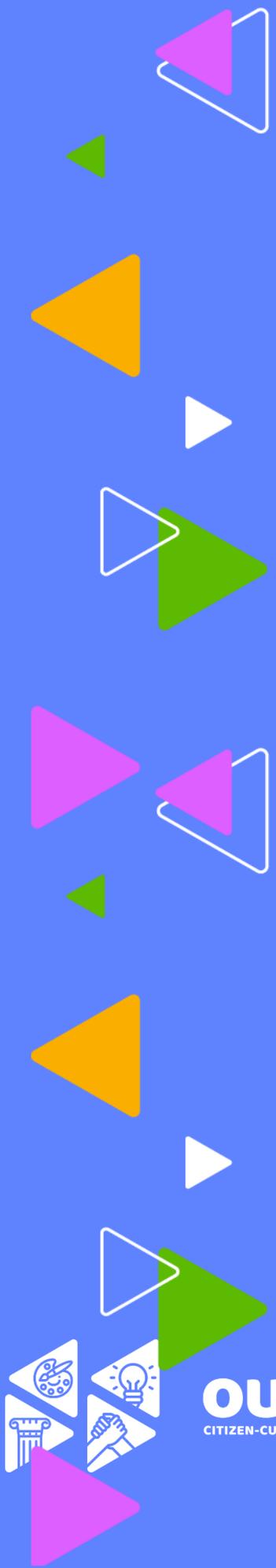


**WP1 “National report on state-of-play”:  
Comparative Analysis  
CESIE, June 2020**





**ouRoute**  
CITIZEN-CULTURAL HERITAGE

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## Contents

1. Introduction.....	1
2. Methodology of the research.....	3
3. Comparative analysis of the Desk research.....	4
3.1 Presence of cultural heritage in national and local legislation.....	4
3.2 Presence of cultural heritage in educational legislative framework.....	6
3.3 Regional/local intangible cultural heritage & local arts and crafts .....	7
4. Comparative analysis of the Data collection .....	9
4.1 Comparative analysis of the Primary data collection.....	9
4.1.1 Comparative analysis student survey .....	10
4.1.2 Comparative analysis teacher survey.....	13
4.1.3 Comparative analysis school leader survey .....	17
4.1.4 Conclusions from the surveys.....	19
4.1.5 Comparative analysis interviews .....	20
4.1.6 Comparative analysis focus group .....	23
4.2 Comparative analysis of the Secondary data collection.....	25
4.2.1 Conclusions from the literature review .....	26
5. General conclusions .....	27
6. Recommendations .....	28

## 1. Introduction

The Erasmus+ KA3 project “Citizen-cultural heritage” – Creating a new generation of cultural ambassadors through education and training (ouRoute) – aims at promoting common values, cultural heritage and social inclusion through education using a constructivist approach. In this context, ouRoute responds to the urgent need to promote the sharing and appreciation of Europe's cultural heritage, raise awareness about common history and values, and reinforce a sense of belonging to a common European space.

**The project builds on 6 work packages (WPs)** and each WP includes four phases (plan, enable, perform, master). Moreover, three of this work packages have three additional layers (seed, nurture and growth) so to reflect the constructivist nature of the project approach, empowering key actors: schools, local communities, policy makers, students.

Here below an overview of the project WPs.

WP	TYPE	OBJECTIVES
WP1 – Mapping the citizen-cultural heritage expedition	Core	<ul style="list-style-type: none"> <li>• Outline the landscape, providing a common and comprehensive view on the state-of-play, needs, interests and expectations of key actors inside and around schools</li> <li>• Benchmark and showcase best practices</li> <li>• Co-develop a strategy to support, leverage and accelerate changes towards a “citizen-cultural heritage” ecosystem energised by youngsters</li> </ul>
WP2 – Setting off the (re)discovery journey	Core	<ul style="list-style-type: none"> <li>• Develop, pilot and fine-tune toolkits for teachers and for school leaders on how to promote (re)discovery journeys in and out of the classrooms and around schools, creating a new generation of citizen-cultural heritage ambassadors</li> <li>• Engage students in an adventure through cultural heritage, inviting them to collectively discover and create awareness about the Cultural Routes of the Council of Europe as well as to develop a “new route on old &amp; new arts and crafts”</li> </ul>
WP3 – Keeping the adventure alive	Core	<ul style="list-style-type: none"> <li>• Set-up an online community hub (web-based tool for ouRoute resources) and encourage users’ engagement in the animation, population and management of the hub</li> <li>• Promote a competition at an international level to promote ouRoute audio-visual resources</li> <li>• Boost end-users’ commitment to the ouRoute vision, through the nomination of young cultural ambassadors</li> </ul>
WP4 – Monitoring, quality control and evaluation	Cross-cutting	<ul style="list-style-type: none"> <li>• Produce a sound monitoring, quality control and evaluation strategy as well develop the necessary tools and carry out an adjusted set of procedures to ensure not only the continuous improvement of the performance and timely/effective implementation of the project work plan, but also the high-quality, relevance, innovation, usability and sustainability of the project results</li> </ul>
WP5 – Awareness, valorisation and sustainability	Cross-cutting	<ul style="list-style-type: none"> <li>• Build and promote the project and its outputs through a solid brand, awareness campaign, and dissemination and exploitation activities that will make as many stakeholders as possible aware of the “Citizen-culture heritage” project and its objectives, attracting and engaging participants to the events, organised and promoting the sustainability of the project methodologies, resources and results.</li> </ul>
WP6 – Project management	Cross-cutting	<ul style="list-style-type: none"> <li>• Set-up and use robust and effective project management strategies, structures, processes and tools to ensure a good communication, joint learning and the successful implementation of the project activities and achievement of the expected results</li> </ul>

Table 1. Project WPs

WP1 is the “Mapping the citizen-cultural heritage expedition” led by CESIE (Italy).

