



**UNIVERSIDAD DE MÁLAGA**  
**“Report on Local Field Testing”**

**Application of Peer Methodology to Cultural Heritage Education**

**The context of experimentation in Spain (University of Málaga)**

The local experimentation required a long process of preparation that began in October 2021 and the participation of teachers from different high schools and museum educators. The initial actions carried out by the University of Malaga team were to contact the three high schools and the two museums that participated in the workshop phase and - among them - two schools and one museum agreed to take part to the local test.

The whole activities’ program for the local testing has been drawn up following the principles established by the HEROES Model and it was structured as follows:

DATE	ACTION	DESCRIPTION
March 24	Sending initial work instructions to participants (from the shared model in the workshop)	<ul style="list-style-type: none"> <li>▪ Program for the start-up of the activity</li> <li>▪ Generic model of didactic sheet from those prepared by the UMA team and shared in the workshop (see ANNEX 1)</li> <li>▪ Data sheet prepared by the UMA team on Easter, by way of example (see ANNEX 2)</li> <li>▪ Enumeration of assets to be considered by groups for the design of complementary activities (see ANNEX 3: by the dimension of the file, it will be shared through google drive)</li> </ul>
April 9	Confirmation of participants	<ul style="list-style-type: none"> <li>▪ High Schools</li> <li>▪ Confirmation of the continuity of participating student groups for course 21-22 to enable the experience to be replicated</li> <li>▪ Start of survey on student motivations for proposing activities</li> <li>▪ Museum Centers</li> <li>▪ Confirmation of the possibility of use of various museum spaces such as courtyards (iconography activities, performative actions...)</li> </ul>

April 13	Meeting of teachers, museum educators and the UMA team	<ul style="list-style-type: none"> <li>▪ Concreteness of groups, courses, museums and proposals of heritage assets.</li> <li>▪ Meeting between school and museum based on the interests of the students.</li> <li>▪ Formation of interdisciplinary working groups</li> <li>▪ Closing the schedule for local tests</li> </ul>
April 20	Meeting between students, teachers and museum educators	<ul style="list-style-type: none"> <li>▪ Review of the expectations and imaginary of the group of students regarding the proposed assets: Assembly</li> <li>▪ Definition of dates for the initial visit (April 21 to May 4) and the local test (May 20 to June 4)</li> </ul>
April 21/May 4	Initial Visit: Heritage Immersion	<ul style="list-style-type: none"> <li>▪ Approach to heritage: Initial questionnaire (see ANNEX 4: under construction)</li> <li>▪ Initial visit of each of the groups to the cultural center/museum chosen</li> </ul>
May 5-19	Review of initial experience and final design	<ul style="list-style-type: none"> <li>▪ Review and proposals for improvement from the initial visit</li> <li>▪ Preparation of the didactic sheet</li> </ul>
May 20 to June 4	Peer experience	<ul style="list-style-type: none"> <li>▪ Local proof: "We live the heritage as we want"</li> </ul>
June 4-11	Final assessment	<ul style="list-style-type: none"> <li>▪ Analysis of the experience, learning and value of the activities carried out. Final questionnaire aimed at students, teachers, cultural educators. (See ANNEX 5: under construction)</li> </ul>
June 11-20	Results (UMA Team)	<ul style="list-style-type: none"> <li>▪ Data analysis and reporting</li> <li>▪ Dissemination of results among participating teams</li> </ul>
Sept/ Oct (2021-2022)	Replica (LTA)	<ul style="list-style-type: none"> <li>▪ Development of the final proposal among visiting peers</li> </ul>

Table 1. Program for the preparation of local test

A workshop was organised in April 2021 to disseminate indications among teachers and museum educators, and work in a coordinated way on the design of their proposals. The general indications were that:

1. Each high school designates and develops one activity with the chosen class group for the local test.
2. Preferably, the chosen group has the possibility to participate in the LTA.
3. The class group is divided into small groups so that they can participate in the activity acting as senders and receivers.
4. The design of the activities is done collaboratively by the members of the group (students, teachers and museum educators), following the HEROES Model.

5. The activities are linked to the participating museum (Jorge Rando). Other examples of heritage sites are also proposed, which may be the subject of complementary activities.

