

2020

# HEROES PRELIMINARY MAPPING FINAL REPORT

## **PROJECT HEROES**

*HERITAGE, CULTURAL ROOTS AND INNOVATIVE PEER EDUCATION STRATEGIES*

*EU PROGRAMME ERASMUS+ EDUCATION KA2 Strategic Partnerships*

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## 1. Introduction

The *Preliminary Mapping* allowed to collect essential contents and information concerning Cultural Heritage Education in each partner country useful to implement the core *Intellectual Output* of the HEROES project: the HEROES MODEL. Through this general survey we promoted partners' mutual exchange of didactic experiences, pedagogical competences and know-how about introducing Secondary School students to Cultural Heritage Education as a common value and responsibility, developing an overall view of the current most significant activities made by Schools and/or Cultural Institutions in this area. Also, the survey allowed to highlight the best practices and the most adopted methodologies by teaching staff and cultural educators for this purpose, taking in special account those based on *non-formal* and participative approaches. Aware of the characteristics of the detected subject and of the related multiplicity of its possible variations, the results of this general survey do not intend to be totally exhaustive of the whole educational activities combining School and Cultural Heritage Education in each partner country. Therefore, the survey is not conceived as a deep scientific research, but as preliminary definition of the general operational framework for the Model's development.

Some of the contents of this descriptive report will flow directly into the Model, contributing to outline its general theoretical reference frame and some others will be used to determine and structure the innovative *peer educational strategies* for Cultural Heritage Education to be developed within the project.

The preliminary survey has been carried out by all the partner organizations:

- Gallerie Degli Uffizi, Florence (IT);
- Centro Machiavelli, Florence (IT);
- Istituto Tecnico per il Turismo “Marco Polo”, Secondary School, Florence (IT);
- EKEDISY, National Centre for Research and Preservation of School Material, Athens (GR);
- Universidad de Malaga, Didactics of Languages, Arts and Sports Dept., Malaga (ES).

According to these premises, the preliminary mapping phase conducted in Italy, Spain and Greece was mainly aimed to:

1. **Detect and compare the most used methodologies and good practices already adopted** by the involved partners and their local stakeholders (*museums, schools, cultural youth centers, etc.*) to approach Secondary School students to cultural heritage issues - both in curricular and extra-curricular activities – with the aim to identify the more significative ones and to point out their most effective elements to be re-elaborated and renewed, for flowing in the original HEROES Model;



2. **Highlight and value the possible existing collaborations between Educational Institutions ( School, University, Cultural Training Centers, etc.) and Cultural Institutions**, devoted to Cultural Heritage promotion and protection (Museums, Art Galleries, Cultural Foundations, etc.) to approach the individual target groups to *Cultural Heritage Education*. The adopted concept of Heritage should be considered in its extended meaning: not only artistic, museums and monumental patrimony, but also all the other significant life elements constituting the cultural, historical, identity and social heritage of territories and populations;
3. **Identify and trace new potential and innovative ways of collaboration** for educational purposes between Cultural and Educational Institutions, that could be disclosed in knowing and adopting the HEROES approach focused on European Cultural Heritage to foster permeability between different educational and training pathways.

The data concerning methodologies and good practices already in use recovered from IT, ES and GR during the initial survey, have been compared and re-elaborated as initial base to design the HEROES Model. Then, the Model's structure and contents will be jointly developed by all the involved partners, taking into account the heritage of the former experiences and mainstreaming the principles of **Peer Education** and other innovations to create their new original approach. The Model's peculiar detailed contents will be implemented starting from a shared Table of Contents, describing the general architecture of the Output, the single constituting sections and the main issues to be treated in.

**The HEROES Model**, indeed, will include *specific Guidelines* and an **operational Educational Peer Method** to introduce **Secondary School teachers** to innovative pedagogical strategies combining *Cultural Heritage Education with non-formal learning*. The Model's features make its specific contents suitable and effective also for **educative professionals working in the Didactic Depts. of museums** or in other public/private institutions devoted to promotion and protection of cultural heritage with educational assignments.

The three main pillars characterizing the Model are:

- a) Providing to Teachers and Cultural Educators specific expertise enabling pupils to become protagonist of their own personal development and knowledge path, fostering their active involvement in educative and cultural activities;
- b) Fostering among adolescents the educative value of mutual knowledge, critical thinking and respect of differences as means to develop intercultural awareness, combat prejudice and encourage European identity and active citizenship through Cultural Heritage Education;



c) Adding the concept of the value of ACCESSIBILITY to the concepts of youth participation and wide access to the common European cultural heritage. All Model's educative practices will include activities which pay attention also to special needs, underlining the innate value of inclusion.

## 2. Applied Methodology

The preliminary survey provided for a **theoretical part**, essentially carried out by desktop study and documentary collection concerning the focused issues, and for an **empirical part**, realized through the direct contributions of Secondary School teachers, Cultural Educators and of a selected group of main representatives of educational and cultural Institutions (Key Witnesses). The first one was aimed to define the general theoretical frame in which are placed the activities for Cultural Heritage Education highlighted in each partner country, and it has been conducted collecting and pointing out possible interdisciplinary studies, scientific references and/or possible national legislative landmarks on the focused topics (e.g. references on Cultural Heritage Education activities in School, existing formal Educational Programs based on Cultural Heritage Education, use of *Peer Education* methods applied to cultural activities or to curricular/extra-curricular activities in School, etc.).

The empirical part has been carried out through two different actions:

- Local **survey workshops**, attended by Secondary School teachers and by professionals working for the Educative Departments of cultural institutions and organizations. These workshops have been conducted with the *Focus Group* methodology and they were aimed to explore the focused issues on Cultural Heritage Education, detecting and collecting the most significant approaches used by Cultural Educators and Teaching Staff to introduce young people (mainly adolescents) to Cultural Heritage.
- A set of **tailored interviews with key witness** belonging to Cultural and Educational areas, such as Secondary School Principals, Managers and/or Heads of Educational Depts. of Cultural Institutions and Museums' Curators and Directors. The interviews allowed to examine more in deep some key topics about the value of Cultural Heritage Education as means to promote knowledge, intercultural dialogue, identity building processes, and civil participation among the youngest. The interviewees also underlined the importance of the accessibility (in its most wide and extensive meaning) to this heritage, as unavoidable prerequisite for the active citizenship of young people, and how the synergies between educational and cultural institutions can be strengthened and improved, so as to offer increasingly effective educative pathways for their personal and social growth.



### 3. Theoretical frame, legislative landmarks and experiences in partner countries

In this section are presented the most significant contributions coming from each partner country concerning the legislative landmarks for Cultural Heritage Education and the related initiatives for its promotion and enhancement. Here are also explored some general references and key aspects for cultural heritage education – experiences, reflections, possible improving leanings - as they emerged from the witnesses' contributions. The achieved results show many similarities among partner countries, first of all because they all follow the shared path for Cultural Heritage traced by the **European Heritage Strategy for the 21st Century**. The European Strategy was defined within the “Recommendation CM/Rec (2017)1”<sup>1</sup> to member States, and it was officially launched in Limassol, Cyprus in April 2017. The ministers of the States Parties to the European Cultural Convention met in April 2015, adopting the Declaration of Namur to promote a shared and unifying approach to cultural heritage management, then, in February 2017, the ministers' deputies adopted the above-mentioned Recommendation, inviting Policy makers, stakeholders and citizens to address the challenges for the common European Heritage through different courses of action. These actions should be aimed to pursue an **interdisciplinary** and **participatory approach** to have an effect on each of the **three components of the Strategy** that consist in:

#### A) The promotion of social participation and good governance

The “social component” focuses on the relationship between heritage and societies, citizenship, the transmission and sharing of democratic values through participatory governance, and good governance through participatory management.

#### B) Territorial and economic development

With due regard for the principles of sustainable development, the “territorial and economic development” component focuses the relationship between cultural heritage and spatial development, the economy and local and regional governance with due regard for the principles of sustainable development.

#### C) Knowledge and education

As it aims to the increase of knowledge and education with the contribution of research and training, the “knowledge and education” component focuses on the relationship between heritage and shared knowledge, covering awareness raising, training and research.

The recommendations provided within this peculiar component of the EU Strategy have been fully accepted and combined with the aims of the HEROES project, which completely reflect in the European objectives and developmental lines for the cultural heritage education. Among the most representative recommendations that inspired the research on the contents for the HEROES Model - indeed - we can find those referred to the need of

<sup>1</sup> Recommendation CM/Rec(2017)1 to member States on the “European Cultural Heritage Strategy for the 21st century”, <https://www.coe.int/en/web/culture-and-heritage/strategy-21>; (<https://rm.coe.int/16806f6a03>)



incorporating heritage education more effectively in school curricula; implementing measures to encourage young people to practice heritage; providing optimum training for non-professional players and for professionals from other sectors with a connection to heritage and exploring heritage as a source of knowledge, inspiration and creativity.

For these reasons, the main national policies and measures for cultural heritage education highlighted in each country present a strong structural and functional character involving both the central and local levels of governance. The actions for cultural heritage education – indeed – are ruled by the related National Plans and provide for strong connections between different governmental areas such as Cultural Heritage and Education that are put in effect by the synergistic action of the two ministries. The same synergy is actualized also at local level, where specific interventions or programs focused on cultural heritage education are actualized, providing for the active involvement of cultural and educational institutions.

### 3.1 Italy

Italy is the cradle of an invaluable cultural worth thanks to its international record of sites declared by UNESCO as a World Heritage (55 in 2019 and 41 candidate sites) and to its geographical position, that since ancient times has enriched it with history and art. For this reason, the promotion and protection of the heritage always represented a key topic in Italy, although the governmental supporting schemes and resources aimed to cultural heritage conservation and valorization need to be steadily cared and enhanced, to ensure its long lasting preservation and transmission (e.g restoration and maintenance, but also knowledge deepening and widespread, public opinion awareness, etc.).

From the institutional, the Italian *General Directorate for Education, Research and Cultural Institutes (Direzione Generale Educazione, Ricerca e Istituti Culturali)* represents the central institution of the MiBACT (Cultural Heritage and Tourism Ministry), that is in charge of several and multifunctional actions aimed to promote, safeguard and protect the national cultural heritage (DPCM n. 169, 2 December 2019, art. 15). Among its main responsibilities – indeed - the Directorate leads and sustains tailored research programs within the cultural heritage, cooperating with public bodies and private organizations active in this field such as European and International Research Institutions, the Ministry of Education (MIUR), and the CNR (National Center for Research). In particular, the Directorate cares specific international training projects, where the Italian excellence is universally recognized and appreciated, it carries out supporting activities for the central and peripheral institutes hosting internships in the cultural sector and promotes the permanent training of teachers and educative professionals in tandem with the MIUR. Also, the Directorate attends to educational policies as it coordinates and manages at local level the whole system of Museums' Educational Services through the *Center for Educational Services* and it designs and runs integrated information campaigns on educational issues focused on cultural heritage.





The key task of the General Directorate consists in promoting the knowledge of the Italian cultural heritage and of its civil function at local, national and international level. This peculiar function is carried out by the Directorate essentially through the issuing and the adoption of the **National Plan for Cultural Heritage Education**<sup>2</sup>. Since from the first introduction of these Plans (DPCM n. 171, 29 August 2014, Plan 2015-2016), every year the Directorate drafts their main operational indications and prepares them, taking care of the development, verification and evaluation of all the actions included in<sup>3</sup>. As for the contents, the main purposes for the Cultural Heritage Education outlined within the National Plan are strictly linked to the European dimension of the Heritage itself, underlining its innate value of inclusiveness and the relevance for the pacific and united coexistence within the European Community.

The three pillars on which is based the Italian National Plan for Cultural Heritage Education and toward tend all the specific goals included in, are represented by:

1. **Accessibility**, physical, socio-economic, sensory, cognitive, as an essential right;
2. **Communication** as subsequent process to the recognition of cultural heritage;
3. **Participation** as enshrined right by the Universal Declaration of Human Rights, Paris 1984 and by the principles set out in the Faro Convention 2005.

Concerning the specific goals of the National Plan for Cultural Heritage Education they are mainly related to:

- the steadily consolidation of a heritage education governance;
- the promotion of the educational sectors, so as to make systemic the educational/training offer for heritage education and to continually innovate its strategies and practices;
- the constant improvement of the acquisition, analysis and dissemination of the results obtained by the educational policies and interventions for cultural heritage.

All these objectives are pursued through special agreements with the Regions, local authorities, universities and private no-profit institutions/organizations active in the cultural field that implement the Plan.

A further interesting Italian legislative landmark for Cultural Heritage Education is represented also by the Law 107/2015 so called "*La Buona Scuola*", that officially systematizes and makes compulsory - during the Secondary School - the "School-Work Alternation" training experience.