### **Main objectives of WP1:**

- Outlining the landscape, providing a common view on the state-of-play, needs, interests and expectations of key stakeholders;
- Identifying the good practices across the partners countries;
- Co-developing a strategy to support a “citizen-cultural heritage” ecosystem.

On May 2019, the WP1 leader – CESIE, delivered a Research Protocol to be used as guidelines for all the Consortium on how to collect data and conduce a national desk research, by ensuring a collaborative and common approach to this first research phase. The results of this mix approach (primary and secondary data collection and quantitative and qualitative methods) led to the development of 3 **“National reports on state-of-play”** in Italy, Spain and Portugal.

This document is the **Comparative Analysis**, developed by CESIE, and including main findings and comments from the 3 National reports on state-of-play.

### **Overall aim of the Comparative Analysis**

- To describe through a desk research the current national context in Italy, Spain and Portugal and mechanisms related to the prevention and promotion of the cultural heritage among citizens;
- To explore the potential of the cultural heritage, by improving alliances between ouRoute partners, beneficiaries and other stakeholders at a regional, national and European level;
- To help ouRoute partners to promote discussion and activities to support the ouRoute stakeholders in the valorisation of the common cultural heritage (together with the evaluation of the needs emerged from the surveys administered at school and the interviews and focus group carried out by the ouRoute local authorities partners).

## 2. Methodology of the research

In ouRoute, a mix of qualitative and quantitative research methods have been used in order to collect different information on the target groups needs and expectations as well as map current landscapes. That's why we conducted 2 main types of research:

**Quantitative research** is used to quantify the research investigation by way of generating numerical data or data that can be transformed into usable statistics. In ouRoute, quantitative research included the administration of:

	Expected number per partner country	Total
<b>School surveys</b>	75 surveys (50 students, 20 teachers, 5 school managers)	225 surveys (150 students, 60 teachers, 15 school managers)

Table 2. Quantitative research

**Qualitative research** is used to gain an understanding of underlying reasons, opinions, and motivations of the target groups about a specific research topic. It provides insights into the problem and help to develop new ideas and deal with additional issues. In ouRoute qualitative research included:

	Expected number per partner country	Total
<b>Interview</b>	10 local and national authorities	30 interviews
<b>Focus group</b>	10 local actors of the cultural and creative sector (1 focus group per country)	3 focus groups 30 participants

Table 3. Qualitative research

These quantitative and qualitative researches represented the kick-off activities developed by the ouRoute Consortium, and in particular schools, local authorities and scientific partners in ouRoute.

We remind that the final aim in WP1 will be the creation of the “**Citizen-cultural heritage strategy**” that will include efforts by both the research process, the one led by ouRoute partners and explained in this Comparative Analysis document, and the other led by students who will be in the future “Local Mapping of old & new arts” and “Local Mapping of old & new crafts”

### 3. Comparative analysis of the Desk research

In this analysis, we provide a detailed Comparative Analysis of the Italian, Spanish and Portuguese context regarding the conservation, protection and promotion of the tangible and intangible cultural heritage. For that purpose, we analysed both the national legislative frameworks and the regional/local policies. Main conclusions can be found in this document focusing on the experiences in Palermo (Sicily, Italy), Murcia (Spain) and Braga (Portugal), where partners in ouRoute are based.

#### 3.1 Presence of cultural heritage in national and local legislation

In both the 3 analysed countries, the legislation about the promotion and management of culture, especially **“intangible” cultural heritage**, is very broad and quite complicated considering that there still be national framework laws and more specific regional laws, some of the regions having specific legislative autonomy.

In many cases, because of the legislative autonomy, the local government has specific competences in the cultural field and it seems to be more sensitive to the intangible cultural issues. On the contrary, national governments refer more to the “cultural goods” and the “landscapes” (with attention to the environment and naturalistic assets), while intangible culture is poorly valued, especially in past legislations. And in fact, National Constitutions already talked about of culture, but the concept of intangible culture will be inserted more specifically after 2003.

Some quotations in the National Constitutions, showing that in the past, intangible culture was not really conceived:

Italy: art.9 of the Italian Constitution, 1947 *“the Italian Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the nation”*.

Spain: the Spanish Historical Heritage is the main witness of the historical contribution of the Spaniards to the universal civilization and of their contemporary creative capacity. The protection and enrichment of its constituent assets are fundamental obligations that bind all public powers, according to the mandate addressed to them by article 46 of the Constitutional norm (Spanish Government, 1985).

Portugal: regarding the intangible cultural heritage in the Portuguese legislations, the first basal stone has been put with the law-amendment under number 107/2001 of 10th September 2001, where the requirement of ICH preservation by the Portuguese government was reflected in the Convention for the Safeguarding of the Intangible Cultural Heritage, 2003.

#### Definition of “intangible” cultural heritage:

On October 2003, UNESCO adopted the “Convention for the Safeguarding of the Intangible Cultural heritage” whose aim is a greater awareness among European communities and younger generations on the importance of the intangible cultural heritage and its safeguarding.

According to Art.2 of the Convention, **intangible heritage** means:

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

On the contrary, according to UNESCO, **tangible heritage** includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects of a specific culture and significant to:

- the archaeology;
- the architecture;
- the science;
- the technology.

