MANUAL FOR CULTURAL HERITAGE EDUCATION

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INTRODUCTION
What is Heritage Hubs?

*Heritage Hubs* is a two-year project related to the European Year of Cultural Heritage 2018 co-funded by the Creative Europe programme of the European Union. The project is coordinated by the Association of Cultural Heritage Education in Finland in partnership with La Fundación San Millán de la Cogolla in Spain, the Centre for Urban Development in Serbia, and VITECO E-learning solutions in Italy. The project's purpose was to support and make possible transnational learning from and about cultural heritage, and to allow children and young people to define and voice what they regard as important cultural heritage.

*Heritage Hubs* brought together 10-16-year-old children and young people from Finland, Serbia and Spain to share examples of their cultural heritage via digital platforms and to interpret the cultural heritage of others in face-to-face interaction at home and abroad. This approach provided the pupils with an opportunity to discover cultural similarities and common values at European level, and to recognize other uniting factors. Commenting on the benefits of the project to the pupils, teacher Ingelisa Wikholm (Winellska skolan, Finland) explained: “The pupils noticed that one can also enjoy the culture of others and that cultural heritage is something common to humanity even though it may seem different on the surface.”

Based on participant feedback, *Heritage Hubs* was a meaningful learning experience for the participants. The pupils’ own voice and view of cultural heritage was foremost in devising and producing the presentations, events and activities of the project. They demonstrated that cultural heritage is versatile, changing and it carries the power to unite people. Teacher Laura Pérez (IES Villegas, Spain) believes that *Heritage Hubs* aroused interest in cultural heritage not only among participating pupils and teachers, but also among their families and neighbours. As a consequence, cultural heritage became a new link between pupils, teachers, parents and the wider community.
Heritage Hubs school pilots were organised at 11 schools in Finland, Serbia and Spain in 2018-2019. The idea was to test the specially designed Heritage Hubs didactic package, to support the participating teachers through the different phases of the project implementation in schools. Based on participant feedback, experiences and empirical data collected during project implementation, a Heritage Hubs methodology for transnational cultural heritage education was further developed.

You can also visit Heritage Hubs homepage to find out more about the project. Heritage Hubs experiences can also be found at Instagram (@heritagehubs_project), Facebook (@HeritageHubs) and Twitter (@HeritageHubs).

Heritage Hubs pupils during school visits with their school pairs:
Why this Manual?

Heritage education relies on learning in museums, heritage centres and various informal education contexts, as well as on non-formal learning, such as social encounters and intergenerational learning in families. However, it is also important to introduce heritage in formal education. Cultural heritage is a valuable and potent learning resource and communication medium, which can be used in many different ways to illustrate cultural practices and values and to advocate for social and inter-cultural cohesion.

This Manual is a result of the experiences of Heritage Hubs school pilots. It is partly built on the original didactic package, which has been further developed based on participant feedback and analysis of collected data, and enriched with accumulated experiences and teachers’ input.

The Manual supports the practical application of the proposed heritage methodology and contributes to the existing body of platforms and toolkits for heritage education, such as Teaching with Europeana or Europe’s Cultural Heritage Toolkit for Teachers. However, Heritage Hubs brings in new experiences and innovative ideas, in particular the idea and good practice of transnational heritage education.

Heritage Hubs recommendations for cultural heritage education can be found in Annex 3. These recommendations will provide teachers, as well as education and heritage professionals, with ideas about how to integrate cultural
heritage and intercultural dialogue into their daily work, to make cultural heritage accessible and inclusive, and to promote the agency of young people in cultural heritage processes.

**Who is this Manual for?**

Cultural heritage education is a field of practice involving a wide array of educators from different sectors. *Heritage Hubs* was mainly aimed at school teachers and this Manual was developed primarily with this group of users in mind. However, *Heritage Hubs* methodology for heritage education is fully applicable also in informal learning environments for school aged children and young people, and by educators other than school teachers. In that sense, the proposed learning sessions can be understood as workshops instead of classes and this is one of the reasons for the flexible structure of the methodology in terms of time consumption and human resources involved in the process.

“In this project, cultural heritage exchange was a very concrete issue so it was easy to do also for the pupils because they could relate to it. It was very simple and easy for them.”

“The thing that made a very big impression on me in this project was the contact with teachers and with the pupils. It gave me a lot of inspiration to think about how I could arrange my own work and my contact to the pupils because you get to know them in another way when you do something different.”

“Very often at school, we adults, we teachers, give them the subject or the ideas how to do this and that. I think it’s really important that they chose the themes themselves.”

**About Heritage Hubs heritage education methodology**

“We enjoyed every session, each of them was very creative, they involved lot of imagination, we used various techniques, made videos, worked in PowerPoint and with puzzles, painted, took photos, organized study visits. So, a variety of activities made the program rich and unforgettable.”
One of the main objectives of *Heritage Hubs* was to propose a heritage education methodology, that provides sustainable results and long-term effects in the field of heritage education throughout Europe. The methodology is based on Learning about, Interpreting and Sharing heritage, and Learning from heritage as a theme or idea that cuts across all aspects. *Heritage Hubs* methodology is firmly rooted in **blended learning** and **transmedia storytelling**. In *Heritage Hubs*, blended learning is evident in combining virtual and real-life experiences and interpretation of heritage, and in using various digital, classroom and outdoors learning options. This methodology is described in more detail in a separate article.
Pupils in Roman costumes at the Felix Romuliana site. © 2019 UDC

Pupils at the Ateneum national gallery in Helsinki. © 2019 AHEF

Pupils making cinnamon buns. © 2019 AHEF

Pupils in Zaječar playing Roman board game of rota. © 2019 UDC
How to use this Manual

The Manual is divided into three sections: Learning about heritage, Interpreting heritage and Sharing heritage. LEARNING FROM HERITAGE, as an idea that cuts across the sections, is evident from the variety of topics in each section, presented in the form of session plans, and containing activities, discussion questions, and other learning resources. It is possible to follow the structure of the Heritage Hubs methodology, gradually proceeding from learning about (participants’ own, and others’), through interpreting, and finally to sharing heritage. It is equally possible to focus on just one or some of these themes in no specific order, or even just to do one or more of the activities here and there. The thematic sessions plans and learning activities in each section are also independent and can be used in any order.

This Manual is designed as a flexible tool for independent use by teachers and heritage educators. The additional involvement of heritage specialists, communication specialists, and other external help or expertise is also very much encouraged. The methodology presented here is an introductory approach to heritage education, which can form the basis for using heritage as a resource to learn from in a variety of school subjects. It is not in itself a comprehensive method or set of activities for using heritage in specific school subjects, but provides links to other publications and tools which do offer this.

KEYS:

- session
- activity
- questions & answers
- discussion questions
- glossary
- resources
- tips
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The Project Partnership
The Association of Cultural Heritage Education in Finland

The Association is to develops and enhances cultural heritage education, and supports cultural participation, skills and cultural rights of children and young people through improving their access to cultural heritage. The Association fosters children and young people's right to learn from and about cultural
heritage. This work aims at supporting their identities and cultural competencies and their participation in the cultural heritage processes. The Association operates as an expert organization in cultural heritage and culturally sustainable education. It seeks to influence policy makers and other actors in culture, education, youth, environmental and sustainable policy sectors to take into account the cultural rights of children and youth. The Association supports educators and cultural heritage professionals by producing learning materials, developing learning methods, offering information and networking, and organising teacher training courses. The Association’s Culture Leap Educational Programme is a Grand Prix winner of the EU Prize for Cultural Heritage / Europa Nostra Award in 2018 in the category of education, training and awareness-raising.

**Fundación San Millán de la Cogolla**

“Fundación San Millán de la Cogolla” is a non-profit association. The Fundación was created in 1998 for the implementation of the World Heritage Convention at the Monasteries of Suso and Yuso. The aim of the Fundación is to protect and care for the monasteries and their surroundings; to promote their social, economic, cultural and tourist development and to research and disseminate the Spanish language. The Fundación brings together institutions, associations, companies and individuals committed to the conservation, protection and dissemination of the cultural heritage of the monasteries of Suso and Yuso and their surroundings. Since 2007 it has led a heritage education programme “Emilianensis. Descubre los Monasterios de La Rioja”. The origin of this initiative was the Educational Classroom project which was developed during the time of the restoration work on the church in the Yuso Monastery. This project was awarded by the Europa Nostra award by the European Union in the category of “education, training and awareness-raising” in 2011.