Within the Italian Dual System for Education, the "School-Work Alternation" is a complex but very useful testbed to establish and expand innovative educational partnerships between School and cultural institutions, identifying original synergic pathways for their mutual collaboration.

<sup>2</sup> <https://dger.beniculturali.it/educazione/piano-nazionale-per-leducazione-al-patrimonio/>

<sup>3</sup> In addition to the National Plan, the Directorate is also in charge to periodically report the implementation state of art. 9 of the Constitution ("The Republic promotes the development of culture and the scientific and technical research [cf. Articles. 33, 34]. It protects the landscape and the historical and artistic heritage of the Nation").



This particular activity - indeed - favored the implementation of different programs and projects focused on the educational value of cultural heritage and on its relevance as contribution to social cohesion, economic growth and job creation. Through their experiences within the cultural sector, the Secondary School students can taste the several opportunities offered both for their personal progress and possible (future) professional development, experimenting different working positions, environments and roles in this area. According to its main features and objectives, we can affirm that the "School-Work Alternation" program contributes to a stronger openness of the cultural participation among the young people.

Moreover, we can find several activities and project focused on Cultural Heritage Education for young students also within the initiatives supported by the Ministry of Education (MIUR) through the PON (Operational National Programme), the tailored action-plans - supported by the European Structural Funds - for high-quality school system based on the EU priorities for Education.

Making the most of the results gained within the European Year for Cultural Heritage (2018), in June 2019 (20-21/06/2019) it has been held in Rome the first International Conference "Italy-Europe for Studies: the new challenges for cultural Heritage Education"<sup>4</sup>. The conference was organized by MiBACT General Directorate (See above), Rome University "La Sapienza", European Council, Specialization School in Historical Artistic Heritage and ICOM (main Italian network of museums and museum professionals) Italy, and it reaffirmed the civil and cohesive role of the national educational and training policies for heritage education as well as the relevance to carried out them according to the programmatic choices made within the European scenarios. The several experts intervened in the Conferences also underlined the importance of the constant methodological research in this area, taking into account the professionals' specific training needs, and the necessity to gain the most openness of working (and educational) networks and partnerships in favor of new participatory governance strategies for the proper promotion of the cultural heritage education, involving all the educational levels according to their own features and pedagogical goals.

As for the general considerations coming from the key witnesses, there is unanimity in attributing a fundamental value to cultural heritage education as unavoidable means to promote consciousness, participation and critical thought, especially among the youngest. The knowledge of cultural heritage, indeed, allow the full awareness of the real role of Culture for the historical and social genesis of a nation and - more extensively - of a union of nations such as the European Union. Being aware of the historical, aesthetic and social value of the heritage and knowing the heritage itself are the precondition for the active involvement of the young citizens, not only into the "res-publica", but also into the heritage protection and transmission processes: there is no protection without knowledge, there is no identity without roots. Tangible and intangible heritage - indeed - constitute the founding element of a people's cultural identity. As especially concerns to the intangible heritage, another aspect emerged from the witnesses' contributions, regarding the Italian reality: there is the necessity to give it more relevance, as it too often risks to be postponed if compared with the tangible one. The intangible heritage has to be considered as integral part of the whole

<sup>4</sup> "I Convegno di studi Italia Europa. Le nuove sfide per l'educazione al patrimonio culturale".



national or local cultural heritage and it equally contributes to community's identity and history and, for that reason, it deserves to be known and appreciated by the youngest. Therefore, within the HEROES Model are proposed activities regarding both tangible and intangible heritage, so as to make aware young people to their importance, giving them equal worth and prominence.

For these reasons, it is crucial to promote synergies between cultural and educational institutions aimed to these main purposes as well as to pursue their constant updating and enhancement, limiting the possible bureaucratic difficulties that can be met for their mutual cooperation. Many witnesses - indeed - agreed on the fact that sometimes the administrative rules for the collaboration between School and cultural institutions tend to slow down the educational projects, risking to make the formal aspects prevail over the substantial ones and subtracting precious time to the detriment of the students.

The openness towards the cultural heritage should pass through different forms of education, not only those offered by traditional and formal pathways but also promoted in Non-Formal or even informal ways, so recalling the fundamental concept of the Accessibility (in its extended meaning of inclusiveness) of the heritage. Among the most important challenges that a cultural institution - for example a Museum - should face there are the fight against the ignorance and, at same time paradoxically, the cultural snobbery, very amply diffused in Europe and especially in Italy. Overcoming the idea that the heritage is only "something destined to the *elite*" is one of the most important goal that a proper cultural heritage education should promote and pursue. A real and effective cultural heritage education should capture the attention of its addressees and transmit incentives and tools to understand, enjoy and appreciate the related benefits. That becomes more and more relevant when the target is represented by the young generations. Being educated to the heritage, for the young people means to get an inter-disciplinary view on it (both if it is referred to master pieces, painting, architectures, literature or to traditions, celebrations, craftsmanship techniques, that are deeply innate in the identity of human being) and to be able to connect it with the contemporary events. These considerations are perfectly in line with the pillar philosophy of the HEROES project and to the features of its non-formal learning method to approach young students – regardless their own educational curriculum – to cultural matters. Also, as strongly underlined by several witnesses, it is really relevant that students are not passive recipients of training actions, but that they themselves become active protagonists in educational paths and activities promoting cultural heritage, even as tool to fight against possible racist and authoritarian attitudes. The central role to be attributed to the students is fully reflected by the choice to base the innovative educational strategies provided by the HEROES Model on the Peer- Methodology.



### 3.2 Greece

The first large and systematic program for culture in education was the "Melina-Education and Culture" program, organized by the Ministries of Education and the Ministry of Culture (1994-2004). Named Melina by the Minister of Culture Melina Merkouri who was the pioneer of cultural heritage and arts in education.

For the first time, teachers were systematically trained in the Use of Arts in Education (Theater, Music, Dance and Movement, Visual and Audiovisual Expression), so that they can use and promote the cultural dimension of education.

The study and design of the program began in January 1994 under the Greek Presidency of the European Union and continued in collaboration with the Ministry of National Education and Religions and the Ministry of Culture, while the pilot implementation of the program began in September 1995 in 46 Primary Schools of the country<sup>5</sup>.

In Greece, while there is a strong network of protection of cultural heritage, material and intangible, there is no national strategic plan for education. However, the importance of establishing a policy and the part of education can be seen from the choice of the theme for the celebration of the European Cultural Heritage Days 2020, which are celebrated every year on September 25-27. This year a common theme across Europe was "Cultural Heritage and Education". This year's anniversary was honored with events by 50 organizations and museums. ([https://www.culture.gov.gr/DocLib/EHPK\\_%202020\\_dameep.pdf](https://www.culture.gov.gr/DocLib/EHPK_%202020_dameep.pdf))

The Ministry of Culture with its Directorates has developed a framework of educational programs which are posted and renewed every year. These educational programs are available on the website of the Ministry of Culture <https://www.culture.gov.gr/el/service/SitePages/education.aspx>

"Follow Odysseus"<sup>6</sup> is also a node of the Ministry of Culture created in 2015 under the Act "Update and digitization of cultural educational material to enhance the educational process", implemented by the Directorate of Museums under the Operational Program "Education and Lifelong Learning" and co-financed by the European Union (European Social Fund) and national resources. The fourteen thematic units of the node are based on the educational material designed by the Department of Educational Programs and Communication of the Directorate of Museums from 1985 until today, which was updated in the context of the above Act.

In addition, the Directorate of Modern Cultural Heritage together with institutions such as cultural and educational institutions, museums, universities, scientific organizations have created educational material for the preservation of intangible cultural heritage with examples of good practices to facilitate teachers to include various activities in the curriculum related to cultural heritage. <http://ayla.culture.gr/educational-material/>

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<sup>5</sup> <https://www.culture.gov.gr/el/service/SitePages/view.aspx?iID=2583>

<sup>6</sup> <http://followodysseus.culture.gr/>



The Greek section of ICOM also organizes many training programs. Among other things, it has organized a Working Group on Educational Activities in Museums (CECA). CECA has been operating since 1986 as a forum for the exchange of ideas, experiences and views on the various forms of museum education, the existing problems, the possibilities and the perspectives.

Through regular meetings, CECA brings together museum education professionals from both public and private bodies. These meetings present current museum interpretive activities for various categories of audiences, as well as new educational materials, such as museum kits, educational folders, printed or digital products.

CECA also organizes training meetings and participates in the design and implementation of pilot applications and European programs, such as the European Program "The School Adopts a Monument" (1995-1997) in which ten schools in Athens participated. This program is currently implemented in many schools in the country.

From 1988 to 2002, the Training Seminar "Museum - School" was organized, in collaboration with the Ministries of Education and Culture, in a different prefecture of the country. This program has contributed significantly to the connection of education with culture and the philosophy of this program is based on seminars, workshops and other events organized at the regional level at the initiative of Museums, Directorates of Antiquities, Education Directorates of the Ministry of Education and local cultural institutions.

In 2011, a national training program was launched by the Greek Ministry of Education entitled 'Major training program' and was aimed at teachers of primary and secondary education.

In the pilot phase of the program 8,000 primary and secondary school teachers were involved while a remarkable supplementary educational material was created. Among the thematic units of the program and the educational material created were:

- Cultural programs (a 200 pages handbook - including the pages of the basic training material)
- Utilization of the Arts in education (a 300 pages handbook - including the pages of the basic training material)
- European dimension in education (a 200 pages handbook)

Between 2011-2013, the Greek Ministry of Education commissioned the development of new curricula aimed at introducing arts and culture to education. New school curricula were written and ready to be implemented, but the program stopped before it was implemented.

In the structure of the Greek Educational System, there is by law, in every Education Directorate a Cultural Programs Manager. Within his responsibilities is to inform and educate teachers on cultural issues and to enhance teachers' and students' involvement in cultural and arts projects. Lastly the educational programs that are being implemented in all Greek Museums must be approved by the Ministry of Education.



### 3.3 Spain

Heritage Education in Spain is a relatively recent discipline, as the result of a concern for improving the protection of Cultural Heritage, so much so that Fontal (2014) speaks in terms of an emerging discipline to refer to the dispersion of research, actions, resources and materials demanding a collection, categorization and coordination in that way. However, the need for Heritage Education in the context we are dealing with is a real demand if we consider the immense richness of heritage on the world list drawn up by UNESCO, which shows how "*actualmente España ocupa la tercera posición, ascendiendo el número de bienes culturales protegidos a un total de 61.352 y 46 bienes Patrimonio Mundial*" (Fontal, 2018, p. 8).

In order to manage this high volume of heritage, two important initiatives have been launched in recent years with the support of the *Ministerios de Educación, Cultura y Deporte y de Ciencia e Innovación*<sup>7</sup>, trying to articulate heritage education from a holistic approach, so that its different concepts and realities are considered from the diversity of heritage assets, the agents involved and the crowd.

On the one hand, the design of a specific action plan stands out, Plan Nacional de Educación y Patrimonio (PNyP)<sup>8</sup> (Domingo, Fontal, Cirujano y Ballesteros, 2013) which, from an ambitious point of view, tries to bring together heritage education with the current reality, detecting strengths and weaknesses. On the other hand, progress in this area has been consolidated thanks to the launch in 2010 of the Observatorio de Educación Patrimonial en España (OEPE)<sup>9</sup>, which allows the collection of research, materials and resources that are decisive for the improvement, evolution and dissemination of Heritage Education.

*Como podemos advertir, los dos grandes instrumentos con que cuenta España en materia de Educación Patrimonial -Plan Nacional y Observatorio-, se generan desde el ámbito institucional, concretamente desde dos Ministerios del Gobierno (Educación, Cultura y Deporte, en el caso del plan; Ciencia e Innovación, en el caso del Observatorio) y se sitúan en órganos que coordinan al Estado con las Comunidades autónomas (Consejo del Patrimonio Histórico, Comisión de Seguimiento del PNEyP, grupo interuniversitario de investigadores del OEPE, etc.), de manera que afectan a dos niveles de legislación y concreción.* (Fontal e Ibáñez, 2015, p. 18).

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<sup>7</sup> Ministry of Education, Culture and Sports, and Ministry of Science and Innovation.

<sup>8</sup> PNyP: National Education and Heritage Plan.

<sup>9</sup> OEPE: Spanish Heritage Education Observatory.

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Instrumento	Institución que lo gestiona	Ámbitos educativos	Población a la que afecta	Líneas / fases	Duración prevista
Plan Nacional de Educación y Patrimonio	Instituto del Patrimonio Cultural de España (Ministerio de Educación, Cultura y Deporte) junto con las CCAA	Formal, no formal e informal	Todos los públicos, incluido el escolar, pensados desde diferentes ópticas (interculturales, interterritoriales, intergeneracionales)	Investigación, innovación, formación y difusión	10 años (2013-2023)
Observatorio de Educación Patrimonial en España	Subdirección General de Proyectos de Investigación (Ministerio de Economía y Competitividad).	Formal y no formal	Todos los públicos.	Inventario, análisis, evaluación	5 años (Sucesión de dos I+D+i: enero de 2010 hasta diciembre de 2015)

Figure 1. Summary of the instruments available to Spain in the field of Heritage Education.