Since 2003, the concept of cultural heritage has followed an uninterrupted process of expansion over the last century and in all legislative national frameworks in Italy, Spain and Portugal.

From the artistic and historical and the monumental as central values and typologies, it has also come to incorporate other elements that make up a new expanded notion of culture, more linked to tradition and local values. That's very important because national laws started including the "immaterial cultural heritage" as part of the more general cultural heritage.

A very important milestone has been the ratification of the "Convention for the Safeguarding of the Intangible Cultural Heritage", adopted by the UNESCO General Conference on 17 October 2003, and ratified by Spain in 2006, Italy in 2007 and Portugal in 2008.

In addition, the Convention on the Value of Cultural Heritage for Society, the "Faro Convention" (Portugal, 13 October 2005), ensure the right to participate in the cultural life, by promoting access to cultural heritage for all citizens, especially young people and disadvantaged people. Portugal and Spain already signed it while it still need to be ratified by Italy.

Specifically, since 2013 the Italian Parliament is waiting to ratify this innovative text, as it would include for the first time a set of values, beliefs, knowledge and traditions specific to the Italian people. Because it is the patrimony of the people, the people themselves have "individual" and "collective" rights at the same time. That allow them to benefit from this cultural heritage. However, the problem is that the Faro Convention will require to Italy a more mandatory intervention and more economic efforts by the government in guaranteeing and preserving culture. Culture is now conceived as something more than an individual right, it's the right of a wider community, of all citizenship so the State has to preserve it.

Today, national and local government are more and more committed to local cultural heritage and aim to:

- ensure coordination of cultural policies across all ministries and departments and at the same time uniform laws and avoid overlapping national and regional laws;
- increase the culture budget and create new cultural investments, structures etc. However, in Portugal as in Italy and Spain, the country has gone through wide changes in the governance consequently with different focus every time, and as a result the cultural aspect appeared ever-changing in the way it was favored and budget allocated;
- increase diversity of cultural targeted measures, by supporting all different stakeholders working in the cultural sector and including stakeholders from education too;
- ensure the democratization of the culture and extend public access for all citizens to cultural events, facilities and activities.

### 3.2 Presence of cultural heritage in educational legislative framework

The desk analysis show that the role of education in the promotion and protection of cultural heritage should mainly allow the participatory governance of both pupils and citizens. For that purpose, educational legislative framework should focus on:

- 1) The promotion of planning in educational sectors, increasing the educational/training offer;
- 2) Agreements and joint initiatives with different stakeholders from the culture and creative sector, so that students could have a more in-depth knowledge of local heritage realities;
- 3) Collaboration between the various areas of competence in cultural fields: contemporary art and architecture, landscape education, museums, books and literature, tourism.

#### Criticalities:

During our desk analysis, we found-out the problem related to school curriculum and cultural heritage. This problem also emerged from the administration of the questionnaires on culture to the teachers and students (see chapter 4).

Generally, we saw that culture still tends to be considered as artistic heritage, thus binding to subjects such as history or the history of art in the school curricula. In school curricula, there is still no specificity linked to intangible culture or even an interdisciplinary approach when it comes to culture.

New topics, such as cultural heritage can and should be addressed, but currently are not (except in case of teachers own initiatives) . The school curriculum still remains too generic and this problem is both in Italy, Spain and Portugal.

The desk analysis, provided by the Universidad de Murcia (Spain), focused on a previous study in Spain where it emerged that the term “immaterial” in culture is rarely integrated in the educational legislative framework. For that purpose, in the study developed by Fontal & Martínez (2016), the authors try to know and analyze the treatment of Intangible Cultural Heritage in educational legislation within compulsory education. To achieve it, they analyze the presence of the words heritage, identity, immaterial, manifestation, demonstration, tradition and folklore in educational legislation at the national level and by autonomous communities. The term "immaterial" does not

appear in any educational legislative frameworks, while folklore is located on one and two occasions respectively.

### **Strengths:**

Although the lack of mandatory teaching of the cultural heritage in the school curricula, new resources and initiatives related to education and heritage are actually promoted by the schools, such as: “My school adopts a museum, a palace, a monument...”. This last initiative is very spread in Spain and Italy, where students appropriate an historical and artistic place, they study its origins and promote its importance, also through the organization of some visits for tourists where young people act as guides.

In Spain, there is a specific educational plan “Know your Region” that have been set up for this purpose. It includes the creation of the so-called "heritage ambassadors", people of recognised prestige who develop workshops in educational centres.

As for Italy, there is an huge interest for the preservation of the local language as part of the intangible cultural heritage and the need to teach that to students. That’s why Sicily approved the regional law n.9 in 2011 "Regulations on the promotion, valorisation and teaching of the history, literature and Sicilian linguistic heritage in schools" for the teaching of dialect and Sicilian history at school. It should be noted that the training offer plan is not unique and it will be established by each individual school (1-hour mandatory teaching per week), according to the rules established by the regional law.

### **3.3 Regional/local intangible cultural heritage & local arts and crafts**

In this part of the research, we focused on the local specificities and peculiarities of each territory, in particular Murcia, Palermo and Braga and with reference to the promotion and valorisation of the intangible culture

Palermo, Sicily:

The Sicilian popular culture is expressed through various artistic and cultural expression but also through its dialect "the Sicilian" which is a very important form of intangible culture and it has various influences and Arab origins. There are also many other forms of intangible culture, especially popular traditions linked to the old and new crafts: the “slaughter of tuna” in tuna fish (now proposed only for tourism purposes) and swordfish fishing; the “carrittieri” when there was no other means of transport than horses. About the city of Palermo, Palermo has been inscribed in the “Unesco World Heritage List” because of its Arab-Norman buildings and the Cathedrals of Cefalù and Monreale (closed to Palermo).

