takes into account the needs and possibilities of individual segments. This is also reflected in differentiated entrance fees for families with children, seniors, students or the disabled. The society encourages its members to take part in cultural programmes and cultural life in the longterm and lifelong perspective. Visiting cultural institutions, which regularly change and innovate their products and educational programmes, enables an individual and a group to expand their knowledge, develop their own intellect in a lifelong and sustainable way;
- *link to free time* – Visiting cultural institutions is mainly related to free time. They are also visited within cultural tourism or school visits;
- *space for social inclusion* – Cultural institutions, located in villages, towns (cities) and regions, become important centres of meeting, interaction and communication. They support the social and cultural life of the community, contribute to the group identity and social integration of individuals, different social groups and subcultures. The social-inclusive potential of cultural educational programmes is particularly important in culturally-diverse communities. It gives space for their representation and mutual interaction and cooperation. For example, Mareena (a Slovak non-profit organisation) is a civic initiative that operates in several cities in Slovakia. Although it is not a cultural institution, they prepare cultural educational programmes for specific purposes. They work with migrants and refugees who arrive to Slovakia. They help them with the process of integration by means of assistance and counselling services, as well as, by organising intercultural events. Currently, Mareena is helping refugees from Ukraine. They are carrying out language courses enriched in the Slovak cultural context and hold many cultural events presenting Ukrainian and Slovak cultures (workshops, discussions, concerts, holidays celebrations, etc.). It is culture and creative activities that become a platform for intercultural dialogue, enabling individuals to make acquaintances and friends;

## FORMS OF REMINISCENCE IN CULTURAL EDUCATION

One of the areas of cultural education is the pedagogy of collective memory. Visits to Nazi concentration camps and death camps have been used for a long time by schools and educators to awaken compassion and empathy in students and to enable them to gain a deeper understanding of the horrors of the WWII. Memorial places are authentic places with educational potential. Together with the method of oral history, they are used as two inte-



gral components within the concept of the so-called pedagogy of collective memory. The method of oral history is represented by meeting with actors of historical events who talk about their experiences (Ledoux, 2022). Slovak high-schoolers have experience with both methods. Instead of anonymous facts, particular people and life destinies are presented to them, which creates space for a deeper understanding, empathy and compassion. The pedagogy of collective memory represents a set of educational practices, methods and procedures that have been used since the end of the WWI. for the purpose of educating younger generations and as a prevention of similar events.

After the fall of the communist regimes in Central and Eastern Europe, the Auschwitz-Birkenau death camp became the most visited place in the pedagogy of collective memory. Places such as the Auschwitz-Birkenau death camp have become points of learning on site. The moral and ideological reconstruction of German society in the 1970s was oriented towards a critical reflection of Nazi Germany and the ideology of Nazism. It was the pedagogy of emotional upheaval, which combined the illustrative power of the reconstruction of the past and emotional involvement towards civic mobilisation and cultivation of the values of democracy and tolerance. The pedagogy of collective memory is based on understanding a social obligation to develop tolerance and peace in the wake of the destruction of two world wars. These events, which are becoming historically more and more distant from the present time and life, remain in our collective and individual consciousness as a memento and need constant remembrance and reflection (Ledoux, 2022).

As Halbwachs (2009) pointed out, the social frames create the context for our individual remembering. Our remembering is never individual, because our perception of the situation, reaction to it, naming it and other facts are directly determined and defined by the relevant social frames of time, place, language, religion, family, social groups, global society, etc. The memory of a high-schooler who visits the Auschwitz-Birkenau death camp will be full of emotions and reflections that he may carry with him for a long time. However, even this intimate moment of his inner recollection results from external social frames defined by the society. These are: a system of concepts (holocaust, genocide, Nazism, ethnic and racial prejudices), symbols (death camp, Zyklon B, Star of David), family and social groups (the degree of (in)tolerance in the family and referential social groups of the neighborhood, school, friends; one's own ethnic origin, the nation's historical experience with the Jewish minority, belonging to a socio-economic and socio-professional group, ethnic stereotypes and prejudices in the family and community), religion (one's own religious position; the relationship between one's religion and its church representation to Judaism;) time (the above-mentioned relations in the context of time, their continuity or discontinuity), place (the visitor's place of origin, other referential places; perception of the visited place by the participant, reflection of the visited place in

the media culture, etc. ). We can assume that visitors to this historical place will perceive it and remember it differently. They can remember various facts and objects, ask themselves different questions. The degree of convergence or divergence of their memories will be determined by their social frames of memory and reference.

Social frames change. The collective memory is constantly reconstructed. Thus, the referential frames are updated according to the current situation. In every collective memory, the past is maintained in the form it was captured by the society (individual, group) at a specific time and within a specific social frame. Therefore, in order to keep memory alive, it must correspond to the current needs of a particular society.

The image of the past is constantly reassembled in accordance with the priorities, interests and requirements of the present (...). Memories are only a part of the lived reality and are never an authentic reproduction of the past, but are only its reconstruction based on captured fragments. (Maslowski et. al., 2014, p. 19)

New events bring a new view of the past (under the influence of new frames). Subsequently, the past is restructured (both individual and collective memories). In connection with this, the question arises about the priorities and needs of our current society. How to create cultural educational programmes which perform social functions and are capable of cultivating humanity, compassion and the sense of belonging in young people.

As mentioned above, the culture of reminiscence is also reflected in the programmes of cultural institutions, which have their own special, socially-defined place in this process. We can distinguish several forms of reminiscence in cultural educational programmes of cultural institutions.