Source: Fontal e Ibáñez (2015)

El Plan Nacional de Educación y Patrimonio (PNEyP) was born after different national cultural heritage plans (Planes Nacionales de Patrimonio Cultural<sup>10</sup>) generated from the eighties and as a consequence of a concatenation of revisions of the same initiated in 2010 (Domingo et al., 2013). Thus, **contemplating the formal, non-formal and informal areas of education**, it proposes a series of objectives among which we highlight

- The definition of theoretical bases and criteria on the discipline of heritage education in Spain.
- The implementation of the educational regulations, in order to favour the curricular insertion of contents related to Cultural Heritage, its preservation, valuation and public enjoyment.
- The creation of coordination instruments that guarantee the collaboration between educators and cultural heritage managers in the field of heritage education.
- The promotion of Spanish cooperation in international programs and actions of heritage education, promoting its incorporation in policies and networks of a supranational nature. (Domingo et al., 2013)

In order to achieve these goals, the plan is based on three lines of action that seek to guarantee global work on heritage education: research and innovation in heritage education; training of educators and managers of cultural assets; and dissemination of proposals.

*El Observatorio de Educación Patrimonial en España* (OEPE) has become an essential instrument for finding out the current state of Heritage Education and, although in its initial phase it tries to diagnose and analyze this situation, along the way different projects have been alternated making possible to generate a much more complex structure capable of: systematizing processes, contributing to scientific dissemination, generating work networks or evaluating programmes,

<sup>10</sup> National Cultural Heritage Plans.  
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which is a decisive milestone for the evolution of Heritage Education in Spain. In relation to the OEPE, its external website ([www.oepe.es](http://www.oepe.es)) stands out as a meeting point and for the dissemination and generation of networks in relation to heritage.

Cultural heritage education actions in the Spanish context are very diverse and, as evidenced by the OEPE, include both formal and non-formal actions that, thanks to the Observatory, can be registered.

*Desde 2010, el observatorio ha generado una base de datos (BdD OEPE) con más de 1.200 entradas, que inventaría hasta 19 tipologías educativas de programas sobre educación patrimonial diseñados e implementados en España y en el ámbito internacional especialmente en la última década, aunque hay referencias desde 1998. (Fontal e Ibáñez, 2015, p. 24)*

In the Comunidad Autónoma de Andalucía<sup>11</sup>, and within the national context described above, actions relating to Heritage Education are channelled through the Instituto Andaluz del Patrimonio Histórico<sup>12</sup>. In this way, the Cultural Programme “Vivir y Sentir el Patrimonio<sup>13</sup>” stands out, which is part of the “Programas para la Innovación Educativa<sup>14</sup>” of the Consejería de Educación y Deporte<sup>15</sup> and that part of the Spanish heritage education plan (PNEyP).

From a local point of view, it is essential to make reference, together with Malaga's rich historical heritage, to the exponential growth of the city's cultural offer in recent years, which began with the opening of the Museo Picasso Málaga<sup>16</sup> (MPM) in 2003. To this first milestone we must add the implementation of specific projects such as the Proyecto MAUS and especially, the settlement in the city of international museum headquarters or, what Silva and Fernandez (2017) call mini-franquicias of them such as the Museo Ruso<sup>17</sup> in 2015, the Centro Pompidou Málaga<sup>18</sup> in the same year and the Museo Carmen Thyssen Málaga<sup>19</sup> opened in 2011. To this phenomenon we must add in 2016 the opening of the Museo de Málaga<sup>20</sup> placed in a historical building.

The commitment to cultural tourism in Malaga in recent years is notorious (García y García, 2015) and to this increase in the number of museums - currently 4021 - is added a strategy to enhance the brand Málaga Ciudad de los Museos<sup>22</sup> as a strategic action of the municipal tourism department.

*Para ello han alentado la instalación de una serie de museos, no articulados entre sí, pero con significado conjunto. Entre ellos destacan los museos de mini-franquicia como símbolos de la nueva imagen urbana; estos generan un potente bloque de recursos culturales que, unidos al Museo Picasso Málaga (con más publicidad y resonancia simbólica que fondos estables propios), expresan el nuevo carácter cultural de Málaga; carácter*

<sup>11</sup> Autonomous Community of Andalusia.

<sup>12</sup> Andalusian Institute for Historical Heritage.

<sup>13</sup> Living and feeling Heritage.

<sup>14</sup> Programs for educational innovation.

<sup>15</sup> Andalusian Ministry of Education and Sports.

<sup>16</sup> Málaga Picasso Museum.

<sup>17</sup> Russian Museum.

<sup>18</sup> Málaga Pompidou Centre.

<sup>19</sup> Málaga Carmen Thyssen Museum.

<sup>20</sup> Málaga Museum.

<sup>21</sup> <http://www.malagaturismo.com/es/secciones/ciudad-de-museos/17>

<sup>22</sup> Málaga, city of Museums.





que no solo viene reforzado por este nuevo patrimonio, sino que se legitima en su convivencia con monumentos tradicionales, algunos de ellos redescubiertos o resignificados en el nuevo momento histórico y con una vocación global. (Silva y Fernández, 2017, p. 97)

The configuration of this new contexts, in addition to contributing to the notable diversification of the city's artistic and cultural offer, demands the development of specific action plans based on the synergies between institutions so as to favor a diverse and coherent treatment of heritage. In relation to heritage education and through its municipal educational programs, the city council offers a plan of specific actions that includes an offer of school visits to different museums, centers and environments of the city thanks to the so-called program Málaga para los Escolares<sup>23</sup>.

### **Legislative landmarks**

The Spanish legislation on education in relation to heritage is sufficient and shows a special interest in this area, however, it seems that “la realidad educativa no responde a esa extensión de la normativa y por lo tanto es necesario que se implemente la normativa” (Fontal, 2014).

In view of the evolution of legislation on educational heritage in Spain in recent years, it is essential to highlight the Ley Orgánica de Educación (LOE)<sup>24</sup>, and the proposal for improvement developed through the Ley Orgánica para la Mejora de la Calidad de la Educación (LOMCE)<sup>25</sup>.

*En la LOE se ofrece una visión completa y compleja del patrimonio cultural, especialmente centrada en la dimensión artística e histórica, sin olvidarse de la dimensión contemporánea. El enfoque incorpora tanto la dimensión tangible como intangible del patrimonio, de acuerdo con un enfoque de corte internacional, especialmente derivado de los tratados de la UNESCO. [...] Con la LOMCE ya en el RD 126/2014, de 28 de febrero, por el que se establece el currículo básico de la Educación Primaria, encontramos un incremento en la presencia del término patrimonio con un total de 14 entradas, una más que el RD 1513/2006, al que modifica. (Fontal e Ibáñez, 2015, p. 28)*

Recently, already in 2020, Isabel Celaá, Ministra de Educación y Formación Profesional<sup>26</sup>, has informed of the imminent parliamentary processing of the draft organic law for a new education law (LOMLOE)<sup>27</sup>, and which entails the repeal of the LOMCE.

Specifically, la Educación Secundaria Obligatoria (ESO)<sup>28</sup> en Andalucía, regulated through *Orden de 14 de julio de 2016*<sup>29</sup>, which develops the curriculum for compulsory secondary education, provides for the treatment of heritage education especially in the field of development of the key competence Conscience and cultural expressions (Conciencia y expresiones culturales), whose direct antecedent in the previous law, the LOE, is the basic cultural and artistic competence to which they refer (Fontal and Ibáñez, 2015):

*En la ESO, aún refiriéndonos a la LOE, numerosas materias se ocupan explícitamente del patrimonio, también en su contribución a la consecución de la Competencia básica cultural y artística, entre sus objetivos, contenidos y criterios de evaluación: Biología y geología, Ciencias Sociales, Geografía e Historia, Educación*

<sup>23</sup> Málaga for schoolers.

<sup>24</sup> Organic Law of Education. Law 2/2006 of 3 May.

<sup>25</sup> Organic Law for the improvement of the Quality of Education. Law 8/2013 of 9 December.

<sup>26</sup> Ministry of Education and Professional Training.

<sup>27</sup> Organic Law for the Modification of LOE.

<sup>28</sup> Secondary Compulsory Education.

<sup>29</sup> Order of the Andalusian Ministry of Education of July, 14, 2016.

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*Física, Educación para la Ciudadanía, Educación Plástica y Visual, Latín, Lengua Castellana y Literatura. Por tanto, la LOE contempla amplia y suficientemente el patrimonio en sus diferentes etapas educativas, especialmente en primaria y secundaria. La siguiente cuestión es en qué medida se está cumpliendo lo establecido en dichas normas. (p. 29)*



#### 4. School Programs, activities and/or other educational pathways regarding Cultural Heritage in partner countries

The three partner countries represent three different scenarios very rich of cultural heritage assets, full of history, local traditions and artistic peculiarities. All together, they outline an ideal *continuum* of the European cultural heritage that starts from the ancient civilizations' cradle in Greece - thanks to the heritage guarded in Athens - passes through the Renaissance and the Humanistic Culture of Florence in Italy, and culminates in the extraordinary workshop of experimentation of contemporary art and culture of Malaga in Spain. For sure, this is just an exemplification useful to make an imaginary travel through the cultural roots all pooling the involved countries, because each of them offers also excellent examples of different and remarkable cultural assets coming from several historical periods as well as interesting intangible heritage credits that contribute to define both their own local and national cultural identity. These single peculiarities also constitute the pieces of a wider *puzzle* representing the whole European Identity, that shows us the common roots of which all the European citizens should be aware - starting exactly from the youngest ones - as they are founded on a shared heritage

As for the school programs and the educational pathways regarding cultural heritage, the mapping activities carried out in each partner country showed very similar schemes. The more in use detected practices, indeed, mainly consist in **study trips** to destinations with a high level of national and foreign heritage significance, **didactic tours** to places of cultural interest in the city or across the country, including also those marked by significant landscape heritage, **conferences** with cultural heritage experts and **seminars** held by art historians, and **visits to temporary exhibitions, museums and cultural institutions**, which often also include workshops for students. The latter ones - in particular - allow to appreciate the positive work synergies between school teachers and cultural educators for the students' benefit, as they can mix and match their respective instructive methodologies. Within these activities – indeed – school and cultural education professionals have the opportunity to make the most of their expertise and educational approaches to cultural heritage. This is the case, for example, of the **Picasso Museum in Malaga**, which combines visits to Pablo Picasso's rooms with practical work in the workshop area and the **"Tactile Path" to the Uffizi Gallery in Florence**<sup>30</sup>. The workshops at the Picasso Museum are designed so that students can approach Picasso's work by exploring artistic techniques<sup>31</sup>, while the special Florentine path in the

<sup>30</sup> As regards the results obtained by the "Tactile Path", for the 2019/2020 school year the local schools requested to activate 14 activities. The Tactile Path to the Uffizi gained a lot of success among the students (and teachers) and it became very popular among them as it offers a completely new way of enjoying the masterpieces. The Museum - *par excellence* - is the place of the "forbidden to touch", while, thanks to this experience, the students can have direct contact with the original works (and not with their copies). That allows young people not only to rediscover the potential of touch as sense of knowledge other than the sight, but also to approach the museum in a more welcoming and inclusive way.

<sup>31</sup> *"Cada una de estas actividades se adapta a las características del grupo y, desde el Segundo Ciclo de Infantil, pueden además realizarse también en inglés, francés, alemán o de modo bilingüe, de forma que la actividad se convierta en una buena oportunidad para practicar la lengua extranjera que los alumnos estudian en el colegio. Consulte las diferentes opciones y solicite una reserva a la que más se adapte a sus necesidades".*



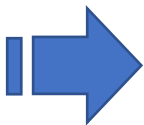
dark makes blindfolded students exploring with touch some ancient Uffizi sculptures. This way, students have the opportunity to directly know and experience the masterpieces as well as to orient themselves in the museum, being guided by a companion. This activity intends also to propose a new way of getting in touch with the heritage assets and - at the same time – of raising the awareness of sensory disabilities (especially those affecting vision). The same combination of expertise and methodological choices between teachers and cultural educators within tailored workshops focused on heritage emerged also in Greece, where these activities are integral part of the educational field trips. Moreover, it is interesting to note that in Greece the Schools **have to go to 8 educational field trips per year**. Most of these trips are to museums or archeological sites where students – indeed - attend educational programs and workshops designed and implemented by museum educators.