Braga, Portugal:

Portugal has a deep tradition of intangible cultural heritage and 7 properties have been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. With reference to Braga, culture is strongly linked to the journey of Santiago and to a series of religious holidays and celebrations.

### Ceutí and Murcia:

Spain participate in more than 20 cultural routes in The Cultural Routes of the Council of Europe specifically, the Region of Murcia actively participates in these two routes: Rock art destination (Prehistoric rock art is the art of the first Europeans) and Phoenician route by their Punic-Phoenician origins. Its main objective is to revalue this heritage, the base of the Mediterranean.

Referring to Ceutí: Ceutí is located in the area of the Region of Murcia called Vega Media. Among its cultural heritage we can find religious celebrations but also some of the most important artisans in the Region of Murcia.

## 4. Comparative analysis of the Data collection

The overall design of the research activities in WP1 is characterized by two main sources of data collection: primary and secondary data collection.

### Primary sources

Primary data are original and unique data collected by the researchers directly from the first-hand source or study object

In ouRoute case we used **surveys, interviews and focus groups** addressed to the main target groups:

- School communities' members: students, teachers, school leaders;
- Local authorities and national authorities;
- Local actors of the cultural and creative sector.

In ouRoute, primary data are collected in the field (field-based research) to test the knowledge about common history and culture and how ouRoute stakeholders from education, local authority and cultural/creative sector enhance youngsters and citizens' awareness on shared heritage.

### Secondary sources

Secondary data are data that have been already collected by and readily available from other sources. In the ouRoute case, the secondary data collection included an exercise process of **literature reviewing** based on cultural heritage and summarised in this document.

### 4.1 Comparative analysis of the Primary data collection

Surveys are a quantitative data collection method that allows a researcher to pose some set of predetermined questions to gather information about what people do or think about something.

In the ouRoute research, surveys, as part of the starting fieldwork activities, have been managed by school partners and administered to students, teachers and school leaders. The results of the survey administration provided interesting feedbacks about the role played by the school in the promotion of culture and how education can promote citizenship and common values, sharing the knowledge of European history and culture among the students.

A survey template has been distributed by CESIE to ouRoute school partners, in order to conduct a first need analysis aiming to understand the knowledge of students, teachers and school leaders (in Portugal, Spain and Italy) about the European common values and cultural heritage

NB. We got more answers than expected as in the application : student survey = goal 50 answers, teachers survey = goal 20 answers, leader survey = goal 5 answers)

Country	Number reached		
	Students survey	Teachers survey	School leaders survey
Italy	104 answers	33 answers	5 answers
Spain	179 answers	24 answers	4 answers
Portugal	73 answers	13 answers	4 answers

Table 4. Primary data collection

#### 4.1.1 Comparative analysis student survey

The questionnaire for students aims to know more about the students' knowledge and interest in ouRoute cultural issues and how cultural matters are dealt within the school curriculum and in the cultural and recreational activities in which students take part in their daily life. The questionnaire is made of 16 different questions. However, in this analysis we will deal with the questions by which it is possible to compare the answers and have **updated/sensitive data in charts**, leaving out of the analysis the open questions, summarised in the conclusions and not relevant from a quantitative and statistical point of view.

#### Main goals

- to understand the starting knowledge of students about the European common values and cultural heritage, so to work all along the ouRoute project on reinforcing their sense of belonging to a common European space;
- to raise awareness of the importance of Europe's cultural heritage between youngsters, enhancing the role of the education in it.

#### Target group

ouRoute targets students aged **11-15 years old from lower and upper secondary education** living in disadvantaged or mixed contexts.

#### Partners responsible

1. Istituto di Istruzione Secondaria Superiore "Alessandro Volta" – IAV (IT);
2. IES "Felipe de Borbón" (ES);
3. Casa do professor (PT) and André Soares school (PT)

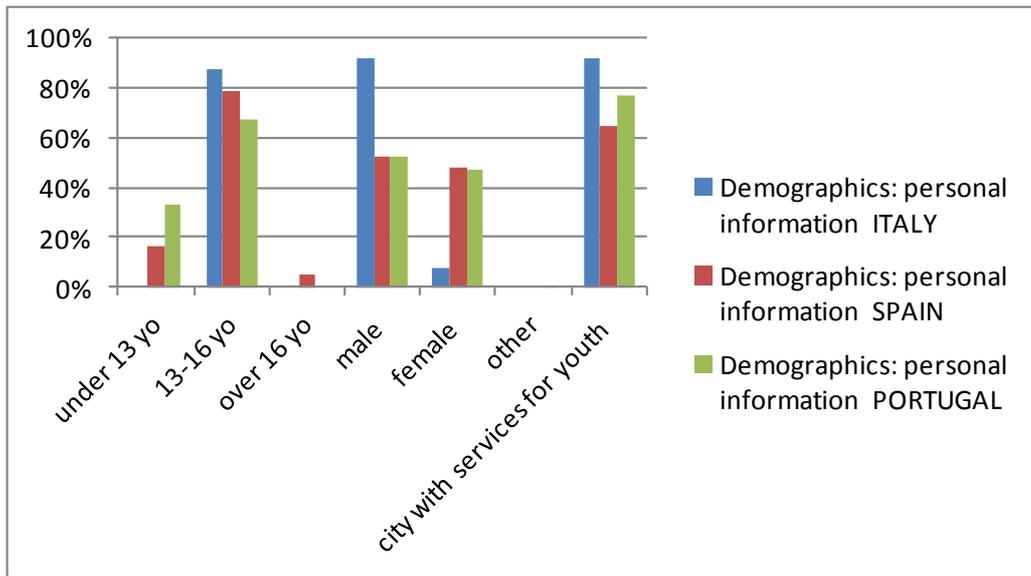


Chart 1. Personal information (repartition of students)