Three documents were provided to participants as annexes to the indications:

## **ANNEX 1. ACTIVITY CARD MODEL**

### **TITLE OF ACTIVITY**

At the proposal of the group of students. Possibility of starting from the common idea of using performative/creative activity, musical expression to communicate heritage contents and promote the interest of the group. Hence the term: **TRAP-TRIMONIO**

### **HERITAGE ASSET**

The choice will depend on the interests of the group and the concept or cross-cutting issue that the group decides to address with the activity, such as: beauty or ugliness, love, war, sustainability, etc. A brief description-justification is proposed around:

- The chosen heritage property and its relation to the agreed theme (if any)
- Relevance and suitability of its study, approach and experience for the group of students.

### **GROUP DATA**

- Stage and years
- Profiles of the participating pupils (secondary education and bachelor students who are not usually interested in artistic heritage and who do not go to museums independently) and previous interests in terms of: what they would like to learn in the museum context, what they would like to share with their peer group and what works they would like to work on

### **EDUCATIONAL GOALS**

The educational objectives will have to do with the cross-cutting theme that the group proposes for the development of its activity as well as with the heritage objects that give content to the activity

### **EXPECTED RESULTS: KEY COMPETENCES TO BE DEVELOPED**

The groups will have the opportunity to develop the different competences around:

- The performative and creative proposal shared in the workshop
- Participatory, active and dialogic strategies
- Cultural and aesthetic experience

### **DESCRIPTION OF THE ACTIVITY**

Based on the Heroes Model and the issues addressed in the workshop:

- Interdisciplinarity: music, drama, plastic expression, history, art history, literature, etc.
- Leading role for the students' interests: initial questions that highlight the group's interests in art, with the aim of connecting the teaching of heritage with their concerns and their artistic, musical and plastic hobbies (e.g. rap or graffiti)
- Learning model: dialogic, based on artistic and heritage experience
- Methodology: active and participatory
- Brief description by phases and sessions

### **RESOURCES**

### **OBSERVATIONS**

## ANNEX 2. ICONOGRAPHY CARD

<b>TITLE OF ACTIVITY</b>
LIVE ICONOGRAPHY AND THEATRALTIES from the Holy Week in Malaga LIVE PHOTOGRAPHY
<b>HERITAGE ASSET</b>
This intangible heritage asset was chosen because the expressive power of the imagery that is carried in procession during these religious festivals, as well as the set of emotions and sensations that it can provoke in students. By working on the construction of corporeal images, the aim is for students to feel the image and express feelings with their bodies that may not be so evident when they contemplate a throne or the same sculptural group in a church or in the house of the brotherhood
<b>GROUP</b>
High School students
<b>EDUCATIONAL OBJETIVES</b>
Acquire body reading skills based on the sculptural groups of the Malaga Holy Week; Exercise body control and mastery skills; To recognise one's own body as an element of interaction with others; To develop the ability to concentrate and pay attention; To exercise the ability to perceive and interact with others; Developing a feeling of cooperation in the group; Acquisition and exchange of knowledge, ensuring fluid communication between peers
<b>EXPECTED RESULTS: KEY COMPETENCIES TO BE DEVELOPED</b>
The groups will have the opportunity to develop the different competences around: <ul style="list-style-type: none"> <li>▪ The performative and creative proposal shared in the workshop</li> <li>▪ Participatory, active and dialogic strategies</li> <li>▪ Cultural and aesthetic experience</li> </ul>
<b>DESCRIPTION OF THE ACTIVITY</b>
This intervention model known as "experiential learning" is based on the principle of "I do and I learn" through the processing of experiences in simulated situations. Experiential learning is the consequence of people's involvement in the activity, in which in addition to having a direct experience, they are offered the opportunity to critically analyse the process followed, to extract some useful insight from this analysis and to apply what they have learned in their own work. (Motos Teruel, 2000)
<b>PHASES 1 Experience:</b> this consists of creating a felt iconography - bodily figures - based on a painting or the viewing of a group of Holy Week sculptures. The experience must be a group one. The aim will be to reproduce the expressions of the face and body in a creative and heartfelt way, as well as the ability of the student guides to order the construction of the image-photography. It would be a good idea to carry out initial activities before hand that would help to break initial blocks. Easter music would be a good option to initiate displacements through the space chosen to make the iconography. How to proceed: <ol style="list-style-type: none"> <li>1. Viewing pictures related to Holy Week, which are present in the Museum</li> <li>2. In the space set aside for the iconography, explain to the students that the activity consists of taking a live photograph of the scene in the chosen painting.</li> <li>3. Divide the students into group A and group B. Number the participants. When the facilitator calls out the numbers, the students take the pose corresponding to the picture or sculpture group. The group will complete the figure until the sculpture group is finished.</li> </ol>
<b>PHASE 2 Verbalisation:</b> After the experience of making the iconography, comes the expression of feelings and emotions experienced from the experience. Various strategies can be used for this: <ul style="list-style-type: none"> <li>▪ A written record and subsequent individual account of how they have lived the experience.</li> <li>▪ A round of interventions, where participants talk about their feelings and emotions.</li> <li>▪ Making a mural on a sheet of continuous paper, where they write their impressions.</li> <li>▪ Phrases, drawings, etc. can be added to this sheet for the duration of the workshop.</li> </ul>
<b>PHASE 3 Processing the experience:</b> here the group process will be evaluated, and possible conflicts of leadership or transmission of information will be analysed. The aim is to return to everyday life, with clear ideas about what Holy Week implies or what it suggests.
<b>PHASE 4 Generalisation:</b> the aim is to transfer what has been experienced to personal reality, reflecting on the artistic and emotional scope of Holy Week. In this phase, the topic of study should be analysed
<b>PHASE 5 Application:</b> here the mediator should guide the participants in deciding on their goals or objectives in relation to the knowledge of the Malaga Holy Week. One could, for example, encourage the participants to re-create a new iconography invented from the Holy Week. It could be that here the groups would be reversed and it would be group a - Malaga - who would make the iconography and it would be the visiting students who would organise it, following the model followed in phase 1.