As for the Greek experiences for educational activities regarding Cultural Heritage it should be underlined that they also foresee the **applying of ICTs tools and multimedia strategies**. These specific pathways combine the technological assets - to which the youngest generations are today very accustomed - with educational purposes for the treatment of cultural matters and they are very useful to foster the students' participation to the whole knowledge process. This is the case - for example - of the "**Museum kits**" with educational contents that are used mainly in remote location schools, that are unable to visit museum or archeological areas. So, thanks to the ICT potential, it is also possible to overcome the possible difficulties for some students to approach and enjoy the heritage, making it more *accessible*.

As reported within the experiences of the teaching staff and cultural educators, the educational activities are mainly designed and arranged to develop the students' interests towards cultural heritage and to promote its humanistic values, so as to strengthen also the national identity and encourage the integration of fragile or marginalized social groups (adolescents with difficulties or complex social background such as fragile families or with possible social, economic or integration obstacles).

Tab. 1 – School Programs, activities and/or other educational pathways regarding Cultural Heritage

**Most diffused educational activities for Cultural Heritage Education in partner countries**



- **Study trips** to destinations with a high level of national and foreign heritage relevance, including also those marked by significant landscape heritage;
- **Didactic tours and dialogued visits** to places of cultural interest in the city or across the country (e.g. educational visits to Museums/Archeological sites)
- **Visits** to temporary exhibitions, museums and cultural institutions;
- **Conferences** with cultural heritage experts **and** seminars held by art historians;
- **Educational workshops** also applying Non-Formal learning methodologies that approach the students to cultural matters and enable them to research on their own or in groups (artistic and visit workshops in schools, museums, cultural organizations);
- **Museum kits** with educational content (used mainly in remote location schools, that are unable to visit museum or archeological areas);

<https://www.museopicassomalaga.org/programa-educativo/comunidad-escolar-curso-2019-2020>)

The contributions provided by the Secondary School teachers as well as those coming from the cultural educators involved in the Focus Groups highlighted that the actions for cultural heritage education are **mainly framed within the extra-curricular, especially if based on Non-Formal approach**. Anyway, one of the most significant exceptions is constituted by the Italian experience of "School-Work Alternation" in the cultural sector, as it is integral part of the curricular activities for schools, although totally based on the *learning-by-doing* approach. Otherwise, within daily school curricular programs, we can observe mainly a mix of formal and non-formal methods, according to the didactic needs and educational purposes identified by the teacher. Activities such as study visits, seminars, conferences, and workshops in museums represent fruitful supplements to the ordinary school activities and frontal lessons (**complementary activities** related to the school curriculum). This scenario is substantially common to each partner country.

The peculiar combination of Formal and Non-Formal approaches carried out in tandem by school teachers and cultural educators is well described - for example - by the activities for the "**Art-Ambassadors**" done by the MARCO POLO Institute and the Uffizi Gallery.

Within the Ambassadors' experience, the contents acquisition as well as the life-skills development for students pass through the integration of different methodologies, mixing both formal and non-formal methods. The traditional frontal lesson – indeed - were designed to foresee the blended adoption of the most engaging teaching strategies, such as:

- "Storytelling";
- "Cooperative learning";
- "Learning by doing", applied within several laboratory experiences also done directly on the museum site;
- Individual and small group research activities, carried out both autonomously by each student and according to principles that can be assimilated to those of the Peer Education. As the activity of the small groups was based on the sharing and the circulation of knowledge among the students (peers) and it was aimed to the empowerment of each one, we can affirm that it empirically realized the peer method, although this methodology had not been formally designated for this purpose.

These methodological choices allowed to promote among the students a critical approach to the knowledge as well as to favor their own self-confidence and awareness, being responsibly and proactively involved in the whole learning process.

The educational program for the Art-Ambassadors was also supported by the use of IT tools, such as interactive multimedia whiteboards, that proved to be particularly useful also for observing works and museum spaces in the classroom and so enhancing students' participation and attention.

As for the advantageous combination of Formal and Non-Formal methodologies to introduce and treat cultural matters, it is interesting to note also that - according to the specific experience of the School & Youth Dept. of Uffizi Gallery - it gives significant results also if applied to activities aimed to adults such as families or cultural professionals with specific training needs in this area.



On the other side, focusing the peculiar educational and training actions expressly based on the Non-Formal methodologies, we find specific references to the adoption of the Peer-Approach from the **Greek contributions**. According to the mapping's results, the activities that explicitly use peer education methods are mainly **through Erasmus+ student exchange projects** as well as in some cultural activities in schools (in Thessaloniki and Nafplio), where students toured their classmates in exhibitions that functioned within their school. In Greece, Peer education methods are also used in Second Chance schools (public adult education schools).

Moreover, we have also an interesting **Spanish overview** on the Non-Formal educational opportunities developed directly by the cultural centres, that displays several significant examples of teaching/approaching of heritage, such as:

1. The plastic creations that are carried out from specific works of art and that facilitate access to the work of artists from different periods.
2. The dramatization and staging of artistic works.
3. The works on the intangible heritage of the city of Malaga; for example: *the creation of a carnival chirigota* - as a form of musical expression typical of the city of Malaga -, or the construction of a vegetable garden because it forms part of the customs of the environment of students attached to the land due to its link with the rural and agricultural world.
4. The artistic works developed from collaboration and exchange projects with other countries <http://www.iesbelen.org/html/>
5. The artistic participation of students in Art Biennials and Schools that facilitate the approach of students to contemporary art <http://bienalarteyescuela.blogspot.com/>
6. Research projects carried out by students and teachers **with an interdisciplinary approach** and in which heritage is a priority.

The latter point allows us to introduce **another key element** characterizing the educational activities focused on cultural heritage, strictly related to the adoption of a Non-Formal approach (or to the combination between Formal and Non-Formal): **the INTERDISCIPLINARY dimension**. This element emerged transversally from the contributions coming from all the partner countries as it is unavoidable that a proper education to the Cultural Heritage provides for the connection and the circularity of different knowledge, stimulating the study appreciation in students.

As concerns the research projects focused by the University of Malaga – indeed - it is worth noting that there have been numerous examples of artistic and heritage initiatives in which content from different disciplines is linked. This is the case of interdisciplinary projects carried out around transversal themes such as, for example, "*La Escuela como Espacio de Paz*" or "*Mujeres investigando por la Paz*". Along the same lines, work projects have emerged on content, initially outside the cultural and artistic sphere, but whose design and development is clearly linked to the world of art and heritage; this is the case of: "*Las fracciones de Mondrian*" and "*Si el hombre de Vitruvio fuera...*", workshops coordinated by teachers from the area of mathematics who participated in the survey.

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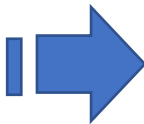


Even the contributions from **Italy** highlighted how the educational strategies for cultural heritage are strongly characterized by the interdisciplinary dimension. As the Italian teachers and cultural educators reported within the focus groups, the several implemented paths very often foresee connections with subjects other than the pure History of Art and involve multiple disciplines such as – for example - archeology, literature, history and foreign languages (sometimes the activities are carried out in English or include detailed studies on grammar or sectoral lexicon). This multifunctional approach allows students to develop and strengthen not only thematic and cultural competencies but also relational, linguistic and social skills, underlining the holistic value of the cultural heritage education and how it is strictly linked to an all-embracing concept of lifelong learning (see the *European Framework of Key Competences*). It is not to forget that, according to the work of Tim Copeland “*European democratic citizenship, heritage education and identity*”<sup>32</sup> done for the European Council in 2006, we should consider the **Cultural Heritage Education as a Global Education**: it cannot be considered only as a simple teaching subject characterized by the mere transmission of contents, but as a real possibility to contribute to the cultural and social improvement of each individual's life.

Therefore, it is essential to promote ever closer relationships and synergies between schools and cultural institutions for educational purposes, and this emerged also by the wills of cultural and educational institution detected within the mapping activities, especially through the interviews to the key witnesses. To date, most of the activities for the cultural heritage education are realized within specific programs or thematic projects, while a steadily and more systematic cross-sectoral collaborations between these contiguous and complementary dimensions should bring to an integrated educational system for cultural heritage including both curricular and extra-curricular activities.

Tab. 2 – Main features of Cultural Heritage Education activities

**Key aspects of Cultural Heritage Education activities**



- **Mainly framed within the extra-curricular**, especially if based on Non-Formal learning, or representing complementary activities related to the school curriculum;
- **Often realized in tandem** by school teachers and cultural educators within thematic projects or specific educational programs
- **Developed through the blended adoption of mixed methodologies** combining Formal and Non-Formal approaches to develop sectoral and cultural competences as well as life and transversal skills (*EU Recommendation for Key Competences May 2018*);
- **Peer Approach** mainly applied in E+ exchanging programs for students, tailored workshops done by cultural educators or empirically realized within school activities, although this methodology had not been formally designated for this purpose
- **INTERDISCIPLINARY** dimension as holistic approach to the cultural heritage education
- **Permanent training and professional updating** of teachers and cultural educators on cultural heritage education issues and methodologies

<sup>32</sup> “European democratic citizenship, heritage education and identity”, T. Copeland, 2006. The study was realized within the European Year for the Citizenship through Education (2005) and promoted by the Department of Culture and Cultural Heritage, Directorate General IV: Education, Culture and Heritage, Youth and Sport of the European Council.



Finally, among the common elements found in the three countries we find the relevance attributed to the **permanent teachers' training on Cultural Heritage Education issues** and on the different methodologies that can be used for this purpose. In each country are carried out specific training sessions or workshops focused on these contents and aimed to familiarize them also with the methodology of non-formal learning and the relationship between formal and non-formal education. These activities are often realized with the cooperation of cultural institutions that provide the most adequate professionals and expertise to train the teachers.

One last element worthy of mention regarding the activities for cultural heritage education is referred to less conventional initiatives that could be connected to the **INFORMAL learning area**<sup>33</sup>. These initiatives – for example – include: multidisciplinary artistic events and discussion groups based on other artistic disciplines such as literature, music and dance, Cultural evening events, Meetings with artists, Concerts, Theatre and Performances.

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<sup>33</sup> See the Spanish report on preliminary mapping, pg.9  
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## **5. European overview on best practices and former experiences for Cultural Heritage Education involving educational and cultural institutions**

In this section will be presented some of **the most significant and representative best practices detected by partners regarding the cultural heritage** education, pointing out especially those focused on Non-Formal approach or those profitably combining Formal and Non-Formal learning. All the highlighted activities are essentially aimed to young people/adolescents (who represent also the HEROES main target group) and they are designed and realized to approach them to cultural issues both concerning the tangible and intangible heritage.

The good educational practices for cultural heritage are presented divided per country of reference.

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### **5.1 Italy**

As result of the preliminary mapping phase, the Italian research team chose to present the most significant initiatives for cultural heritage education among those that have been realized by the involved institutions (Uffizi Gallery and Marco Polo Institute), selecting those considered as interesting examples of how to combine Formal and Non-Formal approaches to introduce and train young people (with special regard to the Secondary School students) to cultural issues. Since the focused initiatives have been explained and detailed by the teachers, cultural educators and coordinators who directly took part to their realization, we had the opportunity to appreciate their own considerations on the achieved learning outcomes and on the level of participation and interests shown by the involved students for the proposed activities. The various practices – indeed – have been jointly discussed and analyzed within the Focus Groups.

The focused activities on cultural heritage and their related results give us the opportunity also to appreciate the educational value and the proactive potential of the local synergies not only between cultural and educational institution but also between them and the local productive sector (mainly represented by the traditional and artistic handicraft), showing how the cultural heritage education can foster even the economic development and the job-creation.

As concerns the Uffizi School and Youth Department, it regularly provides Heritage Education programs in collaboration with schools, that are integral part of its institutional mission. The educational actions on the heritage are primarily intended as an integration of the ordinary school activities and consist in visits (often combined with laboratories) for all levels schools to the museums belonging to the Uffizi Galleries network. These actions are mainly aimed to the improvement both of the curricular and extracurricular activities or to the "School-Work Alternation" (PTCO - *Percorsi per le competenze trasversali e per l'orientamento*). The initiatives for cultural heritage education include also workshops for families with children aged 7 to 14 and guided visits to exhibitions for teachers.

Among the most representative we find the already mentioned **"Tactile Path" to the Uffizi Gallery** and the following ones:



**“Una giornata agli Uffizi davanti e dietro le quinte”** (“In front and behind the scene: a day at the Uffizi Gallery”. Action for "School-Work Alternation")

This activity gives to the students the opportunity to directly experience the work within the cultural sector, focusing the managerial and organizational issues behind a museum (the Uffizi Gallery). It combines formal contents mainly related to legislative landmarks on operational aspects for cultural institutions and the visit to a selected Gallery's department aimed to make students understanding how the internal sectors work, the functional areas where they are located and the roles, tasks and responsibilities of the professionals involved in. The activity has been very successful both among teachers and students and therefore it has been requested (and repeated) year after year by several schools especially because it moves young people close to museum cultural heritage.