Percentage of students agreeing on the following definitions of culture and its meaning (Chart 2). Note that “cultural heritage” includes also the intangible norms and values, and it’s more than just a collection of cultural goods. As for the “European cultural heritage” students agreed that it doesn’t concern the “made in Europe” but it’s something more, including tangible and intangible culture. The “European cultural heritage” is a set of buildings, monuments, historic cities, artworks (tangible culture) as well as the knowledge, share values and traditions of the European citizens (intangible culture).

To conclude, cultural heritage is something that need to be preserved and guaranteed as well for the old as for the new generations. There is a common responsibility to look after it and interviewed students in ouRoute are conscious of that.

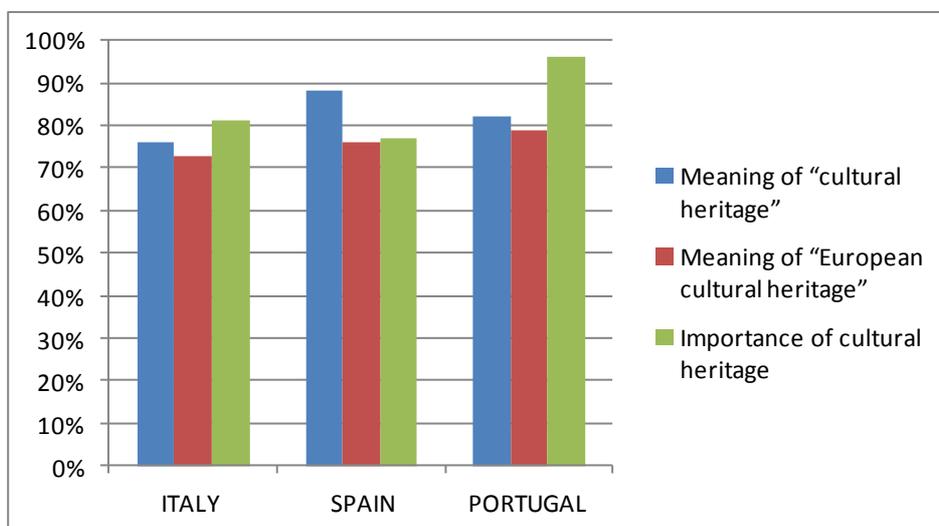


Chart 2. Definition of culture

Percentage of students agreeing that culture favours intercultural dialogue and should therefore be promoted through a series of initiatives: art, music, theatre (Chart 3)