- *reminiscence as reconstruction* – It is a form of authentic depiction of the past. Examples of this can be museum exhibitions documenting various historical periods and geographical locations in a scientifically exact, descriptive and synthesising manner. The Slovak Ethnographic Museum of the Slovak National Museum (located in the city of Martin) documents material, social and spiritual culture of traditional life in the Slovak village. Another example can be the educational and popularisation programmes done by historical fencing groups, which study the history of fencing and reconstruct battles of particular historical periods and locations. There are also groups researching and revitalising authentic folklore. They document and present the original, unstylised forms of traditional dance and music of the selected regions;
- *reminiscence as (re)interpretations* – It is a form of remembrance that refers to realities from the past, but these are interpreted or re-interpreted in the context of current findings or in the context of changed socio-cultural conditions, needs, ways of living, etc. The historical “material” that becomes the object of reminiscence is semiotically

re-defined. For example, the history of village of Veľké Leváre in western Slovakia is connected with Haban (Anabaptist) communities which came to this locality from today's territory of Switzerland and lived here between 16th-19th centuries. The Haban tradition is still present in the village, not only being remembered, but revitalised. It has become one of the village's most significant features and a tourist product (The Museum of The Haban House with twenty-two original buildings from 17th-19th centuries). The locals' reminiscence of this historical period has been re-interpreted. They identify themselves with this tradition and present its positive connotations, although the historical coexistence of the local population and the minority was marked by conflicts and intolerance, as a result of which part of the Haban population left the place and the rest gradually assimilated. The Ukrainian folk song is a fascinating cultural phenomenon. It is one of the key ethno-identificational symbols of the Ukrainian nation. Even in the conditions of intensive pressure of popular culture and cultural globalisation, it remains a source for musical creativity, self-realisation of artists (Alina Pash, GO-A, Onuka, Dakhbrakha, Illaria, Katya Chilly, Hordij Starukhj, etc.), as well as, self-identification. The young generation of singers and musicians are looking for its new "forms" (interpretations) through intensive experimentation and crossbreeding, while still keeping its authentic elements and special ethnic colour in new, re-interpreted songs. These musical experiments and works of art must be viewed, however, in a different way. It is not about transforming a folk song into a pop song, but about finding one's own identity and expression in the context of contemporary mass and popular culture;

- *reminiscence as creation* – Collective remembrance can also take the form of a creative process, when participants of cultural educational programmes become familiar with traditional production technologies, folk arts and crafts. An example of such form of reminiscence can be learning traditional dances and songs in folk ensembles. Even baking according to grandmother's recipes (a creative activity) is a form of remembering not only grandmother, but also the time and culture she belonged to and was a part of;
- *reminiscence as prevention and civic engagement* – Reminiscence of the past events can have many positive benefits as for the individual and collective lessons learnt from them. When analysing our past, we can understand causality behind some events, evaluate solutions having been made and steps taken and choose our own active position. Members of nations that suffered from oppression or assimilation practices at any time in their past, can better understand the value of freedom, self-expression and self-identification. This can go even further by stimulating individual and group civic engagement in movements and projects aiming at various social, cultural, political, economical and environ-

mental issues. It can all start with a school visit to Auschwitz-Birkenau death camp, a theatrical performance followed by a discussion about ethnic discrimination by Pôtoň Theatre in Bátovce (southwestern Slovakia) or by seeing the beauty of folk music and dances at folk festival in Východná (northern Slovakia) and then can lead to a major change in one's values and lifestyle. This personal change becomes a positive example for others, and later on it can initiate civic activism;

- *reminiscence as a tool for creating cultural identity* – Remembrance is used consciously as a means of forming collective identity and promoting social inclusion. It can have various forms, for example, traditional calendar celebrations organised by regional enlightenment centres or annual festival of folk dances and music in the Slovak locations of Východná, Myjava and Detva. All these forms contribute to the sense of belonging, socio-cultural reference and forming of individual and collective cultural identities;
- *reminiscence as an expert reflection* – Remembrance within the cultural infrastructure is also carried out by professional reflection of some topic. This can take the form of professional lectures, discussions, documentary films or publications, etc.

## CONCLUSIONS

Our memory is an integral part of our self-understanding and identity. Memories which we keep in our minds do not belong to us solely. They are part of wider collective memory and are mutually intertwined. Our society and culture shape our reality, our memory of the past reality, as well as, the notion of selves. Collective memory is important for transmission of cultural values and, thus, cultural reproduction. Therefore, it is important that we remember and commemorate individually and collectively.

Cultural institutions are key actors in cultural reminiscence, in educating towards culture and common history, and meaning-making. It is the space of cultural institutions which performs many social functions (identificational, integrational, preservational, moral, up-bringing, etc.) is open, creative, reflective and inclusive. It is a place for sharing ideas, viewpoints, experience and shaping attitudes and identity. Cultural institutions play important roles for the society and state and resemble *merit goods*. Cultural education carried out in cultural institutions (within cultural infrastructure) has several significant positives that complement cultural education implemented within formal education (specific genius loci, informal approach to pedagogy, illustrativeness, reflexivity, emotionality, engagement of the recipient, it uses creative process, it has variability of programmes and spectrum of didactic methods, it resembles a sustainable model of education and lifelong learning, is linked to free time and creates space for social inclusion).

Collective memory and remembrance is not only inherent within cultural education. Cultural education can be used as a conscious tool to form collective memory and identity. Within the programmes of cultural education we can distinguish six main forms of reminiscence: reminiscence as reconstruction; reminiscence as (re)interpretation; reminiscence as creation; reminiscence as prevention and civic involvement; reminiscence as a tool of forming cultural identity; reminiscence as an expert reflection.

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