**Urban Development Centre**

Urban Development Centre is established with an aim to create and implement initiatives in the area of urban development and environmental preservation. The main objective of the Centre is the promotion of the past, present and future urban living and development in Serbia and promotion of culture and arts within the urban areas. The Centre devotes special attention to the preservation and use of cultural heritage, as a part of urban ecology. The Centre develops innovative solutions in presentation and communication of cultural heritage with the aim of offering a novel and immersive cultural experience. The Centre also invests its capacities in educational programs, working with various groups of students, supporting their participation in cultural actions.
concerning their own surroundings. Heritage presentations and communication tools developed by the Centre in various media have been used by multiple education institutions as learning modalities in history and other subjects.

**VITECO elearning solutions**

VITECO elearning solutions is a provider of technologies for long-distance training and it is leader in e-learning sector, having its own e-learning platform and a solid expertise on open source platforms. Its products are simple and smart platforms which give teachers & students access to a great variety of contents and to the “e-learning experience” without requiring specific IT competences.

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LEARNING ABOUT CULTURAL HERITAGE

“Everything that means something to you can be cultural heritage!”
WHAT IS CH?

“It also helps to understand other cultures if you have a good touch of your own culture.”

In this session we familiarize participants with the concept of cultural heritage, help them to understand how artefacts and traditions become cultural heritage, and lead participants towards an awareness of the importance of cultural heritage in day-to-day lives.

Definition of cultural heritage

Write the word CULTURE on the board (or similar) and invite participants to suggest words that they associate with the concept of culture. Using the idea storm, create a definition of what culture represents for the participants. Once a definition is agreed, compare it to dictionary definitions of culture and three examples of the definition of culture listed below are commented on. Alternatively, participants are asked to provide their own examples. Participants can work in pairs or in small groups.

Definition of CULTURE 1. The way of life of a particular people, especially as shown in their ordinary behavior and habits, their attitudes toward each other, and their moral and religious beliefs. (Cambridge dictionary).
Definition of CULTURE 2. The arts of describing, showing or performing that represent the traditions or the way of life of a particular group of people; literature, art, music, dance, theatre, etc. (Cambridge dictionary).
Definition of CULTURE 3. The knowledge of or training in art, music and literature. (Collins English Learner’s Dictionary)

Analyse these concepts with participants and start a debate about

- Who culture belongs to (to each individual and/or to a collective group)?
- How is culture transmitted (from generation to generation, through family and immediate community, and by the education system)?
- How is culture acquired (by studying, personal effort, participating in the cultural life)?
- Why is culture important in a person’s life (e.g. it helps one to understand their identity and the identity of others, it enriches life, opens windows to the world)?
Next, write the word HERITAGE and follow the same activities as for the word CULTURE. The purpose is to create a storm of ideas around the concept of heritage.

Definition of HERITAGE. Something which is, or can be, inherited. (Collins English Learner’s Dictionary)

It is critical to address the idea of inheritance and transmission of cultural items from one generation to another because this is a fundamental aspect of cultural heritage. To help participants understand this, ask them to give examples of something they have inherited from their family: a family home, toys or books their parents grew up with, a family photo album, a business developed with the effort of the whole family. The material importance of this inheritance is discussed, but also the importance from an emotional point of view. It is about items enriching people’s lives beyond material considerations because ancestors transmit a series of values fundamental to the education, nurturing, and identity awareness of subsequent generations.

Write CULTURAL HERITAGE on the board. After discussing and analysing the concept of culture and heritage, invite participants to define what cultural heritage is to them and to suggest some examples of items or phenomena that they consider to be cultural heritage.
One or more examples are chosen. Initiate a discussion based on the following questions:

- Where does this cultural item or phenomena come from?
- From which period does it originate?
- What community is it important to? Why?
- What values, beliefs, knowledge and traditions does it communicate to us?
- What actions does this community take to preserve and transmit it?

Collect the answers to these questions and use them to write a definition of cultural heritage. Finally, present the definition of cultural heritage from the Faro Convention (written below) to the participants and compare it to the definition reached through the exercise in order to complete it, if something important is found missing.

Definition of CULTURAL HERITAGE: Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time. (Council of Europe Framework Convention on the Value of Cultural Heritage for Society, art. 2. Council of Europe Treaty Series - No. 199. Faro, 27.X.2005)

Faro Convention

A word cloud of cultural heritage

This exercise could be undertaken after finishing Activity 1, Definition of cultural heritage. Ask the participants to think about what cultural heritage is important to them and to write down 2-3 items each. Collect all suggestions and write them in Wordle (for example) to create a word cloud of important cultural heritage. Remember to write down all suggestions - if something is mentioned several times, write the word the same number of times. Save the word cloud, look at it with the participants, and discuss the findings based on the following example suggestions.
● Are all heritage items listed known to everybody? If not, discuss and explain.
● Are some heritage items or phenomena mentioned more than others? What?
● If something comes up as particularly popular, why might this be?
● What kinds of heritage are listed in the word cloud?
● Are there any of the items surprising? Is something missing that participants expected to be listed?
● If the word cloud was made by a group of older participants, do you think the listed items would be the same or different? Why?

An example word cloud of heritage topics chosen by Heritage Hubs pupils. © 2019 AHEF

Carry out the exercise with another group or other groups and ask the participants to compare the word clouds.

Word cloud generator Wordle
This exercise is a great introduction to the general concept of cultural heritage, and to the kinds of cultural heritage found in Europe. The exercise is best carried out in groups of about 10-30 participants. The activity requires printed images representing examples of European cultural heritage. Download and print example photos, and make them into cards, laminating them for repeated use. Spread the cards on a table and ask all participants to pick one card. Instruct them to pick something that is familiar, that they already know about, and that they are interested in. All participants discuss in pairs or small groups what they chose and why they chose it. Finally, asks some or all of the participants to share what they chose and why. You can also direct the participants’ attention to shared themes of cultural heritage: festivals and habits, music and dance, performing arts, oral traditions, crafts, food culture, games and recreations, nature and the universe. The idea is to encourage participants to share their own memories, experiences, and stories of cultural heritage, and to notice the various types of cultural heritage there are at local, regional, national and European levels and beyond.
What cultural heritage did you choose and why?

Who chose heritage items or phenomena linked to food culture, festivals, games, traditions, handicrafts etc.?

Who else has personal experiences or stories related to this heritage? What?

What cultural heritage is missing from the cards?

Make more cards, possibly with the participants, about national, European or world-wide cultural heritage. You could use photos from the UNESCO list. Many countries also have their own online national repositories of intangible cultural heritage. Alternatively, ask the participants to bring or take photographs of different types of cultural heritage.

Participants, in small groups, select one European or world heritage phenomenon to familiarise themselves with in more detail and make a presentation about it (PowerPoint, poster etc).

You can also use Heritage Hubs - posters with images of cultural heritage shared in the project (Annex 4).
● **Images of European cultural heritage as ready cards**
● UNESCO list of intangible cultural heritage
● Examples of Finnish cultural heritage (images 1 and 2) which can be used as an inspiration for making your own heritage cards.

This exercise and accompanying materials have been developed by the Finnish Heritage Agency and the Association of Cultural Heritage Education in Finland under license CC BY 4.0. Original exercise are in Finnish and Swedish.

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**Analysing images**

This activity requires 4-5 illustrations of lesser-known (so no Parthenon or Eiffel tower) heritage items from around the world. Instruct participants to guess the region that the items come from. Ask those that are successful to explain what evidence in the image suggested the region/culture of the illustration in question. Ask all participants to look for traces of cultures other than the primary one in the same illustration. As a result, participants understand that heritage is complex and multi-layered and that it can simultaneously be part of different contexts.

Q: Is there universal cultural heritage?
A: Yes, universal heritage would be heritage of humanity. Interesting example are residues of human presence (Apollo 11 mission) on the Moon. Also, the UNESCO World heritage list contains the most significant examples of heritage representing various human cultures. It is a common cultural heritage of humanity bearing universal values even though each listed heritage item is representative of a specific culture.

● What cultural heritage is important to us? Why?
● Is this cultural heritage typical locally, regionally and/or nationally?
● What about at European level?
A visit to a local heritage site or a place of importance

“It’s easier to learn by going to places than writing on paper.”