**“Professionalità nei beni culturali”** (“Professionalism in cultural heritage”, Three-Year Action for "School-Work Alternation")

It is aimed to introduce the students to the main educational issues linked to cultural heritage safeguard and protection as common civil responsibility. The activity - indeed - is managed with the contribution of the RSO (Regional Scholastic Office), the "Teatro della Toscana" Foundation and the special unit for the heritage protection of the Carabinieri<sup>34</sup> corp. Each involved institution provides its own peculiar contribution according to its expertise, operational background and competences, fostering the interdisciplinary dimension of the action. The applied methodologies include formal lessons, study visits, workshops and internships in several operational branches and offices of the Uffizi Galleries museum network. A special focus is placed on the recovery of stolen artistic goods, that represent a very interesting theme to be explored with young people.

**“La Panchina delle Fiabe”** (“The Fairy Tale Bench”, Action for "School-Work Alternation")

This innovative educational proposal offers to young students the opportunity to combine the education to artistic and landscape heritage with the development of their own imagination, expressive and life skills. The students are involved in a didactic study path - inside and outside the classroom - which enables them to become public narrators of stories and fairy tales for the children (and adults) visiting the Boboli Garden. Becoming public narrators require to young people adequate communicative skills, self-confidence and creativity, and they are expressly trained to these purposes by the operators of the "Teatro della Pergola" Foundation. The students' training is focused both on public speaking and on the strategies to break down their own shyness barriers. The acquired competences and the proposed strategies are very useful for the adolescents who can fully benefit from these contents to better experience their delicate personal transition stage. The

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<sup>34</sup> The Carabinieri, formally Arma dei Carabinieri, "Arm of Carabineers" are the national gendarmerie of Italy who primarily carry out domestic policing duties. According to Europol (the EU's law enforcement agency), the Carabinieri Corps' military "carries out public order and security policing, as well as investigative activities on its own initiative or at the request of the judicial authorities". Europol also states that the force is "supplemented by the Specialized Carabinieri Commands, responsible for safeguarding the primary interests of the community: from the **protection of the environment, health, work and national cultural heritage**, to the observance of community and agri-food regulations, to the suppression of forgery [of] currency" (<https://en.wikipedia.org/wiki/Carabinieri>)



Fairy Tale Bench is part of the Memorandum of Understanding “Civil Life & Tuscany System” signed on 21.03.2016 by the MIUR, the Uffizi Galleries, National Museum of Bargello and the *Opificio delle Pietre Dure*, to create an integrated system aimed to facilitate the insertion of secondary school students in Alternation courses.

### **“Botteghe Artigiane”** (“Craft workshops”, Action for "School-Work Alternation")

The most important feature of this activity consists in the joint action of cultural Institutions and entrepreneurial actors (Florentine network of artistic craftsmanship workshops, companies and Associations), showing how the cultural heritage can contribute even to the economic growth and job creation. It provides for the synergic collaboration of the Uffizi network with the Chamber of Commerce of Florence, the *Confartigianato* Association for Craft, the *CNA – National Confederation of Crafts* and the RSO (Regional Scholastic Office). The key concept of the two-years activity program lies in approaching Craftsmanship as form of knowledge. In particular, its traditional techniques - especially those for the artistic one - represent both an important element of the local intangible cultural heritage and a precious resource to acquire and/or develop entrepreneurship competences based on cultural awareness and expression skills. The activity provides for specific training sessions focused on historical and artistic topics related to *5 different traditional handmade techniques* to be explored by students in the museums that are mainly characterized by them: hard stones, porcelain and frames at *Palazzo Pitti*; the painting techniques at the *Uffizi*; sculpture and applied arts at the *Bargello Museum*; the art of greenery at the *Boboli Garden*, and the restoration workshops at the *Opificio delle Pietre Dure*. Then, thanks to the support of the involved Associations, the students visit both local craft traditional workshops and small local entrepreneurial realities working with these processing techniques. There, the students have the opportunity also to deepen specific business issues so as to foster the transmission of craftsmanship knowledge and enhance the management skills of young people, guiding them to entrepreneurship.

As for the “Marco Polo” Institute, the most representative educational experiences for the cultural heritage education that significantly show attractiveness and usefulness for the young students both of the interdisciplinary dimension and of the non-formal approach are:

### **From “Bella ciao!” to “Una vita spericolata”. Portraits of young Italy (Project still in progress)**

This project is carried out in collaboration with the Historical Institute for the Italian Resistance movement in Tuscany and focuses the history of the Italian Republic to be explored through the most important documents of the national musical, photographic and iconographic heritage. The project’s activities are aimed to make the students aware of the linguistic and artistic heritage represented by literary texts and historiographic documentation. It provides for frontal lessons combined with participatory activities based on the analysis of iconographic and phonic documents. Thanks to this project students can reach a lively knowledge of historical events, as well as develop several transversal competences useful to “know how to read history” using sources other than



school textbooks. This latter element contributes to make the activity very appreciated by the students.

### “Calcio Storico Fiorentino” (Historic Florentine Football)

This activity is focused on one of the most important assets of the Florentine cultural intangible heritage: Historic Florentine Football<sup>35</sup>, a traditional game played among the four historic districts of Florence (*S. Spirito*, the Whites; *S. Croce*, the Blues; *S. Giovanni*, the Greens and *S. Maria Novella*, the Reds). It combines workshops held by historic experts and athletes with practical activities on the playground. The non-formal approach is the main feature of this activity and provides for the participation of the P.E. teacher, who considers it very important for the cultural, civil and sports growth of the students: sport – indeed – always represents a valid educational tool. Moreover, knowing and esteeming the local popular and historical traditions can be also considered as an important means to promote among the youngest their sense of belonging to the community. The students always showed a lot of appreciation for this specific activity as it is able to totally involve them (both practically and theoretically), showing the educational and participatory potential of the non-formal approach.

For sure, the most important experience for cultural heritage education realized in tandem by the Uffizi and “Marco Polo” Institute is the **Art-Ambassadors Action** and its extension to the **Greenery-Art Ambassadors**.

### “Ambasciatori dell’Arte” (the Art-Ambassadors - Action for "School-Work Alternation")

This action represents one of the most successful activity carried out by the School & Youth Dept. of the Uffizi Galleries with the local Secondary Schools, including the “Marco Polo” Institute. After an initial tailored historical and artistic training, the students are prepared to welcome and guide visitors in the museums belonging to the Uffizi network. Within this operational phase– indeed – they are able to provide brief explanations on museums’ rooms and collections, also using foreign languages (both those studied at school or in mother tongue, if they don’t have Italian origin). The “Art-Ambassadors” action introduces young people to the cultural heritage education through an interdisciplinary approach that enables them to know, recognize and appreciate the heritage itself as means fostering their own critical thinking, self-empowerment and cultural and civil awareness. As Ambassadors – indeed – the students can acquire interdisciplinary skills and self-confidence as they are tested in a professional context (other than school), having the opportunity to personally show their own qualities and competences. Even the students with lower school performances often gained excellent results in the museal setting. It demonstrates how an integrated and non-formal approach to cultural matters - combining curricular and extra-curricular programs - can trigger and sustain students’ learning motivation. Being able to present a masterpiece requires knowledge of history, literature, art history, geography, foreign languages, law, economics, philosophy, artistic techniques, etc., therefore all these contents are proposed to students through

<sup>35</sup> <http://www.calcistoricoflorentino.it/?q=calcio-storico-fiorentino-presentazione>



an integrated and multidimensional training based on the fruitful mixing of formal and non-formal methodologies (For more details, see Cap. 4, pag. 18).

As concerns the achieved results, the teaching staff and cultural educators involved in the Focus Groups highlighted how the Ambassadors' activities contributed to the enhancement of the students' historical-artistic and cultural knowledge as well as to their foreign languages mastery. According to the operators' feedback, the students who experienced the activity developed also significant transversal skills such as communicative skills, leadership skills (especially the shyest), and problem-solving capabilities (to face and solve raising unexpected critical situations). They learned how to convey their emotions and to involve the audience, creating empathy and interest for the shown works, also getting self-confidence from their dress code (the uniform) that - at the same time - empowered and made them to feel responsible. The students also acquired useful techniques to manage their role and duties in a face-to-face setting and demonstrated to be able to transfer and use the acquired knowledge in classroom and to team with classmates for common purposes. Among the relevant outcomes produced by this activity it is not to forget, for sure, the increased sensitivity shown by the wide majority of the involved youth towards the cultural heritage and to its value as common identity root.

The **“Greenery Art Ambassadors”** action is born in 2019 as extension of the previous project. It focuses the historic and botanic dimensions of the greenery art. Within this activity the students learn how to recognize and appreciate the aesthetic and structural features of historic gardens, starting from the Boboli one, where they act as guides for the visitors proposing them historical, artistic and botanical itineraries to the Garden, in Italian, English and French. The adopted learning methodologies are the same that those for the Art-Ambassadors, combining frontal lessons, ICT applying for internet browsing tailored researches, study visits to historical gardens and to the “Giardino dei Semplici - Orto Botanico di Firenze” (the Botanical Garden of the University of Florence), to clarify some botanical aspects of the Florentine main historic gardens. Even this activity has been appreciated by the widest part of the involved students who, thanks to the experience done within the “School-Work Alternation” - discover and find the possible concrete applications of their studies to future employability paths.

As regards the overall assessment of all the activities listed so far, both the teaching staff and the cultural educators expressed a very positive opinion and considered them extremely useful for young people, because the students learn actively and find multiple links between the disciplines, approaching the same themes from different perspectives. Also, the students themselves appreciated the activities in which they have been involved, underlining how these were essential to improve their own knowledge, motivation, interpersonal and professional skills. However, we cannot affirm that all the involved students always responded enthusiastically to the proposed activities. According to some teachers' considerations it could be due when young people do not perceive the Cultural Heritage as their own and/or they still don't have the right sensitivity to really appreciate it and – therefore - this is exactly the key point where teachers should intervene by motivating, sustaining and leading their students.



## 5.2 Greece

Among the several educational activities aimed to promote the cultural heritage education, the Greek partner chose to present one of the most representative carried out by EKEDISY itself. The Museum, indeed, conducts many educational programs for different groups of the public. In particular, here the specific features and goals of the training aimed to cultural educators on this peculiar theme has been detailed. It is not to forget – indeed - that the tailored professionals' training on innovative educational strategies, learning methodologies and approaches as well as on special cultural contents constitute an unavoidable component for the proper design and realization of effective and engaging activities focused on the heritage to be proposed to young people.

The described program takes place every year and constitutes a yearlong museum education workshop in which people who want to work as museum educators are trained.

The program is implemented through the blended education method (live, digital, internship) and is aimed at those interested in Museum education (teachers, museologists, animators, students and people who are interested in this field).

The workshop is structured in two parts, Theoretical and Practical. In the Theoretical part there are presentations with the methodology of adult education and experiential workshops by specialized scientists.

In the Practical part, the trainees attend the educational programs of the School Life and Education Museum, but also visit other Museums. The last part of the workshop is the design and implementation of their own educational program.

Indicative structure of the program:

- Museum education and training
- Learning in the Museum: Learning Theories
- Learning in groups (creating groups)
- Experiential activities at the Museum
- Game in educational programs: board and floor games
- Art in education
- Learning through art at the Museum: Music
- Learning through art at the Museum: Theater
- Learning through art at the Museum: Visual Arts
- Learning through art in the Museum: Creative writing
- Learning through art in the Museum: Fairy tales and storytelling techniques
- Learning through art in the Museum: Literature and Museum
- Storytelling with paper figures
- Museums and New Technologies
- Audiovisual literacy





- Designing educational programs
- Educational programs for Primary Education
- Educational programs for Secondary Education

At the end of the program the participants:

- Will acquire the required knowledge and skills so that they can familiarize the visitors of a Museum with different forms of Cultural heritage and Art by offering them learning experiences, direct contact with real objects, possibilities of multiple interpretations of exhibits, increasing their interest and offering them a well-rounded experience.
- Will be equipped with the necessary knowledge and acquire the appropriate skills to learn to design, implement and evaluate their own educational programs either at the Museum or at school.
- Will be able to take advantage of the visits to Museums and Cultural Spaces with the best possible benefit in the educational process.
- Will acquire knowledge and skills that will help them to enrich their teaching practices.

### 5.3 Spain

The University of Malaga detected on its reference territory several important educational experiences directly related to the teaching of art and heritage. Among the most representative practice, the Spanish partner chose to mention those carried out in the *IES Cartima*, one of the secondary schools that were involved by UMA in the preliminary mapping and whose director they have had the opportunity to interview. The selected practices are: the "*Guia de la Alhambra*", the "*#MineCathedral*" and the "*BTOY*". In all these actions it is possible to observe how the collaborative work between peers, that is, the participation and cooperation of the group of students that develops each project, constitutes a central element for the learning that these activities generate.