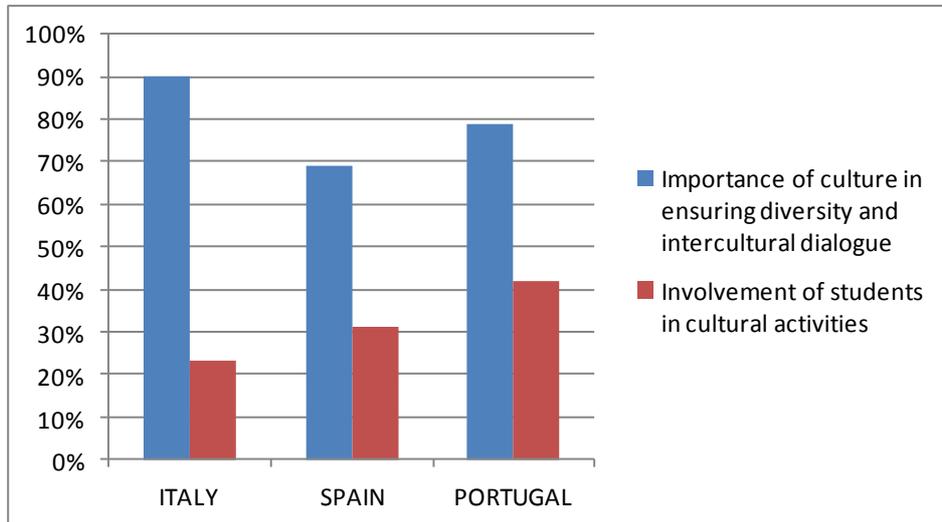


Chart 3. Dealing with culture in youngsters' daily life

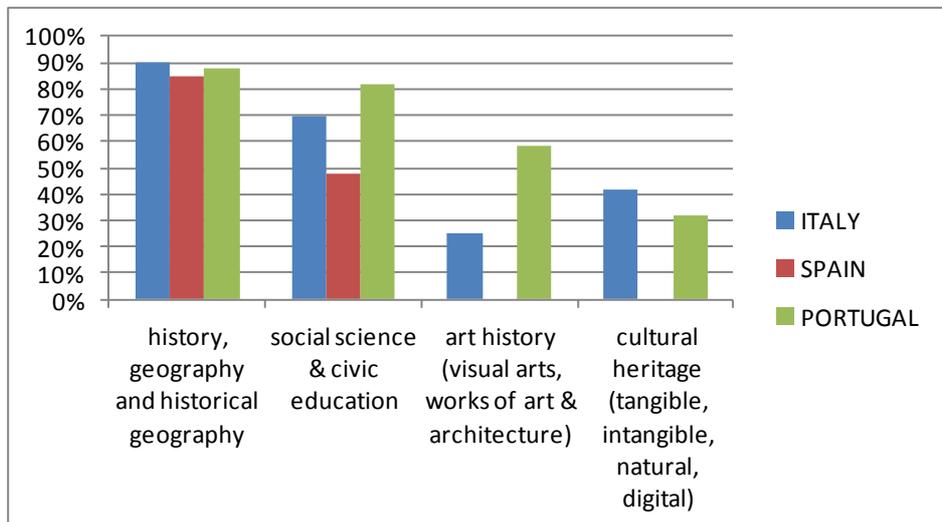


Chart 4. Dealing with culture in school

Chart 4 show the themes the most addressed by teachers during the lesson hours

#### 4.1.2 Comparative analysis teacher survey

The questionnaire for teachers aims to know more about teachers' knowledge and interest in ouRoute cultural issues and how they integrate and deal about culture in their classes and in general, in their teaching. The questionnaire is made of 18 different questions. However, in this analysis we will deal with the questions by which it is possible to compare the answers and have **updated/sensitive data in chart**, leaving out of the analysis the open questions, summarised in the conclusions and not relevant from a quantitative and statistical point of view.

#### Main goals

- to evaluate the sensitivity shown by teachers for culture and how they can transmit this message to their students, involving them in activities to protect cultural heritage and promote active citizenship;
- to raise awareness of the importance of Europe's cultural heritage between teachers and their pupils, enhancing the role of the education in it.

#### Target group

ouRoute targets teachers working in lower and upper secondary education and in disadvantaged contexts. Any different variation from the targeted identified will be noted.

#### Partners responsible

1. Istituto di Istruzione Secondaria Superiore "Alessandro Volta" – IAV (IT);
2. IES "Felipe de Borbón" (ES);
3. Casa do professor (PT) and André Soares school (PT)

To start our analysis, the breakdown of teachers shows how our sample of teachers is over 40 years old, thus assuming some experience in teaching but also a progressive aging of the teaching staff around Europe

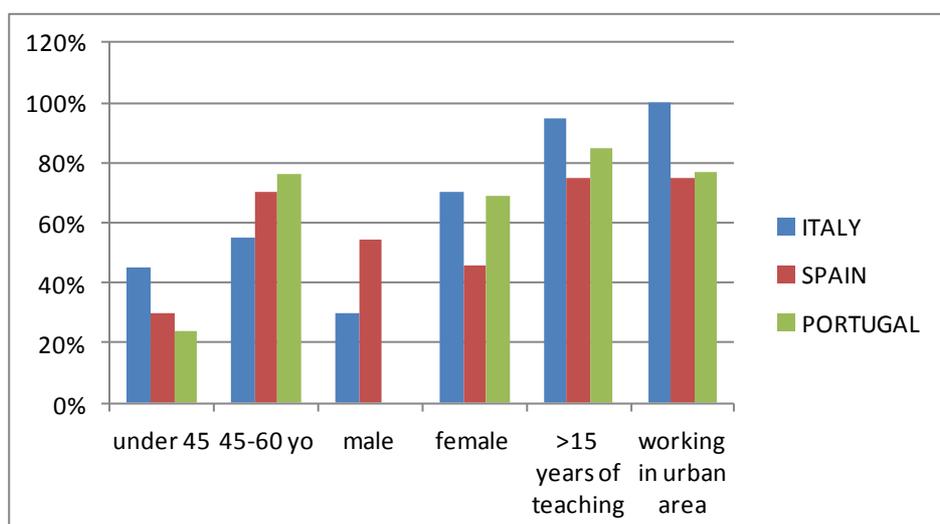


Chart 5. Personal information (repartition of teachers)

According to the most of interviewed teachers, young people can act as a bridge between different cultures, connecting past and modern traditions as well as connecting people coming from different social, cultural and religious backgrounds (Chart 6). Teachers have also a good awareness of what “cultural heritage” is.

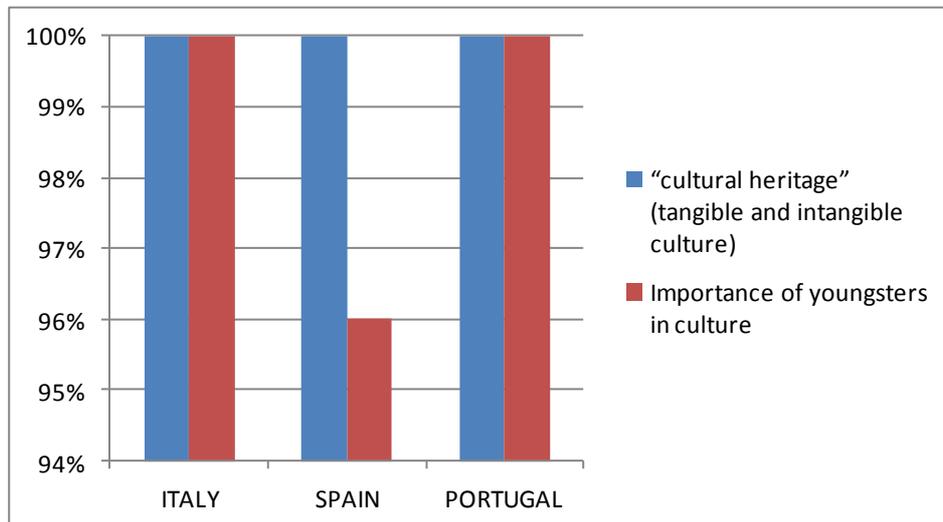


Chart 6. Perception of culture (by the teachers)

At school, culture is approached in various forms. In this chart, we just focused on the school subjects the most argued by teachers in their teaching. Chart 7 shows how there can be an interdisciplinary approach to culture, for example we talk about culture within the social sciences, civic education but also in the field of humanities and history.