All areas have heritage sites. Such sites are not necessarily UNESCO World Heritage sites but can be meaningful and of profound importance to residents of the area and the wider region or country. Find out about your local heritage sites in advance and discuss the topic with the participants.
• What kind of heritage sites have you visited locally, nationally and/or internationally?
• What kind of heritage sites are there in the locality or elsewhere at national and international level?
• Why are these sites important?
• Who are these sites important to?
• Who visits these sites?
• What heritage site is important to you and why? What is the story behind this site?
Organise a visit to one or more of these sites, preferably based on participants’ wishes. Preplan visits with pre-visit tasks (e.g. online research about the site), on-site tasks (e.g. questions about the site, asking the participants to look for certain features or items at the site, sketching or measuring some parts of the site, investigating fauna at the site, interviewing people at the site) and follow-up tasks (e.g. discussing the experience, completing exercises). If the site is already known to some of the participants, ask them to share their knowledge and memories of the site.

Encourage participants to interview their siblings, parents, grandparents, aunts and uncles, teachers, and older members of their community about their important local heritage sites, even such sites that no longer exist. Ask them to report their findings back to the group.
**Creating local heritage trails**

Ask participants for examples of important local heritage sites and details of why they are important. These can be officially recognised heritage sites or of specifically local significance, such as a big rock in a forest that all kids know about and pass on their way to school, or an old mill, etc. Next, divide participants into small groups and instruct them to create a heritage trail. The participants choose which local sites or places of importance they want to include in the trail and find out more information about these sites online, making visits to the sites and/or interviewing people who know more about or use the sites. Based on research, participants write a short description of their chosen sites and create an online trail, using Google My Maps or similar online resource. When the heritage trails are finished, all groups can walk each other’s routes. Local schools, families of the participants and local community members can also be invited to walk the heritage trails.

The trail can also be created on a printed map, or the participants can draw their own maps.

Participants can also create a quiz about the sites on their trail. The quiz questions can be added to the online trail or take the form of written questions found at the site.
World Heritage Sites

Introduce the idea of World Heritage Sites to the participants. World Heritage Sites are named by UNESCO because these landmarks, sites, or areas are regarded to have cultural, historical, scientific, or other significance to all people collectively. UNESCO World Heritage Sites are legally protected by international treaties. Sites can be ancient ruins, buildings, cities (or parts of cities), landscapes (desert, forest, island, lake etc.), monuments etc. Ask participants to find, on the [UNESCO World Heritage list](https://whc.unesco.org/en/list), World Heritage Sites from their own and other countries. Instruct participants, in pairs or small groups, to select a site that they are particularly interested in and carry out further research into it online. Finally, ask them to create posters, PowerPoint presentations or videos about their topic and present their findings to the other participants.
Participants devise a quiz (using Kahoot! or similar resources) about World Heritage Sites. Example questions: What country has most World Heritage Sites? In which country is the Suomenlinna Island located? etc.
Experiences of intangible cultural heritage

Cultural heritage is not only monuments and collections of objects. It includes traditions or living expressions inherited from ancestors and passed on to descendants, such as traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

Understanding the intangible cultural heritage of different communities helps in encounters with people from different cultures, reduces cultural prejudices, encourages intercultural dialogue, and increases mutual respect for others’ ways of life. In the process of learning about other cultures and their heritage, people also learns about themselves and their own cultural identity.
Either in smaller groups or all working together, ask participants to provide examples of intangible heritage in their own locality, region or country. Some could focus on food traditions, others on festivals, on native languages, etc. To extend the exercise into a longer project, direct small groups to select an example of intangible heritage and make PowerPoint or poster presentations about it. They could learn to perform a traditional dance, cook a traditional meal, celebrate a festival like Carnival, visit a handicraft workshop etc.

Alternatively, the participants can list intangible cultural heritage of other cultures and countries.

- Ask local heritage practitioners to visit and show or teach the participants their trade. Alternatively, take the participants to visit local heritage practitioners.

- Show the participants a local festival calendar created by Heritage Hubs pupils as an inspiration to create their own presentations.

- You can also use Heritage Hubs -posters with images of cultural heritage chosen by the pupils (Annex 4) to provide ideas and inspiration.

- Heritage Hubs Najerilla festival calendar
- UNESCO What is intangible cultural heritage?
POLICIES OF CULTURAL HERITAGE

Policies of cultural heritage refers to the issues of defining cultural heritage on various levels - personal, local, national, international and universal. This session also addresses different forms of cultural heritage, the threats to cultural heritage and policies of preservation, as well as the notion of European heritage.

“Cultural heritage is a shared resource, and the common good. Looking after our heritage is our common responsibility. (...) Europe's cultural heritage, both tangible and intangible, is our common wealth - our inheritance from previous generations of Europeans and our legacy for those to come. Our cultural heritage and the way we preserve and valorise it is a major factor in defining Europe’s place in the world and its attractiveness as a place to live, work, and visit. (...) Conservation is increasingly geared towards preserving and enhancing a whole cultural landscape rather than an isolated site, and also becoming more people-centred. Old approaches sought to protect heritage by isolating it from daily life. New approaches focus on making heritage part of the local community. Sites are given a second life and meaning that speak to contemporary needs and concerns. Digitisation and online accessibility enable unprecedented forms of engagement and open up new revenue streams. E-learning tools promote wider access to cultural content at homes, schools and universities, and allow people to generate, reuse and add value to content, enhancing the value of cultural collections. As heritage sites become public spaces that produce both social and environmental capital, the cities and regions that host them turn into drivers of economic activity, centres of knowledge, focal points of creativity and culture, places of community interaction and social integration; in short they generate innovation and contribute to smart, sustainable and inclusive growth, in line with the objectives of the EU 2020 strategy.”

(Communication from the Commission to the European Parliament, the Council, The European Economic and Social Committee and the Committee of the Regions)

- European Year of Cultural Heritage 2018
- Commission SWD - European Framework for Action on Cultural Heritage | Culture
“Our pupils realized that cultural heritage is not necessarily something that is old, but something that is important to themselves.”

Q: Who decides that a certain item is cultural heritage?

A: A person or a group of persons recognize a special value of an item, safe keep it and transmit it from one generation to another spontaneously. Public administration, through different procedures, include it in the category of cultural heritage.

Q: Why is cultural heritage important to us?

A: “Cultural heritage has cultural, social, aesthetic, historical, scientific, economic and recreational values, which positively affect people’s lives. It can play a key role as a means of building, negotiating and asserting one’s identity; It is an irreplaceable repository of knowledge; It is a valuable resource for economic growth, employment and social cohesion; It is a source of inspiration for thinkers and artists, and a driver for our cultural and creative industries.”
Q: Why is it necessary to list a certain cultural item or phenomenon as a cultural heritage item?

A: It is essential to identify, study, respect and share our cultural heritage to protect, conserve and transmit it to future generations. Know, preserve, communicate and share is the way of preserving our cultural heritage.

Heritage Preservation - Postcards exercise

Prepare 10 copies of the same postcard showing a heritage site from the UNESCO List of World Heritage in Danger. Half of the postcards are damaged in different ways to illustrate the consequences of some of the threats to tangible cultural heritage: physical damage, pollution, pests, flood, and fire. Divide participants into groups and assign each group one damaged and one intact postcard. Instruct each group to estimate the loss of value of the damaged postcard in comparison to the intact one, on a scale of 1 to 10, where 1 stands for the minimal damage and 10 means the total loss of value. The results of the estimation are presented on a chart, which is further treated as a list of preservation priorities to address. Open a discussion on options to manage risks and prevent damage. Participants become aware of the variety of threats to tangible heritage, the scale of potential loss, and understand the need for prevention.

This exercise is a variation of the Postcards exercise on Agents of deterioration developed by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).
Q: Can cultural heritage disappear? What are the main threats?

A: In spite of all measures to protect and preserve, there are always threats that put cultural heritage at risk.

Q: How is cultural heritage preserved and maintained through generations?

A: Intangible heritage, such as traditions and customs, crafts or artistic skills and performances, are preserved by documenting and maintained through practice and social learning from one generation to another. It is also preserved via tangible heritage belonging to the same cultural context. Tangible heritage is also preserved through the processes of preventive and remedial conservation. Together they illustrate a full range of cultural expressions. Q: Who is responsible for its care? A: Protection of enlisted cultural heritage is regulated by national legislation and international charters and conventions.

- Can cultural heritage die?
- What can each of us do to preserve it and make it known?

- UNESCO list of World Heritage in Danger
Intangible cultural heritage has a vital role in supporting sustainable development. However, what does sustainable development mean in practice? How can it be better taken into account while working with intangible traditions? Use the specially designed tool, ‘a wheel chart of sustainability’, to explore this topic. The wheel chart helps participants explore the connections between sustainability and intangible heritage, and supports discussion and analysis of different dimensions of sustainable development in relation to intangible heritage. On the wheel, the four dimensions of sustainable development (ecological, economic, social and cultural) have been divided into eight categories. There are three questions under each category, i.e. 24 questions in total, which will guide discussion on the topic.
How to use the wheelchart
1. Choose an intangible cultural heritage phenomenon or activity that you are interested in.
2. Look at the topics on the edge of the outer sleeve.
3. Choose a category and explore the questions. Try to be open minded and avoid obvious answers.
4. Explore as many topics as you like. What new ideas (1-3) could you put into practice? You can also create more questions if some relevant ones are missing. Write down the new questions.