#### Alhambra Guide<sup>36</sup>

Interdisciplinary project coordinated by the subject of Geography and History and carried out during 4 academic years. With the 'excuse' of discovering the Alhambra, we also work on the flora and fauna in the Arab world, music, the geometry through the roofs and surfaces of the Alhambra... The final objective is that the students develop a guide with which anyone is able to visit the Alhambra. This project includes, among many other activities, a visit to the monument during which the students take pictures, record audios and make videos in which they participate 'in situ' and then incorporate them into the guide. The work has been repeated for 4 years and this year they plan to do something similar with the Alcazaba in Malaga.

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<sup>36</sup> <https://proyectocartama.es/portfolio-item/proyecto-guia-alhambra/>  
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## #MineCathedral<sup>37</sup>

Project carried out between the subjects of Plastic Education and Geography and History: the second one deals with the theoretical/historical part and the first one with the design part. The aesthetic result is spectacular: a party of colours in the corridor of entrance to the institute whose windows are turned into gothic stained glass. In addition, the windows have a very important useful function in the institute because they protect from the heat from the spring months.

## BTOY<sup>38</sup>

This is a project, awarded by Fundación Telefónica España (<https://www.fundaciontelefonica.com/>) in which the inclusive school for which the IES works has reached its maximum expression: all the students have had the opportunity to shine in some of the many tasks they have had to perform; and all the members of the educational community have been able to see that the talents of each one are diverse and enriching. The result is a mural made with the stencil technique, under the direction of Andrea Michaelsson, which shows three women proposed by the students based on previous research.

According to its director, when proposing this project to the educational community the main objective was to favor a context for global learning, which would encourage creativity and a feeling of belonging to the human group being formed; for this reason it was very important that each individual had an active part in the project, both when making proposals and when taking responsibility for them. Its development and the opportunity to have Andrea Michaelsson (BTOY), an urban artist from Barcelona with an international career, for a week, moved the participants to address a process of transformation of a space in the center, from an investigation on the role of women in our environment.

Currently, the centre is developing a project with the **Fundación Carasso** called: **PLANEA, red de Arte y Escuela**. This is an initiative of the Fundación Daniel y Nina Carasso, in collaboration with ZEMOS98, PERMEA y *Pedagogías Invisibles* ("*nodos de mediación*"), which aims to expand and generalize transforming practices of Art and School by the hand of the Councils of Education.

The network's infrastructure is based on public educational centers (Primary and Secondary Education) that are committed to implementing, in a transversal manner and reaching the majority of students, Educational Art Plans ("PlanEA") that mobilize cultural agents, educational and artistic institutions, as well as the educational community and other interested centers and teachers each year around an Art and School Program ("ProgramaEA"). Cartima High School, as one of the Spanish centres selected to participate in this network, has decided to focus its work on language and audiovisual literacy, as it understands that this is a way of entering into artistic awareness close to the school's students.

<sup>37</sup> <https://leccionesdehistoria.com/2eso/vidrieras-proyecto-minecathedral/>

<sup>38</sup> <https://proyectocartama.es/portfolio-item/btoy-en-el-ies-cartima/>





The Malaga researching team also focused further interesting initiatives carried out by the cultural centres that actively participated to the preliminary survey, in particular by the Museo *Picasso Málaga*, Museo *Jorge Rando*, Museo de Patrimonio Municipal de Málaga, Museo *Carmen Thyssen* and *Centro Pompidou*. The specific educational activities realized by these five centres give also the opportunity to highlight the value and the proactive potential of the local synergies between cultural and educational institution.

**The Museo Picasso Málaga<sup>39</sup> (MPM)** has been working since its opening on visual thinking strategies (VTS) for the development of critical thinking. Over the years it has incorporated into its practice the emotional intelligence skills outlined by Salovey and Mayer (identification and recognition, understanding, regulation and facilitation).

MPM's relationship with the educational community is close because of Christine Picasso's wish, who gives her name to an educational center in the capital. It offers a free programme to schoolchildren from all over Andalusia, an essential public that it takes special care of. The most common activity is a guided tour for groups of schoolchildren, followed by teacher training in visual thinking strategies to be taken into the classroom. Specifically, the *Mira más* programme, developed during the 2010-11 and 2011-12 school years with the support of the Unicaja Foundation, brought the educational and communication strategies used by the museum's Education Department into the classrooms of the Rosario Moreno School. The museum opened in 2003 and until then had served 65,000 students from Pre-school to High School.

Aimed at students in Obligatory Secondary Education, five teachers participated in subjects as diverse as Technology, Plastic Education, English Language, Spanish Language and Education for Citizenship and Human Rights. The purpose was that the skills acquired would go beyond art to be applied in other areas of knowledge. A selection of works from the permanent collection is used to discuss and approach art in general and Picasso's work in particular. Ten sessions were programmed per academic year, seven to be developed in the classroom and three in museum visits-workshops. The aim was to develop observation skills, creativity and personal initiative, as well as oral and written expression. The continued work with visual thinking strategies and the debate around artistic works, has shown to promote the critical spirit and values such as respect, the students are open to art, are more observant and acquire confidence when communicating their ideas.

In relation to the idea of a peer education, the MPM has developed during the last two years the project *Movimiento Transversal* for which students from the University of Málaga from different specialities come. In the pilot test, students from artistic disciplines come together and in its second edition an interdisciplinary team of students from Education Sciences, History of Art, Fine Arts and Communication Sciences was chosen. The philosophy of the project is to connect with a young audience that the museum finds difficult to reach. A team of six people, with the resources offered by the museum, participate in all the activities developed by the Department of Education, reflect on what they would like to do in the museum, generate ideas that they put into practice and these

<sup>39</sup> (<https://www.museopicassomalaga.org/>)



are directed to their peers. At the beginning and end of each exhibition, they decided to organize a panel called *Un día con*, a set of free activities offered throughout the day that use languages closer to the new generations. The success of the design encouraged them to open it up to other audiences and they applied it to the *Olga Picasso* exhibition, conceived to collaborate with centres of active ageing, with the aim of working on memory and remembrance. With their collaboration they created a cartography of the experiences of the elderly (audios, photos, shoes, clothes, etc.) which proved to be a success.

The museum of the municipal patrimony, **Museo del Patrimonio Municipal de Málaga**, has a program of universal accessibility and experiences like *Escuela y Arte*. Its educational programme is aimed at schoolchildren, in the form of workshops and educational itineraries. The visits are linked to the project or theme that the students are tackling in the classroom. The itineraries and workshops work on curricular content related to diverse subjects such as natural sciences (wildlife and flora represented iconographically in pictorial works), mathematics (geometry of forms), history (connections of local history with universal history), language (historical documents handwritten in Latin and ancient Spanish, and also printed) and participatory citizenship through knowledge of the city's past and its symbols of identity, together with the enhancement of the common heritage and the promotion of its conservation and enjoyment.

The methodology used is varied: historical dramatization, workshops based on cooperative work, games and video games, but the main method used is narrative reading or the creation of a story around a set of works, in which each group of students introduces elements from their personal sphere into the narration of the story.

In the brief history of the **Museum Jorge Rando**<sup>40</sup> inaugurated in 2014, many different educational projects have been carried out. In this sense, it is essential to highlight, firstly, the museum's link with the Malaga City Council, which offers regular visits to the centre by schoolchildren through its Municipal Educational Programmes, specifically from the program *Málaga para los Escolares (A)* the Malaga in its action called *Conoce los Museos y Espacios Culturales*.

The museum's main objective is a didactic-educational commitment focused especially on the student community and has an educational plan adapted to each of the cycles around its clear Expressionist and Neoexpressionist aspect.

*La misión pedagógica del Museo es colaborar con los centros educativos para situar el Arte como instrumento fomentador del aprendizaje y del desarrollo de la capacidad intelectual. [...] La metodología que el Museo plantea es de carácter interactivo, el alumno forma parte de la visita fomentando la continua participación y el aprendizaje activo. Las acciones que proponemos se mueven dentro de la pedagogía del arte y el patrimonio, desarrollando diferentes estrategias didácticas que hagan de la visita al Museo o centro de exposiciones una experiencia enriquecedora. Este proyecto pretende fomentar la educación cultural y*

<sup>40</sup> (<https://www.museojorgerando.org/>); (<https://www.museojorgerando.org/educacion.html>)



*patrimonial para que el alumno aprecie las manifestaciones artísticas como elementos de comunicación de la sociedad.*

As it is a private museum - and unlike other museum spaces - its actions do not require a register of visitors, which gives the institution a particularly autonomous character as it is not subject, in any case, and in the words of its director Ms. Vanesa Díez Barriuso, to the usual "accountability". This factor and the philosophy of the centre as a space open to culture and creation and particularly restless, has led to the development of many actions aimed at creating relatively stable links with the groups with which it works. Thus, in addition to the numerous school visits regulated in the Educational Plan of the museum<sup>41</sup>, the *Atelier para pequeños artistas* and the *Escuela Randonia*, composed of children who attend the center weekly and have just exhibited at the China Biennial, stand out.

Other actions of the Museum Jorge Rando deal with **intangible heritage**. In this case, the *Atelier* is a space for creation and meeting between artists, interested people and children. On the other hand, the museum organizes and develops conferences on various topics related to the visibility of diverse social realities. Finally, another outstanding proposal is developed in the field of poetry -in which Malaga stands out as a particularly rich and prolific place-. *Noches del Rando* is a programme that has allowed the city's poets to meet once a month in the museum for the last five years.

The **Museo Carmen Thyssen** collaborates with social and occupational centres, has a programme of universal accessibility and experiences such as *No hay Planeta B, ¿Bella y bestia?* It works mainly through dialogue visits, workshops, round-trip activities, as well as groups of young MCTM. The themes addressed are cross-cutting and are approached through open questions that generate dialogue in which opinions are expressed. The work of art is the tool to generate dialogue to link events of the nineteenth century with the current reality.

The objectives with which the institution works aim to attend to diversity, work from the perspective of transversality, for personal growth and the promotion of basic skills for the development of knowledge, from the conception of educating for a global and critical citizenship. The methodology used is built around the debate and the question, both of which generate dynamics of participatory action, accompanied by the use of the body and the word as a communication tool in the form of performances.

By assessing whether the activities are attractive and useful, the educators offer a positive opinion. The audience is not given a guided tour of the activities, but rather a new experience in which a dialogue on current issues is outlined. The visits do not respond to classic patterns focused on the

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<sup>41</sup> On the museum's website you can find the educational program as well as specific guides for each of the cycles.

<https://www.museojorgerando.org/media/documentos/2/7/bb/27bb12a676e283ff20836d345a8505b89d6fb7a3.pdf>

analysis of the work of art, this is a tool from which to reflect, analyze and develop critical thinking, debate on current issues.

The **Centro Pompidou Málaga** works closely with municipal services and associations, and has a program of universal accessibility. It is an active space, a forum where artistic creation meets the public in a playful context, where one can discover and relate to art through the senses. It offers the public the opportunity to build an experience of the artistic process based on both sensitive and cognitive components.

The Centre Pompidou in Malaga offers guided tours, workshops, multidisciplinary events, discussion groups from different artistic disciplines, meetings with artists, evening events, concerts, theatre, performance, etc. The guided tours for adults are designed from aesthetic and contextual concepts, as well as taking into account historical events (past or present) which put the works into context and encourage visitors to identify with the works of art. Multidisciplinary events and discussion groups are designed to address current social, economic and/or cultural issues.

The objectives of the institution are connected to the responsibility of promoting knowledge, bringing the historical-artistic heritage closer to all segments of the population, as well as understanding culture as something playful and festive, not elitist and exclusive. The methodology used is based on questions and dialogue with the visitors, adapting them to the interests of the visitors. They deal with contemporary artistic works and procedures. Since 2015, it has been developing a programme designed for young people. *Otra Noche* (Another Night) is conceived as an event related to the work exhibited and a party is organized to celebrate creative freedom. It is extraordinarily open and free of charge until midnight on a Saturday with a series of activities: workshops, performances, conferences, chrono visits, live music, dance, DJ set or theatre with the intention of creating a dynamic space for relationships with contemporary art, breaking the traditional limits and ways of understanding the creative act. It is an event in which the public can choose how and to what extent they want to participate in the actions that make up the programme: talking to the mediators, creating their own work of art, observing and following the artists' movements or dancing while participating in an audiovisual experimental concert. Thus, the different spaces of the building become places for artistic experimentation in which to investigate and learn about our collections from a fun and festive perspective where the visitor becomes the protagonist. This methodology stimulates teaching-learning processes, from metaphorical and not denotative perspectives, stimulating and strengthening the attention of the visitors and their access to knowledge.