Culture is not really explored in art at school, and that’s why no longer culture means just artistic goods. On the contrary, culture is actually more and more associated to the cultural expressions such as folklore, customs and local language. These last are therefore treated in other school subjects, the so-called “citizenship education” and “civic education”.

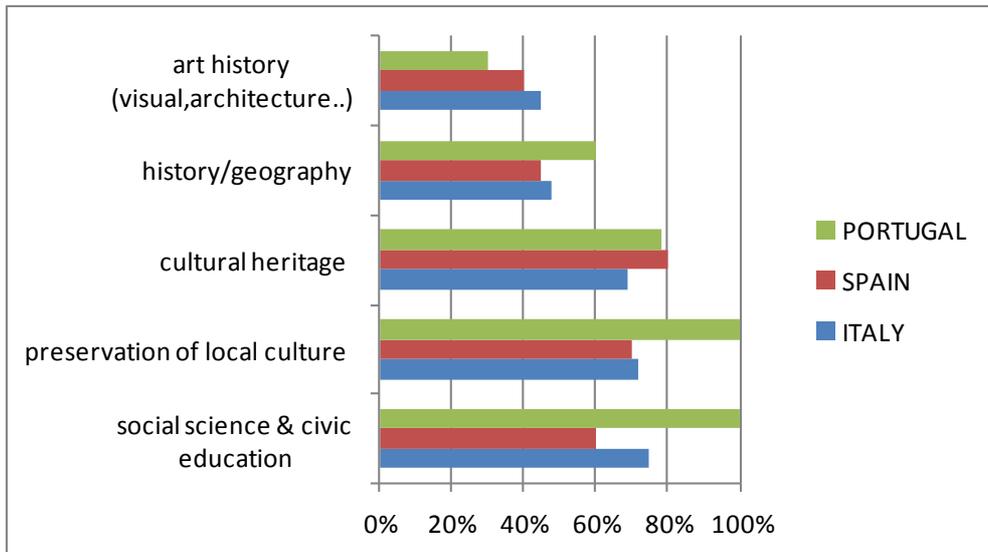


Chart 7. Dealing with culture in school

Regarding the support of Europe’s cultural and creative sector, we notice that the majority of teachers are unaware of the initiatives and mechanisms in place, with a 60% replying that “I don’t know/I’m not sure” about the following concepts: The “Culture Route of the Council of Europe”; The “World Heritage Education Programme”; The “World Heritage in Young Hands”.

Some teachers are familiar with the Cultural Route of the European Council, but the numbers drop dramatically for their knowledge of the UNESCO’s World Heritage Education Programme and World Heritage in Youth Hands Educational Resources Kit (less than 50% teachers know that in the 3 countries). However, teachers have a more general knowledge of the European values (Chart 8)

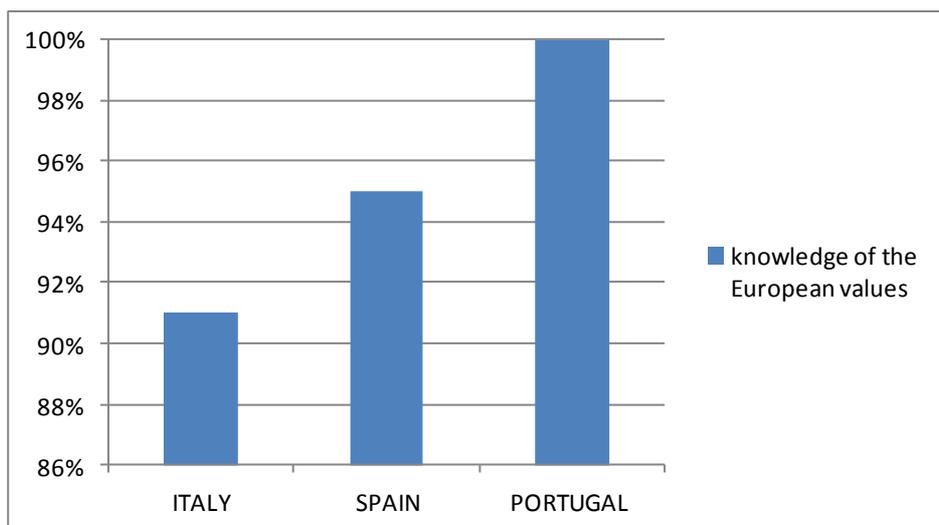


Chart 8. Teacher knowledge of the European values

We also investigated which are the main activities promoted by school and supported by teachers (Chart 9), even if most of these activities are not directly linked to culture itself. Chart 9, we show the activities promoted the most.