The tool is downloadable free of charge as a pdf file in English. The tool is part of the implementation of the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage in Finland. It was developed as a part of the project of the Northern Dimension Partnership on Culture: “Creating new practises of sustainability - Cross-sectorial creativity in the era of climate change”. Team members were from the Finnish Heritage Agency, the Arts Promotion Centre Finland, Future Research Centre/University of Turku, The Association for Cultural Heritage Education, Finnish Folk Music Institute and Humap © 2019.

● Wheel chart of sustainability

**The politics of cultural heritage**

Watch the UNESCO video *The Value of Heritage* with the participants and discuss the topic based on the following example questions:

● How would it feel if your cultural heritage was destroyed?
● Is cultural heritage political? If so, why and in what way?
● Why are some (usually minority, indigenous etc.) cultural traditions banned or not supported in some countries?
● Why are cultural heritage sites consciously targeted and destroyed in warfare? For example, Stari Most / Mostar Bridge at Bosnia and Herzegovina or various heritage sites at Syria.
● Is all heritage worth safeguarding?
UNESCO video The Value of Heritage
Europeana Exhibition Heritage at Risk

Presenting cultural heritage to the UNESCO list

This exercise is based on the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. The Convention’s aim is to safeguard intangible cultural heritage, to increase knowledge of it and its importance, to increase respect for the diversity of intangible cultural heritage, and to ensure its continuing renewal and transmission to future generations. UNESCO also maintains the Representative List of the Intangible Cultural Heritage of Humanity including intangible cultural heritage elements inscribed on the list. At the moment the list includes over 500 elements from all over the world.
Divide participants into small groups and ask them to decide on one heritage element (national or otherwise) that they would like to introduce to the UNESCO list. All groups prepare a 3-5 minute presentation to support their petition. This petition can be a short promotional video, a verbal presentation, a PowerPoint presentation - the form can be decided at the start of the exercise. When the presentations are ready, all groups present their petition to others. Finally, participants vote for the petition that made the most convincing case for its heritage element to be inscribed on the UNESCO list. Alternatively, the activity leader(s) can make the decision.

This exercise is based on a similar exercise developed by the Finnish Heritage Agency and the Association of Cultural Heritage Education in Finland under license CC BY 4.0. Original exercises are in Finnish and Swedish.
INTERPRETING
HERITAGE

“This project really enhanced the participation for the pupils.”
Cultural heritage is living, fluid and constantly evolving. Each generation interprets and renews existing heritage and creates its own traditions. Heritage has always travelled in time and space and been re-interpreted in new locations and contexts. However, today, with the constant and rapid movement of people and ideas across national borders and continents, the cycle of re-interpretation and re-creation is becoming ever faster. As a result, heritage is increasingly universal, as much as it is and remains local and national.

THE PAST, PRESENT AND FUTURE OF CULTURAL HERITAGE

The following learning activities encourage pupils to consider their relationship with (their own and others’) cultural heritage, and support their engagement and interaction with cultural heritage in new and bold ways. They bring out the creativity of heritage processes by encouraging new ways and forms of expressing, presenting, and interpreting cultural heritage.

Narrating the story of a chosen heritage phenomenon

In this exercise, participants explore the past, present and potential future of their chosen heritage phenomena. They track how this heritage has evolved and been interpreted through time and space. The exercise draws attention to the chosen cultural heritage phenomena reflecting the historical time in which it was born, as a heritage living and practiced today, and as phenomena that will be reinterpreted by people in the future and be shaped with the changing culture and world.

Ask the participants, in pairs or small groups, to choose a heritage phenomenon that they know well. Give each group an A3 sheet of paper and instruct them to write the name of their chosen heritage phenomenon on top of the page as a title. Under the title, ask them to write three subheadings side by side: past, present and future. Ask the participants to discuss the following questions and write their thoughts under the relevant headings.
PAST:
- What is the origin of this heritage?
- What elements, activities, ideas etc. were connected with the heritage in the past?
- How was this heritage practiced?
- Who used to practice this heritage?
- Where and when was this heritage practiced?

PRESENT:
- Is the heritage still vibrant today?
- What elements, activities, ideas etc. are central to this heritage today?
- How is this heritage practiced?
- Who practices this heritage?
- Where and when is this heritage practiced?
- Are there current challenges to this heritage? What?

FUTURE:
- How might the heritage have evolved and been reinterpreted?
- What elements, activities, ideas etc. might be connected with the heritage?
- Is the heritage still practiced in the future?
- What challenges does the heritage face in the future?
- Who might be practicing this heritage in the future?
- Where and when is this heritage practiced?

Finally, ask the participants to consider stability and change.

- What changes are visible between the heritage in the past and present?
- What has remained the same?
- How has the heritage been reinterpreted over time?
These thoughts can be written at the bottom of the paper.

Exploring the potential future of the chosen heritage also gives an opportunity to discuss what kind of challenges the heritage might face in the near and more distant future, as well as why, and whether anything can be done to help safeguard the heritage.

Finally, all participants present their heritage phenomena - its past, present and future - to others. Alternatively, they can spend more time on this exercise and also create a poster, mind map, PowerPoint, video etc. presentation about their heritage and its journey from the past through the present to the future.
Select one topic to discuss with the group and the group carries out the exercise together.

This exercise and supporting materials have been developed by the Finnish Heritage Agency and the Association of Cultural Heritage Education in Finland under copyright under license CC BY 4.0. Original exercise are in Finnish and Swedish.

Heritage Hubs videos

As a part of Heritage Hubs project, pupils in Finland, Serbia and Spain created video presentations of cultural heritage that they regarded meaningful and important. Each school sent their video to their partner school in one of the other countries. Pupils then familiarized themselves with the heritage of others, interpreted the heritage and presented their interpretation.

First, present some or all of the videos on the Heritage Hubs YouTube channel to participants and encourage them to discuss the videos and heritage presented. Example questions can be found below.
Q: What kind of heritage is presented in the videos?
A: Food traditions (korvapuusti, Viedo Rioja), music and dance (Mokranjac, Najerilla dance, Anguiano dance) festivals, traditions and habits (Slava, sauna, wine making), games (rota, mölkky, floorball, Stafettkarnevalen), nature (Hatlampi bog, wine landscape), built environment (Felix Romuliana, Scriptorium, Madrid in the 18th century).
A: Old and contemporary, all are still practiced today.
A: Finnish (Hatlampi bog, sauna, korvapuusti/cinnamon rolls, mölkky-game, floorball), Finnish-Swedish (Stafettkarnevalen), Serbian (Slava, Felix Romuliana, Roman game of rota, Mokranjac) and Spanish (Najerilla dance, Medieval Scriptorium, Anguiano dance, wine landscape and making, Baroque women artists, and a way of life in the 18th century Madrid). However, many of them can be found elsewhere in slightly different forms (e.g. mölkky is very similar to the French pétanque) or they are also practiced elsewhere (e.g. mölkky is also played for example in France and Belgium).
Q: Are any of these heritage items, phenomena or practices known elsewhere?
A: Yes, for example, there are saunas and bogs outside Finland, wine is made throughout the world, mölkky and floorball are known and played in countries outside Finland, cinnamon roll type buns are made in all the Nordic countries and probably elsewhere, Roman sites are found in Europe, Asia and Africa.

Q: What does the fact that the same or similar heritage is also found elsewhere tell us?
A: Heritage has always travelled in time and space. With the movement of people and information, also heritage travels. Heritage is rarely static, but people shape and interpret it in new contexts, times and spaces so that its form changes.

- Why do you think the pupils have chosen these specific topics as their important heritage? Encourage participants to think about, the historical contexts of the countries, the everyday lives and living environments of the children and young people.
- What would you choose as your important heritage?
- What heritage is already familiar to you? How do you know it?
- Is there any heritage you have never heard about?