Its educators, when assessing whether the activities are attractive and useful, consider that it is difficult for the young public to identify with or become involved in the proposals when they are linked to a curricular activity. In the non-formal educational sphere, the connection with this public is easier when they offer an opportunity to creators and local cultural agents who have no place in the cultural programme of the city's museums, who have a following in this sector and who contribute much to the dynamics of a museum and to the relationship that young people establish with art and contemporary creation.



## 6. Local/National Synergies between cultural and educational institutions and/or other institutions

The HEROES project focuses the pedagogical issues linked to the relevance of Cultural Heritage Education, combining some of the main concepts included in **the Faro Convention (EC 27.X.2005)**<sup>42</sup> with the priorities established by Erasmus+ about the social and educational value of EU cultural heritage as contribution to social cohesion, economic growth and job creation. The European Faro Convention underlines the need to promote the knowledge of cultural heritage as common resource for the peaceful co-existence within cultural diversity, encouraging the integration of these aspects in lifelong education and VET, both inside and outside the educational system. So, among the main goals of the HEROES project there is the wish to strengthen more the synergies between Educational System and Cultural Institutions to support effective and innovative pedagogies, fostering quality and permeability between different education and training pathways focused on the heritage relevance. Within the mapping phase have been highlighted some of the most significant synergies between schools and cultural institutions already existing in partner countries. The detected types of collaborations start from those experienced at local level by the involved partners, both directly - e.g. by the Uffizi Galleries, the “Marco Polo” Institute and EKEDISY – and within their own working networks, such as the partnership between the *Museo Picasso de Malaga* and UMA.

The cooperation ways include **different approaches** providing for official and formal pathways - such as the activities for the Italian “School-Work Alternation” - and “free” initiatives and projects jointly carried out by schools and cultural institutions, such as those emerged in Spain and Greece. In this case the involved institutions share the same educational purposes to be achieved through the valorization of the cultural heritage among young people, also making them aware of the relevance of its protection and conservation. With regard to that, it deserves to be mentioned - for example - the collaboration of the “Escuela San Telmo de Málaga” and *Museum Jorge Rando* to restore the altarpiece of the church of the *Monastery of the Mothers of Mercy* (building attached to the institution).

An interesting data emerged transversally in each country - also emphasized by the witnesses’ contributions – is the general perception of many of the involved agents that these collaborations should be further enhanced and extended to ensure their greater effectiveness. The need for a closer alliance between cultural and educational institutions is a common determinant allowing to plan and implement new programs, initiatives and activities that valorize the cultural heritage education as fundamental aspect of the developmental and knowledge path of youth.

The specific actions to be developed within the HEROES project – indeed - are placed exactly in line with this last relevant aspect as they wish to develop innovative ways for schools to cooperate with other cultural public authorities or private organizations for educative purposes. Through the

<sup>42</sup> Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005):

<https://www.coe.int/en/web/culture-and-heritage/faro-convention>

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project's activities partners wish to conveniently push the inclusion of the cultural heritage dimension in education, not necessarily as a subject of study in its own right, but as a fertile source for many other subjects and for the personal and civil growth of the students. Moreover, closer connections between cultural and educational institutions can also encourage innovative and fruitful exchanges among their professionals (teaching staff and cultural educators), to share, compare – and maybe adopt - different methodologies and approaches for the final benefit of adolescents.

The idea of synergic collaboration between Educational and Cultural Systems is also reflected by the relevance to be attributed to the interdisciplinary dimension of cultural heritage education, promoting its holistic essence as real global education, especially for youth. The value both of trans-sectoral and interinstitutional exchange should be appreciated (and pursued) not only between School and Cultural Institutions, but also among Cultural Institutions themselves. Indeed, they should base their mutual cooperation for educational purposes on a shared mission so as to allow young people to benefit from an integrated knowledge dimension. A meaningful example of this type of collaboration is represented by that between the Uffizi Galleries and the "La Pergola" Theater. The professionals from the "Fondazione Teatro della Pergola" - indeed - are used to cooperate with the cultural educators of the Uffizi School & Youth Dept. to design and implement specific training modules focused on public speaking<sup>43</sup> and emotion management techniques within the "School-Work Alternation" Program.

Here below is presented a general overview of the main scenarios framing the relationships' actualization between cultural and educational institutions and the most relevant achievements in terms of mutual collaboration between Educational System and Cultural Heritage Education as highlighted in each partner country.

## 6.1 Italy

The **School & Youth Dept. of the Uffizi Galleries** believes that promoting cooperation between schools and cultural institutions can greatly enrich the educational synergies among different training pathways and so leading to significant benefits for the students' learning outcomes. For this reason, it formalized in time a lot of collaborations with several local actors and subjects including schools, sectoral associations and other cultural institutions (see Cap. 5, Par. 5.1). These collaborations are mainly made through tailored conventions, memoranda of understanding and specific letters of intent and are placed in the general frame outlined by the *D.M 23 December 2014, art. 1, clause 3*, for the definition of the museum and its mission. The "Museum Decree"<sup>44</sup> – indeed - states that "*State museums have their own statute and budget and are enabled to sign agreements,*

<sup>43</sup> The public speaking is not intended as an action for "commercial purposes", but as a significant performance allowing students to reflect on how to pose themselves to the public and to team up in difficult situations (exactly following the principles of the acting art).

<sup>44</sup> <https://www.gazzettaufficiale.it/eli/id/2015/03/10/15A01707/sg>





*also for didactic purposes, with public bodies and study and research institutes*". Among the most relevant partnership set up by the Department within the last years there are – for example - those with the “Teatro della Toscana” and the “Teatro della Pergola” Foundations, the Chamber of Commerce of Florence, the "Galileo" Museum, the Carabinieri Corp and that with the Music School of Fiesole. These collaborations can be put in practice in several ways: they can concern an entire project lasting for one or more years, according to the specific program they refer (e.g. those for the "School-Work Alternation" in partnership with the "La Pergola" Theatre or with the Chamber of Commerce of Florence), or they can be carried out through single educational interventions aimed both to integrate the issues treated by a widest training initiative or to the acquisition of peculiar competences, such as those realized in cooperation with the "Teatro della Toscana" Foundation.

As for the partnerships especially developed by the Secondary Schools for the trans-sectoral cooperation, we can observe - for example - those built by the "Marco Polo" Institute with the aim to improve both its own curricular and extra-curricular activities for students. The collaborations activated by the Marco Polo Institute within its own local working network are based on tailored conventions mainly focused on specific training programs such as the Pathways for Transversal Competences and Orientation (PCTO, DM n. 774 of 04/09/2019) and the "School-Work Alternation" (Law 107/2015, paragraph 33-43). The conventions signed by the School and the partner institutions generally consist in a specific training agreement where are detailed educational purposes, learning goals, mutual responsibilities and operational assignments for each involved actor. It should be noted that, even if the widest range of the activities realized in force of these agreements are aimed to students, there are also specific interventions for the teaching staff permanent training that are carried out benefiting from this trans-sectoral (or trans-institutional) cooperation.

The Marco Polo Institute can benefit from a rich local asset of professional relationships as it works - among the others - with the School & Youth Dept. of Uffizi, the Bargello National Museum, the Municipality of Florence, the "Teatro della Pergola" Foundation, the Historical Institute of the Resistance and Unesco.

## 6.2 Greece

In Greece there are a lot of different kind of collaborations between cultural and educational institutions aimed to promote the value of cultural heritage education, especially among young people. Since the scenario is so rich, we chose to focus here the specific local relationships made up by the project partner *EKEDISY - School Life and Education Museum*, highlighting in what consist its most important partnerships with local schools, educational institutions and other cultural organizations and the most significant purposes that are pursued through these collaborations.

The local synergies developed by EKEDISY are mainly aimed to the design and implementation of educational programs - including National and European ones - for students of all levels. These activities are carried out cooperating with several cultural institutions in Athens and net-working with the Ministry of Education, Research and Religious Affairs, the Institute of Educational Policy,



local Universities, Municipalities and Museums. Among the most relevant interventions carried out we can mention those for the organization of Scientific Conferences with the collaboration of the Hellenic Educational Society, the Hellenic Children's Book Circle and Schools in Greece (Arsakeio School, Pierce School, Athens College etc.) and those for the organization of National Students' Contests about the history of schools and education with the participation of Greek Schools from all over the world.

### 6.3 Spain

As for the Spanish contribution, it is mainly focused on Malaga city and shows a rich and dynamic scenario involving important local cultural institutions, such as the *Museo Picasso de Málaga (MPM)* and the *Jorge Rando Museum*, and educational institutions such as UMA itself and the *Cartima High School*. The excursus on the already existing synergies for cultural heritage education contributes to outlines a general overview on how these partnerships are actualized in terms of main educational purposes, specific learning goals and activities for young people (not only)

**The Museo Picasso de Málaga** has the challenge, to adapt to society and deepen its potential, to go beyond the walls of the institution and become a resource. In the case of the educational community, it wants to be more than a one-time visit and rethink, together with the school, that art is a tool to teach any content, from the humanistic to the scientific.

The relationship of the MPM with other institutions is basic and in this aspect the University of Málaga plays a fundamental role, through its teaching staff and the set of faculties that make it up. Apart from this more obvious relationship, it is worth highlighting its connection with professional groups, with which it deepens its visual thinking strategies (VTS). The collaboration developed with this or other groups and institutions is close, among different cases it is important to point out:

- Workshops with physicians with whom VTS has served to deepen their understanding of how to observe their patients and analyze what happens to them.
- Gestalt workshops with psychologists linked to the Bruce Nauman exhibition, aimed at groups with cognitive impairment.

Collaboration with cultural institutions in the area is fluid and frequent, an example of which is the organization, together with the team of archaeologists from the Teatro Romano de Málaga, of a journey from 21st century Malaga to 7th century Phoenician Malaga, B.C. The museum has a site with Phoenician remains, from the Roman and Muslim periods. Together with the Museum of Málaga, on the occasion of the exhibition *Bacon, Freud and the School of London*, workshops of natural drawing with models were developed in both museums.

The relations go beyond the provincial and artistic scope, as is the case of the collaboration with the *Parque de las Ciencias de Granada* on the occasion of the *Kadler Picasso* exhibition, among others. Kadler was a technical engineer by training and in his work he deals with the concepts of emptiness





and movement, the purpose being to generate an interdisciplinary dialogue through talks in the exhibition rooms.

The projects arise at the initiative of the museum or of these professional groups but, in most cases, they arise from the concerns generated in the Department of Education when preparing activities linked to temporary exhibitions. Based on questions about what we can offer and what might interest the public, they contact people who can help them or propose their collaboration from outside. They follow up and evaluate the projects, which allows them to grow and enrich themselves, and in those cases that work, they try to get them out of the museum so that it can be returned to society.

IES Cartima (Cartima High School) establishes frequent synergy with partners who facilitate its work in the field of intangible heritage. This is an area that, in the centre's opinion, requires stimulation and awareness-raising, but which, in the words of its director, 'when you work in it, you discover that it is very easy for them to recognize themselves in this (intangible) heritage, but it must be made clear because, otherwise, their inertia leads them to social networks, a netflix...' The entities linked in this sense to the centre are *GDR del Valle del Guadalhorce* (Grupo de Desarrollo Rural) and *Cártama City Council* (Ayuntamiento de Cártama), which considers it a priority that the centre contributes to promoting the cultural values of the environment and that it develops a proactive work to preserve them because among the young people they are not usually defined as values on the rise.

In the field of material heritage, one of its most recent collaborators is the *Fundación Carasso*; this entity has facilitated its incorporation into a network of public educational centres in Spain which, as already explained in section 3 of this report, work to expand and generalise practices that transform Art and School, hand in hand with the Ministries of Education.

The *Museum Jorge Rando*, in addition to its institutional links with the *Malaga City Council*, maintains permanent links with different institutions with which it seeks to establish long-term alliances. This continuous character allows us to evaluate the work carried out and thus improve it. The most outstanding synergies are developed in three different areas: in the academic field, in the cultural institutions and in the social field.

In the academic field, the relationship between the museum and the *University of Málaga* is noteworthy, which is materialized through the external practice of students from the Degree in Art History in the museum and, at the research level, through their contribution to the process of doctoral theses, which has made it possible to create a specific programme. Also, in this area, the museum maintains relations with the *Berlin School of Fine Arts*, as well as those recently initiated with universities and schools in China. Finally, it is important to note the recent creation of the *Jorge Rando Chair* in the context of the Master's Degree in Museum Management and Direction, the result of the collaboration agreement between the *Museum Jorge Rando* and *EADE Estudios Universitarios*.