**RESOURCES**

Music: Holy Week bands

Paintings exhibited, for example, in the Museo Carmen Thyssen, such as "A Brotherhood Passing through Calle Génova" (Seville, Alfred Dehodencq, 1851. Oil on canvas, 111.5 x 161.5 cm.

In this canvas, the painter depicts the passing of a procession during the celebration of Holy Week in Seville along Calle de Génova, crowded with people lining the sides of the cobbled road, flanked by rows of leading ladies, seated at the edge of the street and dressed in black mantillas as a sign of mourning for the death of Christ, accompanied by distinguished gentlemen standing behind them. Parading before the crowd, two rows of Nazarenes in black habit, carrying long flaming torches, escort the procession of the crucified Christ of their brotherhood, whose standard is carried by one of them, followed in the distance by an image of the Sorrowful Virgin, illuminated by a forest of candles and under a canopy, as is characteristic of Sevillian Marian images (<https://www.carmenthysenmalaga.org/obra/una-cofradia-pasando-por-la-calle-genova,-sevilla.> )

**OBSERVATIONS**

### ANNEX 3. PROPOSAL OF HERITAGE EXAMPLES

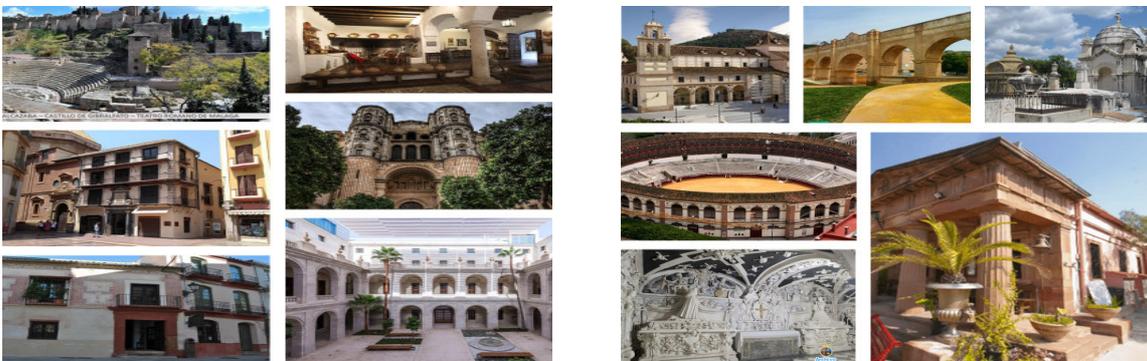
Taken from Regional Ministry of Culture and Historical Heritage, which is responsible for the Andalusian Institute of Historical Heritage [IAPH](#), examples differentiate between: movable property (Choir stalls in Málaga Cathedral); immovable property; intangible heritage.