Second, based on their interests, instruct participants to choose one video, familiarize themselves with the subject in more detail, and make their own interpretation of the heritage. Their interpretation is not meant to be a reconstruction of the original heritage and/or video; the participants’ own ideas should be visible in their interpretations. The form of presentation does not have to be the same as in the video. For example, participants can present heritage through drama or music. Encourage participants to explore similarities with their own heritage and use these elements in their interpretation. A final showcase, exhibition or similar can be organized to present heritage interpretations to others.
CULTURAL HERITAGE AND FRONTIERS

When exploring the concept and processes of heritage, it is important to also consider whether there are frontiers to cultural heritage creation and distribution. The purpose of this session is to introduce ideas about the distribution of culture(s) in space, and social and cultural inter-relatedness in the modern world that is strongly reflected in the cultural heritage of Europe today. Understanding of the relativity of otherness in culture is an important factor in heritage interpretation.
What is “our” cultural heritage?

This activity focuses on some critical aspects of identity and identity politics in the field of cultural heritage. Raise the following questions for open ended discussion with the participants.

- Who defines what cultural heritage is important?
- Who is ‘we’ when discussing ‘our’ cultural heritage?

No specific answers need to be given. The idea is rather to lead the discussion towards understanding the socio-political nature of cultural heritage, that defining “our” cultural heritage is a conscious choice, which presents cultural heritage from a specific perspective and often leaves out a big group of people (minorities, rural communities, the Roma, etc.) or ignores inter-cultural contacts and overlapping of cultural expressions in different contexts.
Exploring intangible cultural heritage in Europe and beyond

In this activity, participants explore examples of European and world cultural heritage, and compare them with their own cultural heritage and personal experiences of heritage. Use UNESCO’s online list of intangible cultural heritage as a source for this exercise. The list includes examples of intangible cultural heritage from most countries around the world, which have been added to UNESCO’s official list. It is possible to browse the list by country and type of heritage (for instance), and each heritage item is presented through text and video material. The list isn’t exhaustive, and it is recommended that other resources are also used to explore the full variety and richness of intangible heritage around the world. Instruct participants (individually, in pairs or in groups) to browse UNESCO’s list for subjects or elements that they are already familiar with. Direct them to select a heritage item and create a poster, Power Point or similar presentation of their selection.

The presentation should include descriptions, and answers to the following questions:

- Heritage topic and country of origin (as in the list)?
- What is the origin of this heritage?
- What is familiar and unfamiliar about this heritage?
- Have I experienced a similar heritage or tradition in my own country/community or somewhere else? Describe the similarities and differences.
- How and why has the heritage evolved through time and space? Track the changes if possible.

The idea is to look at the chosen heritage from different perspectives and to reflect it based on personal experiences. Alternatively, the activity leader can pre-choose a topic to discuss with the group and carry out the same exercise.

Knitted rug. Image by Marat Gilyadinov on Unsplash.

A young girl playing a harp. Image by Heidi Yanulis on Unsplash.
Variation:
Divide participants into 2 or more groups, depending on numbers. Assign groups the task of selecting two cultural practices or items from different countries about which they must hypothesize a common origin. Their resulting theses about the links between these practices/items can be presented in a creative way - they can draw, write, sing, dance or verbally explain the connection. As a result, the participants will understand the shared traits in cultures around the world. They are able to find similarities and understand their common origins.

What can we learn from heritage in other countries/cultures?

- UNESCO list of intangible cultural heritage
- UNESCO video "Dive into intangible cultural heritage"
HERITAGE IN MAKING

Heritage interpretation is very much about creative contemporary response to inherited cultural expressions from the past. At the same time, new heritage is created every day and it is important to recognize these phenomena as learning opportunities in their own right, as well as social and cultural processes. Children and young people are not just passive receivers, instead their active participation with, and opinions about, cultural heritage are essential to the construction of a more sustainable present and future. Recognizing what they regard as important cultural heritage, and what cultural heritage they want to maintain and pass on, is central to these processes. Similarly, interpreting heritage and creating new heritage are vital to ensuring the plurality and diversity of identities and cultural expressions at local, national and European level.

Creating and re-creating our European Heritage

For younger Europeans to be able to identify with Europe – and with each other – they need to be able to contribute to the (re)construction and development of Europe’s future. Direct the participants to discuss in small groups what they think could be a European heritage that unites people living in different parts of Europe. At first this exercise can be difficult. Participants often struggle to think of something that could unite Europe because they automatically concentrate on those elements that separate us and distinguish one from the other, such as religions, languages etc. Accordingly, encourage the participants to think about it in different ways. For example, greetings take many different forms (shaking hands, kissing on the cheek, etc.), but the act of greeting itself is a shared custom. Football is played in most European countries although other sports can be more important. This exercise can also be funny. The suggested heritage does not need to be an already existing heritage. Encourage participants to visualise how they would like future Europe to be, and to create new heritage or reinterpret existing heritage that suits this future Europe. When the groups have decided on their heritage, instruct them to make a poster and 1-3 minute presentation about why their heritage - existing or invented - could be a shared European heritage. If the group wishes, they can vote on the heritage to be chosen as the new European heritage.
Interpretation project

In this activity, instruct participants (individually, in pairs or in groups) to select a heritage phenomenon that they are interested in. The chosen heritage can be already known to them or something new that they find out about. The idea is to re-interpret, adapt, and renew the chosen heritage into a form that allows participants to identify themselves with the new interpretation. Examples: participants learn a local, traditional dance and make their own version of it, asking a local dancer to teach the dance to them or learning it from a YouTube video; participants repurpose traditional patterns from tapestries and other textiles into new contexts, such as graffiti; participants devise and cook dishes that are fusions of traditional recipes and flavours and/or ingredients from other food cultures. Whatever the subject, encourage participants to express/perform/present their interpretation of cultural heritage in a variety of creative ways.
What is the story behind the chosen heritage?
How can we tell the story? Is it easily understood by everyone?
What is there to learn from this story?
Does the phenomenon itself change when adding twists etc?
How much can be changed – is there a limit?
Dancing on stilts in Spain. © 2019 AHEF

Walking on stilts in Finland. © 2019 AHEF
“This kind of project gives a lot to the pupils. [...] It’s amazing how they learn from each other [...]. Also, for the pupils to see that in many ways we are different, but we are still the same. It’s widening the perspectives of how you see the world, which is really important these days.”
Being a medium of culture, cultural heritage can be an important means to learn about other cultures and an agent of social and cultural cohesion. At the same time, heritage is ever-changing phenomena, constantly re-created and transmitted through space and time. In many ways, heritage corresponds to storytelling as a human way to preserve and pass on universal values or particular cultural phenomena and behaviours, and provides cultural persistence. Many cultural heritage items and practices in Europe have common roots even though their current forms can vary greatly in appearance. Discovering commonalities is a valuable uniting exercise, and recognizing differences can help understand intra- and inter-cultural processes historically and in the present. Heritage is a powerful tool for addressing difficult social issues and can even provide a solution, as much as a solution can become heritage. The basic way of sharing heritage is the same as the way it is maintained – cultural transmission between generations and intra-generationally, between peers and through various types of social relations and intercultural contacts. With more complex re-construction of heritage through interpretation come more complex sharing needs. This is a social learning process and one that requires multiple perspectives and a variety of forms.

**WHY IT IS IMPORTANT TO SHARE**

“They get to know other cultures, learn languages, and learn about themselves, and learn about their own country when they learn about others. And they notice that we have many things in common. It’s about learning new things, about learning new skills for the future.”

To address the sharing topic in a comprehensive way, it is critical to start by explaining why share at all. It has been noted that cultural heritage can be understood and used as a medium or communication channel, and it is not related solely to its tangible aspects.

**Cultural transmission - Game of Broken Telephone**

“The best thing about the project was to get to know new people. And how the Spanish culture differs from Finnish. It was nice to have the Spanish here and teach them about our culture.”
An object is “transmitted” by whispering a story about the object along a row of participants. Give the first in the row an object and show them a written narrative about the object. Instruct them to whisper the narrative to the second in the row so that the other participants cannot hear, and pass on the narrative together with the object that it relates to. The second in the row then transmits the narrative and the object to the third in the same way, and so on. When the story reaches halfway along the row, “steal” the object so that the rest of the row have only the whispered narrative of the object. Instruct the remaining participants to continue the game. At the conclusion of the game, the first and last in the row write their versions of the narrative on separate flipcharts, silently and without any discussion, consultation or looking at each other’s or the original written version of the narrative. Place the two flipcharts side by side, then read aloud the original narrative. Encourage discussion and analysis of the differences between having the object and not having it, hearing the whole of a meaningful story and partially hearing it.

Participants will be able to understand the challenges of intergenerational transmission of culture and the importance of tangible heritage as a witness to the past and its story.