The museum's relationship with other cultural and social entities is very diverse. In this sense, entities such as *La Caixa* or organizations such as the *Cruz Roja Española*, AMAPPACE (people with functional motor diversity, especially people with cerebral palsy and related disorders), and ONCE stand out. In addition, the museum institution has an open invitation to any association to collaborate with it as shown on its institutional website (<https://www.museojorgerando.org/responsabilidad-social.html>).

In any case, it is important to highlight as a particularly relevant synergy the concern and work of the museum to connect with the social environment in which it is located. From this premise and facilitating access to any visitor through free admission, the museum is conceived conceptually and physically as an open space capable of generating culture in itself. To this end, each visit contextualizes the museum and its environment and alludes to the history of the building, seeking a relationship with the identity of the city itself in the visit.

This museum seeks to create spaces open to the community, reconfiguring the space of the environment where the museum is located. In their own words, they want to be "a focus and not a mirror", thus following the thinking of the artist-painter who gives his name to the museum, whose work is a reflection of human and spiritual claim. In this sense, the museum itself generates synergies with other cultural manifestations, trying to make its sign of identity a "living room of art". From here it organizes "Noches de poesía en el Rando", theatre for children and refugees and, conferences.



## 7. Cultural Heritage Education, Special Needs and Culture of Accessibility

This key topic is a transversal value detected in all partner countries, combining equal opportunities and the right to the knowledge and participation to cultural heritage as means for youth personal and social development and for their identity building process.

The concept of heritage's accessibility has to be considered in its extended meaning of widest inclusiveness to overcome all the obstacles - not only physical, cognitive and sensorial, but also educational, economic or linguistic - that could limit access, knowledge and participation (and then protection) of the heritage itself. Therefore, accessibility constitutes at the same time the prerequisite for the proper fruition of the cultural heritage and the essential base to spread its potential as personal enrichment. For these reasons, we should observe that "accessibility" - first of all - means "easy to access" and therefore it should be considered as an everyone's interest.

Pursuing the accessibility of cultural heritage also encourages the creativity - both of cultural and educational institutions - in searching for innovative and original strategies that allow to everyone to enjoy this precious resource. The accessibility to the Heritage (and to its education) – indeed - represents a very key challenge to be faced by all the involved institutions and operators, although it has to be kept in mind that the whole and perfect access is not always possible to be achieved. The main goal that has to be sought anyway within this fundamental issue is try to ensure the widest access and usage as possible of the cultural heritage so as to achieve the maximum expression also of its educational potential and value.

Here below is presented a **general review of the most significant experiences and accessibility programs** carried out both by cultural and educational institutions as they emerged during the survey activities (including the witnesses' contributions) managed in each partner country. The cultural initiatives, collateral educational projects and operational plans for accessibility are highlighted and explored within this main overview as well as their fundamental inclusiveness purposes on large scale (inclusiveness not only for special needs, but also fragile or disadvantaged groups such as migrants, women, people and youth at risk of marginalization, etc.)

### 7.1 Italy

Since 2016 the Uffizi Galleries established the **Cultural Mediation and Accessibility Department**. The work of this special branch is chiefly devoted to the management of the peculiar and fundamental issues concerning both the accessibility to the whole network of the Uffizi Galleries - trying to break down the possible obstacles to the full enjoyment of the museum heritage - and the access to the educational programs carried out by the School & Youth Department. The two Departments - indeed - work in tandem so as to ensure the widest inclusiveness of the didactic activities and educational projects as possible. Both the museum internal Areas cooperate to design and prepare suitable educational projects that bring the users with special needs (or, in any case, in a fragile condition) closer to the Cultural Heritage. The educational activities are conceived taking always in account the several possible users' needs and aim to different final goals such as – for



example – the knowledge of the historical and artistic heritage of the Uffizi Galleries or the promotion of the museum social function to encourage relationships and mutual exchange among young people. The proposed programs tend to offer the same activities for all students (where it is possible) so as to emphasize the inclusive and cohesive dimension of cultural heritage education. The two Departments are also jointly experimenting a **tailored flanking -service for schools and families with children (or teenagers) with disabilities**. As for the collaboration with schools, the cornerstone on which is based the mutual relationship between the Museum and them is represented by the universal value that cultural heritage expresses in the educational projects. Therefore, the knowledge and experience of Cultural Heritage become a way to promote educational values focused on unity and respect, despite the differences distinguishing each individual. Therefore, the culture of accessibility and inclusion is applied through **several measures** such as *specific tactile paths in museums* for blind and partially sighted people (such as the "Tactile Path" to the Uffizi Gallery<sup>45</sup>), *lessons with tactile paintings* expressly made for this purpose and *translations in LIS (Italian Sign Language)*, realized by a specially trained staff for classes with students with special needs.

Concerning in particular the Schools' tours to the Uffizi Galleries, if there are participants with cognitive or sensorial disabilities they are supported by a specialized educator from the Cultural Mediation and Accessibility Area collaborating with the staff from the School and Youth Dept, that normally manage the visits and the related educational activities. This tandem work is essential to guarantee an inclusive experience for the whole class group, without the students with disabilities risk to be relegated to the mere role of inactive companions. This way, the visit experience becomes a live together with school friends and classmates. The same service is offered also to the families who attend the educational activities with their children during the weekend: the main purpose is still to make the experience more enjoyable as possible to everyone.

As regards the promotion of the culture of accessibility in schools, we analyzed the privileged scenario offered by the "Marco Polo" Institute, as project partner. The Institute has been organizing cultural heritage education programs for years, where students with special needs are normally involved. As affirmed by Mr. Ludovico Arte, the School Manager of Marco Polo, "the public school has the duty to ensure the active involvement of all students, paying particular attention to who could be in difficulty and - for this reason - it is essential to enhance and valorize the work of support teachers, as precious resource to this aim, as well as to spread specific competences for the school-life inclusion among all teachers ". The "Marco Polo" Institute promotes the culture of inclusion and accessibility through the activities of each class council, where the teaching staff work on proposals aimed to these purposes. Inclusion and accessibility are features transversally appointed to the whole school-program for each class. To guarantee the activities' best correspondence to the students' needs, including the special ones, the proposals are analyzed and discussed also with the support teachers, who normally cooperate with the professionals from the public bodies in charge of social inclusion and health & care policies.

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<sup>45</sup> See Cap. 4, pag. 16.



Among the most representative experience organized by the "Marco Polo" Institute we can find the initiative for the creation of the "Inclusion and Wellness Group" managed by teachers, support teachers and the students themselves, for the promotion of specific cohesive actions aimed to non-Italian-speaking students with special needs. Then, since the concept of accessibility and social inclusion in education has to be intended in its widest and extended meaning, it should deserve to be mentioned also the "*Penny Wirton*" initiative<sup>46</sup>, framed within the activities for the "School-Work Alternation". The activity, focused on teaching the Italian language to migrants (as L2), is completely based on the voluntary adhesion both of teachers and students.

## 7.2 Greece

There are a lot of programs and activities done by Museums and Cultural Institutions in Greece, promoting accessibility and focusing on people with special needs. Here below are showed some of the most representative examples:

**Museum of Cycladic Art:** The "*Museum Together*" Program offers free workshops for children and adolescents 5-17 years old with learning and developmental disabilities (eg. autism, diffuse developmental disorders, mental retardation, motor problems), people with blindness, deafness, hearing loss and more.

**Museum of Byzantine Culture:** The educational program "*Aspects of Everyday Life in the Early Christian Era*" can be diversified by allowing deaf children or children with mobility problems to become acquainted with the profession of archaeologist, to record artifacts and to familiarize themselves with the subject and the interpretative process.

**School Life and Education Museum:** The Museum includes tailor-made educational activities for children with visual, hearing and motor problems. In addition, it has adopted special programs for Roma and people with mental health problems by integrating these people into the museum environment.

**Thessaloniki Archaeological Museum:** The Museum implements the diversified educational program "*The Archaeological Museum of Thessaloniki in 8 Steps*" creating a social story with images for children in the autism spectrum. During the program, children use tablets with specially designed activities such as touching exhibits, connecting with everyday life, dramatization and artistic creation.

**Tactical Museum - Lighthouse for the Blind of Greece:** The Museum enables people with visual impairments to interact with our cultural heritage. Visitors can touch the exhibits, which are copies of the originals exhibited in other Museums of our country and abroad such as Aphrodite of Milos, Hermes Praxiteles, Neptune, Delphi Horse, Kouros of Volamandra, a model 5th century BC Acropolis

<sup>46</sup> <https://www.ittmarcopolo.edu.it/news/2608-scuola-italiano-per-stranieri-penny-wirton-%E2%80%93-alternanza-scuola-lavoro>



hill, wood-carved iconostasis, wood-carved epitaph and icons, Byzantine temple designs, various priestly objects, etc.

### 7.3 Spain

The **Picasso Museum in Malaga**<sup>47</sup> (MPM) has an extensive accessibility program. In the first instance, the programme involves adapting all the museum's activities to groups with functional, physical, psychological or intellectual diversity. This attention is offered to the public individually or to groups that visit it. Many associations come to the museum on outings that are scheduled throughout the year, with a frequency of two or three visits. They represent groups of blind people, people with cognitive impairment, people with mental illness, etc. An example of this is the collaboration with Fundación Cesar Scariolo, which cares for children with oncological diseases and their families. With ADIS MERIDIANOS, *Asociación para el Desarrollo y la Integración Social de menores infractores y en riesgo de exclusión social* (association for the development and social integration of young offenders and those at risk of social exclusion), we had the opportunity to hold workshops in centres for young offenders in Seville and Tangiers (Morocco).

The museum celebrates the International Day of Persons with Disabilities (3 December), in principle with the sponsorship of the *Fundación Unicaja* and since 2014 with the *Obra Social La Caixa*. The activity, which has financial support and support from cultural sectors such as the cinema, in 2018 included a visit by the actors from the film *Campeones* and in 2019 a theatrical performance by the Blanca Marsillach Company. The celebration began with a single day and has ended up becoming a week of activities that is complemented by the development of projects, for months, aimed at specific groups or several of them at once.

The projects developed by the MPM are monitored and evaluated, a research process that assesses their viability. They have different experiences that attend to people in a situation of social vulnerability, migrants, women who have suffered abuse, people with cognitive impairment, down syndrome, autism, etc. In the area of research, it has developed the MásMuseoPicasso website <https://www.masmuseopicasso.org/>, which has a database of projects that have been carried out in Spain, on Art and Social Inclusion. This tool is complemented by the annual art and social inclusion seminar (*Seminario Arte e Inclusión Social*).

The institution, committed to developing a culture of accessibility that brings them closer to all audiences, considers that it needs to be open to collaboration with groups and institutions. At the moment, it is collaborating with the civic centre for social innovation *La Noria Málaga*, *Diputación Provincial de Málaga* and *Obra Social La Caixa*, in a project aimed at young people in the province that links science, ceramics and technology. Other examples are:

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<sup>47</sup> MPM <https://www.museopicassomalaga.org/>





- ***Habita el Museo*** was generated to give importance to the people who live in the museum, present in Picasso's work and considered the real protagonists of the same, reaching an exhibition with 450 portraits. The participating groups carry out an artistic production in the museum, working with the dry point technique and the portrait genre from black painted methacrylate. This is exhibited during Christmas, when they take advantage of the opportunity to meet with the groups and taste christmas products.
- ***El Sur de Picasso***, worked the Andalusian culture represented in his work, mainly ceramics and gastronomy. The idea of the project revolved around cultural exchange and was aimed at migrants.
- ***El Cajón del subconsciente*** was a project linked to the exhibition *Mujeres Artistas y Surrealismo*, aimed at women's associations. The seminars developed around the project allowed to connect the artwork with personal experiences of the participating women. They told stories linked to experiences of exclusion, violence or their invisibility.

**Museum Jorge Rando** gives special relevance to inclusion as a result of the social responsibility that the institution itself acknowledges and which is evident in the very location of the museum in the heart of the city. That is why it develops inclusion and artistic expression projects on an ongoing basis. It also has an agreement with UNITAR (United Nations Institute for Training and Research) - CIFAL - to achieve the Sustainable Development Goals of the UN Agenda 2030. Some of the organizations and groups with which it maintains a continuous work are CEAR (Spanish Commission for Aid to Refugees) and ACCEM (collective for the re-insertion of immigrants and refugees), with which it has been working for five years; Red Cross, AMAPPACE (people with functional motor diversity, and especially, people with cerebral palsy and related) and ONCE.

Finally, it is very appropriate to highlight the vision of Museum Director Jorge Rando in relation to one of the major problems in terms of accessibility to heritage. From her point of view, one of the greatest challenges facing the cultural institution of the museum today is access to the heritage of adolescents. Their link with the museum institution cannot be limited to a single visit, but must be perceived as a place of learning and enjoyment, as a meeting place.



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