#### IMMOVABLE PROPERTY

##### 1. Old Town of Málaga Property of cultural interest since 2012

- Citadel and Gibralfaro Castle complex and Roman Theatre
  - Cathedral from the Patio de los Naranjos.
  - Palace of the Aduana. Museum of Malaga
  - Meson of the Victory
  - Consulate of the Sea
  - Glass and Crystal Museum
2. Sanctuary of La Victoria and Crypt of the Counts of Buenavista. Royal Brotherhood of St. Mary of The Victory
  3. Street Art (Cruz Verde-Lagunillas. Soho)
  4. Aqueduct of San Telmo
  5. Bullring
  6. San Miguel, San Rafael and Los Ingleses Cemeteries
  7. Botanical Garden of La Concepción and Finca La Cónsula

Were offered examples of the most outstanding heritage elements in the province of Malaga, most of which are located in the Historical Sites declared of Cultural Interest (Malaga, Antequera, Velez-Malaga, Ronda). We differentiate between Tangible Heritage (movable and immovable assets) and Intangible Heritage, covering a wide range of these that refer to beliefs, customs, traditions, political and economic activity. We consider equally relevant the reference to Landscapes of Cultural Interest. Priority has been given to those that can be visited in a nearby location, facilitating access to them.



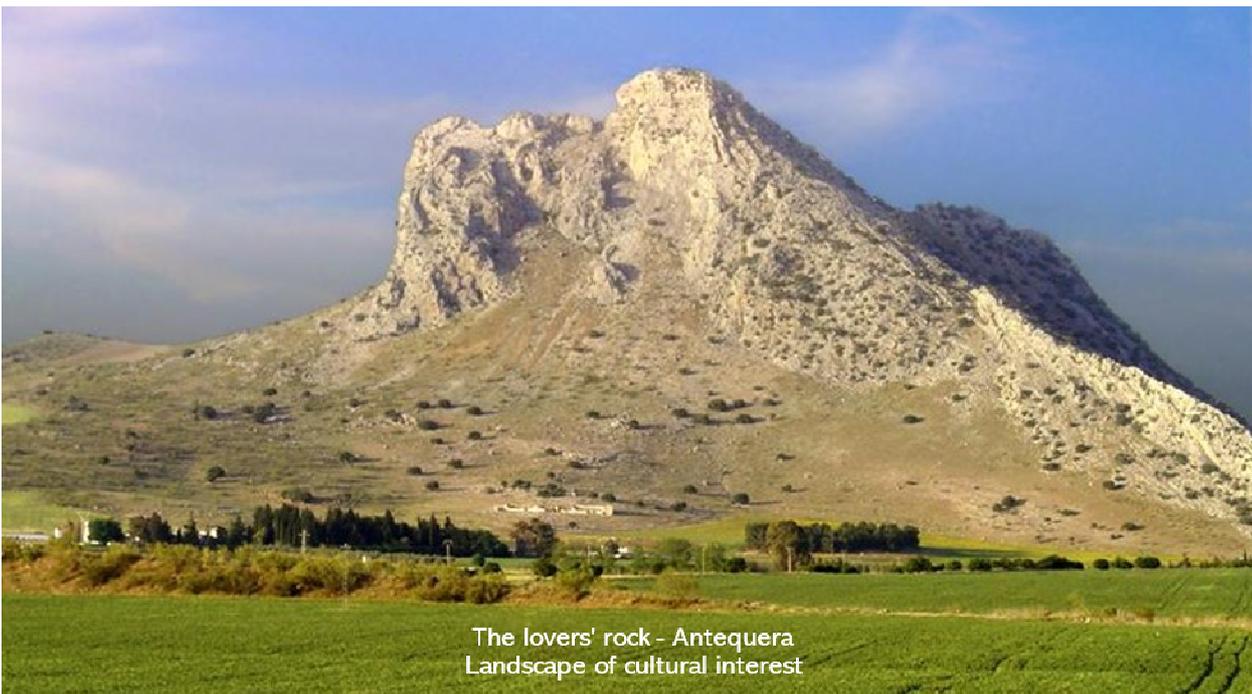
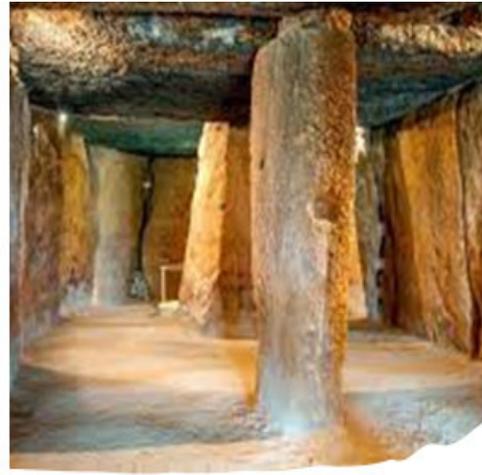
EXAMPLES OF TWO HISTORIC CITIES IN THE PROVINCE OF MALAGA WERE ALSO SHOWN