Variations:

a) The last participant is left out of the row and receives only the object previously “stolen” from one of the “generations” — they are then invited to tell what they can about the object, before two versions of the transmitted narrative are written on the flipcharts.

b) The object is not “stolen” but transmitted along the whole row, and the two options and their different effects are compared.
● How can heritage serve as a means of communication and understanding?
● Are there comparable/similar heritage items in our own surroundings? What can we learn from this fact?
● How is it transmitted, preserved and maintained through generations?

**HOW TO SHARE**

“Making videos was fun. I think everybody liked it.”

Sharing of cultural heritage between groups can be carried out through personal contact or virtual communication. In *Heritage Hubs*, participating school groups had an opportunity to learn about their partner school’s heritage in its actual cultural context, providing a unique, multisensory experience. However, personal contact is not always possible, so a core idea of the project was to encourage the use of virtual platforms and various digital tools to share heritage online, particularly through social media. More sophisticated digital learning and sharing tools are emerging every day and social networks are already predominant sources of information, especially for youngsters. The blended approach to sharing presented here is based on the learning preferences of *Heritage Hubs* participants - it is a combination of classroom, outdoor and digital activities.

**Personal contact experience**

Participants are given a personal contact experience of heritage sharing. This can be a visit to a heritage site or a museum with a preserved heritage context that can be tangibly explored. It can also be a session with a heritage practitioner, who can demonstrate a tradition or custom. It is recommended to aim for both of these experiences, in order to fully appreciate the advantages of sharing heritage in a real-life context and via personal contact with tangible items.
Intergenerational heritage

Instruct participants to select a heritage topic they are interested in, to reach out to the older generation (grandparents, aunts and uncles, community elders, other local people, etc.) and interview them about the selected topic. What are their first memories of the heritage? How long have they practiced the heritage? Who taught them the heritage? Why they have maintained the heritage? Etc. Depending on the topic, they can ask the interviewee to teach them how to practice the heritage. Participants can also create videos or video diaries documenting the process.

Variation: Participants choose a heritage topic or phenomenon from a different culture and reach out to representatives of the culture to find out more about the chosen heritage. This is a particularly good exercise to do in a multicultural group, school etc. where the participants can reach out to each other, share their heritage, and get to know one another better.
Q: How culture is transmitted?

A: Vertically from generation to generation, horizontally among peers; there’s also oblique transmission, which is reflected in formal education systems.

Video-explainers

Provide participants with a short text about a complex topic, unrelated to cultural heritage (it could be science, arts, education, etc.) and instruct them to read it aloud. Next, show them a video explainer about the same topic from TED-Ed or a similar source. Encourage them to discuss differences between the two formats of the same story, aiming to identify the advantages and disadvantages of each. Then show them three video explainers from the Heritage Hubs didactic package. A discussion with similar questions is initiated, aiming at discovering the advantages of multimedia and storytelling in learning about heritage.

● Which of communication tools are easier to use for sharing heritage? More adapted to the heritage stories?
● Which tools can be combined to tell a story?
Proposed sharing project consisting of two parts: exhibition of personal objects; and digital presentation workshop. For the first part of the exercise, invite participants to create a collection made from personal objects brought from their homes. Each owner presents the biographies of the objects by impersonating each object, telling the story as if they were the object in question. Finally, participants vote for the best/most interesting/most legible 3 objects and their stories to be shared at a local school/municipality exhibition. A small collection of objects could be selected to travel as a study collection to another town/region/country.
For the second part, divide participants into groups of 3 to 4 and direct them to work on each of the previously collected personal objects. The task is to identify the most reliable set of formats and tools to tell the story of an object, or the cultural practice that it represents, in a comprehensive way regardless of language and other barriers. Encourage the groups to select the accompanying tools that support the story through other media, in a transmedia storytelling manner. Each group creates a short video/animation, infographic, or other digital presentation, with the help of the Online resources guide in Annex 2.

- What is the meaning of our selected heritage item?
- What are the best methods of sharing the heritage item through different media/platforms?
- Do we want to practice/re-enact it ourselves (playing instruments, acting/role-playing customs, dancing, reading, using artefacts, demonstrating traditions/customs, cooking, wearing...) and capture this in a digital format, or use different resources?
- Which digital formats can we use (images, footage, whiteboard explainer, collage animated or not, cartoon, maps, AR applications...)?
- How can we organize and tell the story about our heritage item based on transmedia principles?
- What resources (materials and equipment) do we need for our production project?
- How can we organize our work in terms of time management and team assignments?
Making a heritage video project

In *Heritage Hubs*, the participating pupils created videos of their chosen heritage topic. Video production (choosing the topic, planning the script, shooting and editing the video etc.) as a way of learning and working received much positive feedback from pupils and teachers. Pupils reported that making their own videos was an especially exciting, fun and motivating activity; teachers reported that video production supported pupils’ motivation, active engagement, and participation particularly effectively.

Ask participants to choose a heritage topic that they are interested in and/or regard as important. If the participants have prior experience of video production and editing, and they are able to work fairly independently on researching the heritage topic, they can work in small groups. Otherwise, it is better to work as one big group and divide the tasks between the participants. First, the participants find out more information about their topic. The idea is to tell the story of this heritage through video. Second, they decide on the best way to tell this story in video. The participants can also watch *Heritage Hubs videos* made by the pupils for inspiration on how to create a heritage video. Next, participants write a script and plan for the video, shoot it, and finally edit the video. The more detailed the script is, the easier it is to shoot and edit the video. If the participants do not already have access to video editing software (e.g. iMovie), free video editing software is available online. When the video is ready, organise a premier with popcorn and soft drinks.
Email your heritage videos to us at info@kulutturiperintokasvatus.fi to be uploaded on Heritage Hubs YouTube channel, where children and young people around the world can watch these heritage videos. ATT! Please make sure you have all the necessary permissions to include children and young people in the videos and that all used video material, including music, is copyright free or paid for if and where needed.

Rather than making a video of their own heritage, encourage the pupils to familiarise themselves with cultural heritage of others and make a video presentation of that.

- **Heritage Hubs videos made by the pupils**
ANNEXES
ANNEX 1: GLOSSARY

Cultural heritage
Cultural items and traditions of particular value to an individual, a group or a community, inherited from previous generations and worth passing to the generations to come. It usually takes a group of people collaborating to generate culture, so heritage is mostly associated with communities, regardless of their character or size. Individual relation to heritage is important too, because sometimes individual becomes collective and sometimes collective heritage changes through interpretation into individual.

Heritage value
The reason why heritage is safekept and transmitted through generations. Values can be, for example, historical, scientific, aesthetic, artistic, rarity, identity. For an individual, heritage can have a sentimental value too. The values sum up into the significance of heritage.

Transmedia storytelling
A technique of telling a story by using multiple platforms and/or formats, such as TV, radio, games, novels or social media. It can be a powerful learning tool, unfolded in virtual or physical world or both. Transmedia storytelling can be applied to anything that can take the form of a narrative, cultural heritage included.

Blended learning
In essence, a hybrid of online learning or learning with the support of digital media on one hand, and face-to-face learning on the other. Practically, there is no limit to the number of platforms or formats involved in any of these two areas.
ANNEX 2: ONLINE RESOURCES GUIDE

References


"Dive into intangible cultural heritage": https://youtu.be/kuTSC9TB5Ds


Faro Convention: https://rm.coe.int/1680083746

Heritage Hubs homepage: https://heritagehubs.eu


Heritage Hubs video explainers: https://www.youtube.com/playlist?list=PL9XNL0xXFw5L0q2xzq3xAVj_k3gd2Y1_m
Heritage Hubs videos made by pupils: https://www.youtube.com/playlist?list=PL9XNL0xFW5JHziM6wZNoBiMdCVCFn-Zn

Heritage Hubs YouTube channel: https://www.youtube.com/channel/UCeP-PezW4Dvs0yr_TG5O6CEg/videos

Information about and exercises on cultural heritage in Finnish 1 and 2, and in Swedish 1 and 2

Teaching With Europeana: https://teachwitheuropeana.eun.org

TED-Ed: https://www.youtube.com/user/TEDEducation/videos

UNESCO list of intangible cultural heritage: https://ich.unesco.org/en/lists

UNESCO List of World Heritage: https://whc.unesco.org/en/list/


UNESCO - Purpose of the list of intangible cultural heritage: https://ich.unesco.org/en/purpose-of-the-lists-00807

UNESCO - The Value of Heritage: https://www.youtube.com/watch?v=K1_f-GqHHo

UNESCO - What is intangible cultural heritage?: https://ich.unesco.org/en/what-is-intangible-heritage-00003


Wheel chart of sustainability: https://www.aineetonkulttuuriperinto.fi/assets/kompassi-FINAL.pdf

Wordle: http://www.wordle.net
Digital sharing tools

**Videos**
DaVinci Resolve 16: [https://www.blackmagicdesign.com/products/davinci-resolve/](https://www.blackmagicdesign.com/products/davinci-resolve/)

**Animated videos**
Toontastic 3D | Creative Storytelling App: [https://toontastic.withgoogle.com/](https://toontastic.withgoogle.com/)

**Infographics**
Free Online Infographic Maker by Canva: [https://www.canva.com/create/infographics/](https://www.canva.com/create/infographics/)
Venngage infographic templates: [https://infograph.venngage.com/templates/infographics](https://infograph.venngage.com/templates/infographics)

**Cartoon (comics)**

**Interactive maps**
NatGeo Mapmaker Interactive: [https://mapmaker.nationalgeographic.org/](https://mapmaker.nationalgeographic.org/)

**Games & quizzes**
Kahoot!: [https://kahoot.com](https://kahoot.com)
Annex 3: Heritage Hubs Recommendations for Heritage Education

Based on participant feedback and empirical data collected during project implementation, as well as experiences from project implementation, the Heritage Hubs project team has drafted recommendations for cultural heritage education. These recommendations will hopefully give education and heritage professionals ideas about how best to integrate cultural heritage and intercultural dialogue into their daily work, to make cultural heritage accessible and inclusive, and to promote the agency of young people in cultural heritage processes. Heritage Hubs project took place in a specific context, time and space, and not all of its recommendations can be used in a new setting. Therefore, when deciding on what to include in the final recommendations, the project team chose in particular ones that: are necessary and useful in the field of cultural heritage education today; can be fairly universally applied at local, national and transnational levels; and received most positive feedback amongst the participants. The recommendations included here are fairly general in nature. They represent what we regard as best practices in heritage education. Heritage Hubs educators’ manual gives numerous practical ideas and tips on how to implement these practices and achieve their ultimate aims.

Engaging children and young people in defining, interpreting and renewing cultural heritage

The starting point of Heritage Hubs was to actively engage children and young people in defining cultural heritage that is meaningful to themselves, and to strengthen their role in the discourse around cultural heritage. Children and young people are too often disengaged and marginalised from these processes. Their voices, views and ideas are seldom heard in public. Yet, with their choices and actions the young generation living and growing in Europe today decide what significance cultural heritage has in their lives, what stories and traditions they want to carry forward, what heritage they want to renew, and what kind of new cultural heritage they will create for future Europe. Their active participation in and opinions about cultural heritage are very necessary to secure the plurality and diversity of identities and cultural expressions at local, national and European levels, as well as to construct a more sustainable present and future for Europe and beyond. Hearing and recognizing what children and young people regard as important cultural heritage and what cultural heritage they want to maintain and to pass on, is central to these processes. Therefore, children and young people should be given a more active role in the field of cultural heritage and opportunities to express their ideas of cultural heritage at individual, local, national European and global levels. Heritage Hubs educators’ manual gives multiple tips for how to achieve this.
First-hand experiences of cultural heritage in varied learning environments

The importance and appreciation of first-hand experiences of cultural heritage was very evident in Heritage Hubs surveys. Participants highly rated experiencing heritage themselves: how it tastes, smells, feels, looks and sounds. They also preferred varied learning environments outside the classroom, whether this was at local heritage sites, museums, science centres, out in nature, or elsewhere at the school. Such first-hand experiences of cultural heritage helped the participants to grasp the otherwise fairly abstract idea of cultural heritage. To explore and directly encounter how cultural heritage – their own and others’ – is understood elsewhere, and to experience their own cultural heritage interpreted by others, challenged the participants’ fixed ideas about heritage. For many, cultural heritage was merely something old, grand and static, with limited relevance to their everyday lives. However, direct engagement with their own and others’ cultural heritage widened the participants’ understanding of cultural heritage, and enhanced awareness of its living, versatile, fluid and constantly evolving nature: it can be old and contemporary, tangible and intangible, minor and grand, important to few or many etc. Importantly, they noticed the presence of cultural heritage in their daily lives and ordinary activities. When heritage is personal, and when children and young people become familiar with heritage at local and/or European level, they are more likely to appreciate it and take responsibility for its maintenance and preservation.

Communal experiences of cultural heritage

One of the most memorable and remarked on experiences of Heritage Hubs amongst the participants was the communal and social aspects of cultural heritage. The participants enjoyed exploring cultural heritage together in small groups (preferably outdoors), learning about cultural heritage from others, and experiencing cultural heritage with each other – whether locally, nationally or internationally. Encounters with older generations (grandparents, community elders etc.) and heritage practitioners, and “learning/passing on their trade” created memorable moments during the project, as did exploring heritage with peers at home and abroad. This communal and social aspect added a further layer to participants’ personal experiences of cultural heritage, and made the learning experience particularly meaningful and memorable. Cultural heritage became a new link between individuals, groups and communities locally and beyond. In heritage education, involving older generations (parents, grandparents, community elders etc.), contacting local heritage practitioners, and networking with other schools locally, nationally or transnationally (e.g. eTwinning, Erasmus+) provide depth and context to, as well as enhancing the enjoyment and learning potential of, the experience.
Sharing cultural heritage

*Heritage Hubs* pupils and teachers frequently commented on how learning about and from cultural heritage is important for understanding one's own culture and cultural identity. Getting to know others also entails learning to know yourself better. Participants were eager to actively share heritage as well as learn from and about it. There were repeated expressions of positive pride for their own cultural heritage, and a grasp of the importance of being able to show that culture and heritage to others, whether online or in person. Sharing heritage at all levels is a valuable and effective means of learning about and from heritage. The production of videos about cultural heritage is an especially useful tool in heritage education. Video production makes it necessary to think and make decisions about how to express what heritage is, what is important, and why. The production process (choosing the topic, storyboarding and writing the script, shooting and editing the video, etc.) is a collaborative process that requires teamwork. It offers all participants opportunities to actively engage and participate in the process. The end result is a tangible product that all involved can enjoy and share with pride, and the sharing engages those beyond the participants, such as their families, friends and compatriots. It creates – at best – a multidisciplinary and multimedia learning experience crafted by and representing the participants’ own knowledge, expertise, agency, and creativity. *Heritage Hubs* pupils reported that making their own videos was particularly exciting, fun and motivating. Through the videos, they can express their own voices and visions of cultural heritage, and highlight the liveliness, diversity, and regeneration of heritage. Sharing heritage is also a useful and effective tool for cross-cultural and trans-national dialogue.

Cultural heritage as a resource for cultural understanding, respect, and empathy

Feedback from *Heritage Hubs* participants indicates that socializing with different nationalities and experiencing diverse cultural heritage was a powerful experience. Stepping out of one’s own comfort zone and into somebody else’s shoes was, at times, emotional and overwhelming. It activated participants’ cultural sensitivity and adaptability, which was in turn strengthened by the experiences. It developed their cultural – and personal – empathy skills. Participants reported overcoming many pre-existing cultural prejudices, and increased respect for their peers and their culture and heritage. Transnational and cross-cultural heritage education is a valuable resource for raising awareness of cultural heritage – old and new, near and far – and drawing attention to cultural similarities and connections. It fosters and promotes mutual understanding and respect between different communities, ethnicities, religious groups
etc., and increases cultural tolerance: cultural differences are embraced and celebrated. It is the perfect tool for equipping European children and young people with a positive outlook and attitude to their rapidly changing societies.

**Everyday cultural heritage education**

Different kinds of education systems and national curriculums present various challenges to heritage education at schools. These challenges can present themselves in lack of resources, learning materials, time, or even interest amongst the teachers of the pupils. However, in *Heritage Hubs* it became clear that it is possible to achieve significant and lasting impact even with relatively little effort. This can be achieved by making cultural heritage a more visible – and therefore ever-present – part of daily school life through emphasis of and attention to the ordinary elements of cultural heritage that are already apparent at the school and wider area. This can be an annual visit to a local heritage site (even one of the pupils own choosing, and with very little wider importance as a heritage site); communal celebrations of different traditions; making a poster presentation to be displayed at the school about a chosen heritage phenomenon; engaging minorities at the school or in the local community to teach others about their heritage; learning traditional sports or songs from other cultures, etc. These activities can take place once during the school year, or be something that becomes a part of everyday school life.