**ANTEQUERA** or **ANTIQUARIA**, the roman name

1. World Heritage Site [UNESCO 2016](#) Site of the Dolmens of Antequera

2. Historic-artistic site of the city of Antequera

3. Industrial archaeology



**RONDA - ARUNDA** the roman name and the archeological site ACINIPO

1. Old Town of Ronda and *cortijos*

2. Bullring

3. Mondragón Palace

4. Martin de Aldehuela Aqueduct



### Ronda Landscape of cultural interest

Water landscape of Ca's Cave  
Landscape of Ronda and Acinipo

### INTANGIBLE CULTURAL HERITAGE

1. Flamenco [UNESCO 2010](#) Museum of Flamenco Art of the Peña Juan Brea
2. Verdiales Festival [BIC 2010](#) and the making of verdiales hats. According to some researchers they have their origin in the Phrygian people others maintain their Greek and Roman origin.
3. Holy Week brotherhoods and pasos [Museum](#)
4. The sardine skewer
5. The Malaga seines: boat building in eco-museums
6. Winemaking and sultana production in Axarquía
7. Harvesting in the mountains of Malaga is carried out by mule team due to its orography.
8. Laying out the sultanas



## THE LOCAL TEST *WE LIVE THE HERITAGE AS WE WANT*

The school curriculum subjects with implication in the activity was **Plastics, Physics, History ...**

The test took place virtually because of covid, the week of May 20 and June 4, with institution located in the center of the city. Two high schools with the teachers Victoria Márquez and Lola Sánchez, together with the educators of the Jorge Rando Museum.

INSTITUTION	TEACHERS CULTURAL EDUCATORS	EDUCATIONAL LEVEL
Jorge Rando Museum Education Department	1	
High School St. Rose of Lima Victory Foundation	1	120 students 1º & 2º Obligatory Secondary Education 12-13 years old
High School San Joseph Loyola Foundation	2	50 students 2º & 4º Obligatory Secondary Education 14-15 years old



*Jorge Rando Museum. Cross of the Mill Street*



*High School St. Rose of Lima. Victory Foundation. Argentea Street*



*High School San Joseph. Loyola Foundation. Virgin of the Flowers Street*

The students who took part in the test were responsible for the choice of Virgin of The Victory, as the theme and the heritage asset to be addressed. She is the patron saint of the city. They worked with the 15<sup>th</sup> century sculpture located in its sanctuary and the 20<sup>th</sup> century sculpture created by the artist Jorge Rando. The local activity had three phases:

1. Approach, research and study of Malaga's heritage linked to the heritage object
2. Creative activities of the students
3. Visual presentation of the creative process (*in progress*)

The main difficulty encountered was the time. It wasn't easy for the high schools and museums to draw up a proposal coherent with the HEROES model and put it into practice in a short time.