**Deconstructing “our heritage”**

When we – as educators, teachers or parents – talk about “our cultural heritage”, we must pay attention to who is “us”? Whose heritage do we mean by “our heritage”? There are various minorities in Europe – whether ethnic, linguistic, religious or sexual – whose voices have only recently emerged in the debate about ‘our cultural heritage’. They challenge the established perception that cultural heritage is complete, familiar, and well-researched. By looking at Europe from a minority perspective, we also find silent (even silenced) cultural heritage, awareness of which is essential for the construction of a polyphonic and united Europe. The active participation of children, young people and minorities in defining what is heritage, and what is their heritage, is central to these processes.
Cultural heritage is fun

Last but not least, learning from and about cultural heritage, considering ones’ own relationship with cultural heritage is fun! Sharing heritage and engaging with cultural heritage in new and bold ways is a creative process which encourages new ways of expressing, interpreting, and presenting cultural heritage in new locations and contexts.
ANNEX 4: WHAT IS IMPORTANT CULTURAL HERITAGE TO YOU?
What is important cultural heritage to you?
What is important cultural heritage to you?
ANNEX 5: LIST OF PHOTO SOURCES

● Pupils from Amorós School (Madrid) and Miroslav Antic Elementary School (Belgrade) visiting Madrid. © 2019 FSMC
● Pupils from Hakkalan koulu (Lammi), Harjun koulu (Lohja) and IES Villegas (Nájera) sharing a traditional Spanish Tree Dance. © 2019 FSMC
● Pupils from Dura Jaksic Elementary School (Zajecar) and of Colegio Estudio (Madrid) visiting an orthodox monastery in Serbia. © 2019 FSMC
● Pupils from CRA Entrevalles (San Millán) and Harjunrinteen koulu (Riikhimäki) visiting Helsinki. © 2019 AHEF
● Pupils from Winellska skolan (Kirkkonummi) and Ilija Garasanin elementary school (Grocka) at Porkkala. © 2019 AHEF
● Pupils playing Kahoot. © 2019 AHEF
● Pupils visiting a medieval church at Lammi. © 2019 AHEF
● Pupils dancing the Spanish tree dance. © 2019 AHEF
● Pupils exploring heritage sites in the mountains of La Rioja. © 2019 FSMC
● Pupils at the Ateneum national gallery in Helsinki. © 2019 AHEF
● Pupils making cinnamon buns. © 2019 AHEF
● Pupils in Roman costumes at the Felix Romuliana site. © 2019 UDC
● Pupils in Zaječar playing Roman board game of rota. © 2019 UDC
● A group of older and younger generation Sami visiting a site of historical importance to share heritage. © 2016 Päivi Makka / Suomen Kulttuuriperintökäsvuksen seura. Nurkan takana project.
● The Mods at Uppsala, Sweden in 1966. Image by Uppsala-Bild, licensed under CC BY-NC-ND 4.0. Image from Europeana.
● Kalik, a Danish punk rock band. Image by Johdelounge, licensed under CC BY-SA 3.0. Image from Wikimedia Commons.
● Icon depicting Saint John the Hermit and scenes from his life. Licensed under CC BY-ND 4.0. Image from Europeana.
● Slava, Serbian family feast in the name of Patron Saint St. John the Baptist. Image by Goran Andjelic, released into the public domain.
● Castellers, Barcelona, Spain. Licensed under [CC BY-NC-SA 4.0](https://www.europeana.eu/portal/es/record/2023009/23096B51_pre-ref_484.html?q=castellers#dcId=1579020015353&p=1). Image from Europeana.


● An example word cloud of heritage topics chosen by Heritage Hubs pupils. © 2019 AHEF

● European cultural heritage cards. © 2019 AHEF

● Gamelan miniature instruments from Java. Licensed under [CC BY-NC-SA 4.0](https://www.europeana.eu/portal/es/record/09102/_MINIM_UK_42935.html?q=gamelan#dcId=1579020015353&p=1).

● ELLA IN BERLIN. Ella Fitzgerald - Mack the Knife. Licensed under [CC BY-NC-ND 4.0](https://www.europeana.eu/portal/es/record/76/jlm_item_48466.html?q=ella+fitzgerald#dcId=1579026325483&p=1).

● Iberian sculpture (Porcuna, Jaén, España), 5th Century BC. Licensed under [CC BY-NC](https://www.europeana.eu/portal/es/record/2020738/UJAEN_HASSET_6970.html?q=iberos#dcId=1579020015353&p=2).


● Pupils at Suomenlinna island fortress. © 2019 AHEF

● Pupils at Senate Square in Helsinki. © 2019 AHEF

● Pupils at the Belgrade fortress. © 2019 AHEF

● Pupils at Suso Monastery. © 2019 FSMC

● Pupils at mountains at La Rioja, Spain. © 2019 FSMC

● Pupils at a local riding club in Grocka, Serbia. © 2019 AHEF

● Pupils at lake Hirvijärvi. © 2019 AHEF

● Pupils and a canon at Suomenlinna island. © 2019 AHEF

● Suso and Yuso Monasteries, San Millán de la Cogolla, La Rioja, Spain. World Heritage Site since 1997. © 2019 FSMC


The Dolomites, Italy. Image by Valdemar D. on Unsplash.


Making tikkupulla (stick buns). © 2019 AHEF

Slavski kolač. © 2019 AHEF

Dancing jenkka. © 2019 AHEF

Pupils making quills. © 2019 AHEF

Pupils playing floorball. © 2019 AHEF


Wheelchart of sustainability. © 2019 AHEF

Stari Most / Mostar Bridge at Bosnia and Herzegovina. Image by Steph Smith on Unsplash.

Site of Palmyra, Syria. Licensed under Creative Commons Attribution-ShareAlike 3.0 IGO. Image from UNESCO. (https://whc.unesco.org/en/documents/107712)

Finnish sauna is in the process of being added to the UNESCO list of intangible cultural heritage. © 2019 AHEF

Pupils celebrating Lucia festival. © 2019 AHEF

Pupils playing mölkky. © 2019 AHEF

Pupils making cinnamon buns. © 2019 AHEF

Wine making in La Rioja. © 2019 FSMC

Sor Marcela de San Félix’s life. © 2019 María Luengo

Teaching children how to dance with the stilts in Anguiano, Spain. © 2019 FSMC

Pupils celebrating Slava and breaking slavski kolac. © 2019 AHEF

Khao phra viharn temple on the Thailand-Cambodia border. Author D. Garbrecht. (public domain). Image from Wikimedia Commons. (https://commons.wikimedia.org/wiki/File:Khao_phra_viharn_001.png)

Knitted rug. Image by Marat Gilyadzinov on Unsplash.

Human tower in Spain. Image by Angela Compagnone on Unsplash.

A young girl playing a harp. Image by Heidi Yanulis on Unsplash.

Windmills in Netherlands. Image by Cynthia De Luna on Unsplash.

Puppetry. Image by Sagar Dani on Unsplash.

Could robotics become new European heritage? © 2019 AHEF

Could floorball unite the young generation of Europeans? © 2019 AHEF

A word cloud of heritage items suggested as shared European heritage. © 2019 AHEF

Pupils reconstructing a scene from a painting on Sor Marcela de San Félix. © 2019 María Luengo.

- Dancing on stilts in Spain. © 2019 AHEF
- Walking on stilts in Finland. © 2019 AHEF
- Stafettkarnevalen in Finland. © 2019 AHEF
- Stafettkarnevalen in Serbia. © 2019 AHEF
- The game of Broken telephone. © 2015 A. Nikolić
- Pupils at a glass making studio, Riihimäki, Finland. © 2019 AHEF
- Pupils learning medieval writing and illustrations. © 2019 AHEF
- Pupils at Degerby Igor museum Porkkala. © 2019 AHEF
- HH participants visiting Belgrade Fortress. © 2019 AHEF
- Doing laundry as if it was year 1903. © 2016 Ilana Rimón / Suomen Kulttuuriperintökasvatuksen seura. Nurkan takana project.
- Older generation teaching the younger generation how stitching was done in the early 20th century. © 2016 Ilana Rimón / Suomen Kulttuuriperintökasvatuksen seura. Nurkan takana project.
- Scene from the Orchestrion HH video explainer. © 2019 UDC
- Course collection of personal objects. © 2015 A. Nikolić.
- Pupils dressed up for re-enactment. © 2019 AHEF
- Interviewing pupils. © 2019 AHEF
- Pupils in a studio. © 2019 AHEF
- Pupils taking selfies. © 2019 AHEF
- Pupils shooting their heritage video. © 2019 AHEF
Do you want to know more about Heritage Hubs, heritage education or get in touch for any other reason? Send an email to info@kulttuuriperintokasvatus.fi or get in touch with us directly.

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