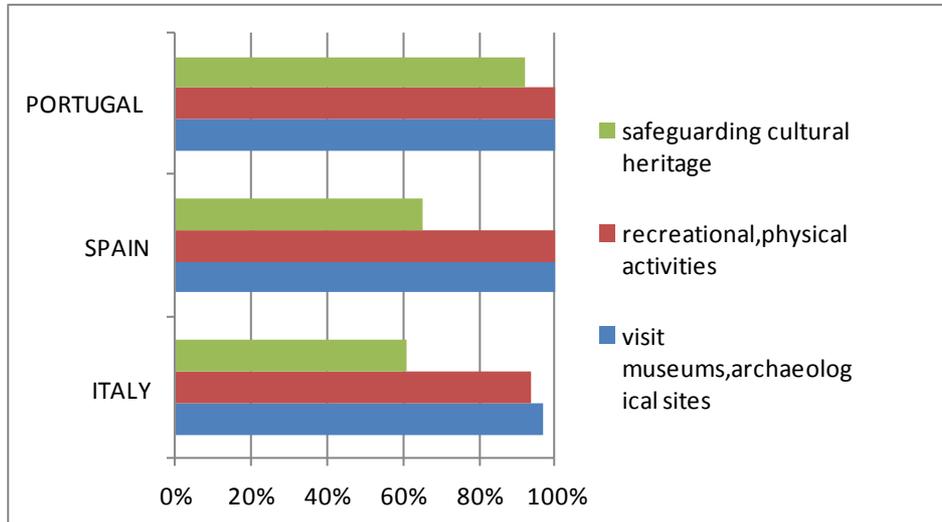


Chart 9. Main cultural activities promoted by the school

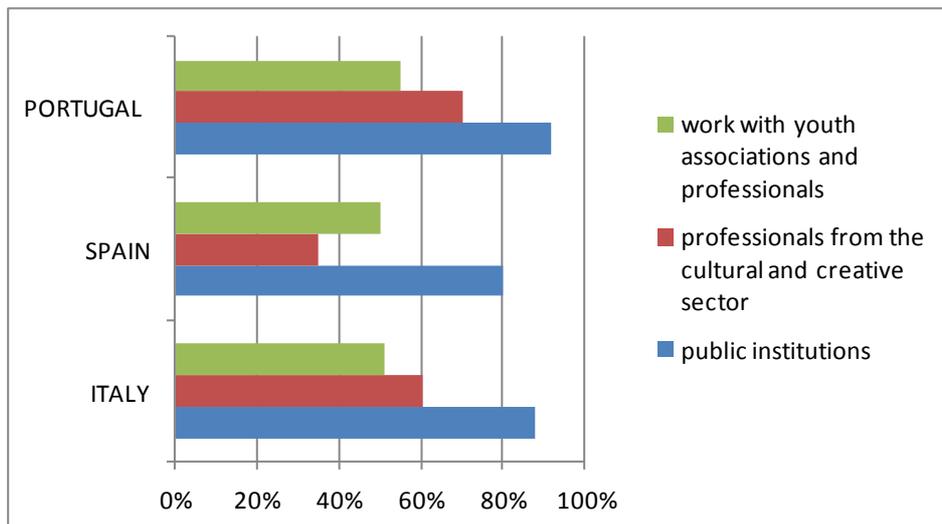


Chart 10. External collaboration in the promotion of culture

### 4.1.3 Comparative analysis school leader survey

The questionnaire for school leaders aims to know how school leaders promote culture in school and how they foster internal and external collaborations with other stakeholders from the cultural field. The questionnaire is made of 17 different questions. However, in this analysis we will deal with the questions by which it is possible to compare the answers and have **updated/sensitive data in charts**, leaving out of the analysis the open questions, summarised in the conclusions and not relevant from a quantitative and statistical point of view.

#### Main goals

- to evaluate how school managers, enable teachers and students to promote and spread the knowledge of cultural heritage
- to raise awareness of the importance of Europe’s cultural heritage between school managers, teachers and students, enhancing the role of the education in it.

#### Target group

ouRoute targets school managers working in lower and upper secondary education and in disadvantaged contexts. Any different variation from the targeted identified will be noted.

#### Partners responsible

1. Istituto di Istruzione Secondaria Superiore "Alessandro Volta" – IAV (IT);
2. IES “Felipe de Borbón” (ES);
3. Casa do professor (ES) and Casa do professor (PT) and André Soares school (PT)

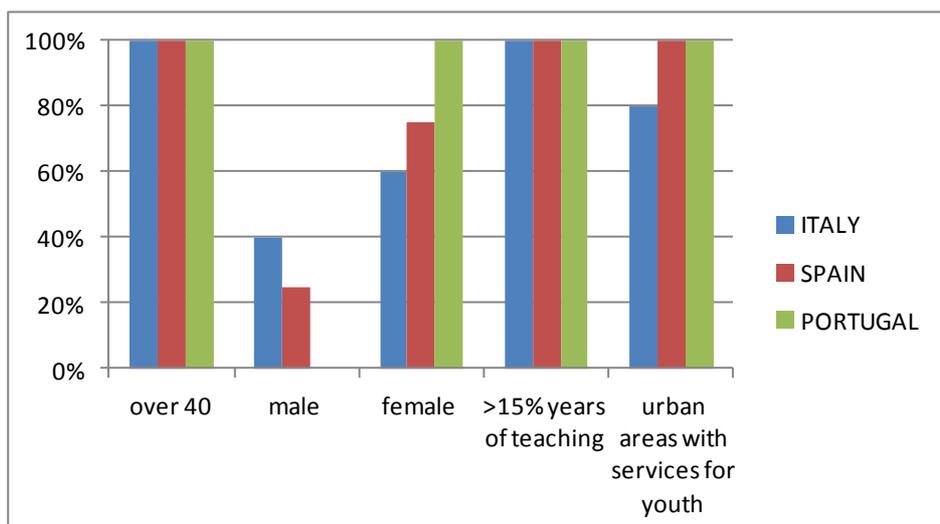


Chart 11. Personal information (repartition of school leaders)

To start, we evaluated the percentage of school leaders agreeing on the need to promote culture and what culture is (Chart 12). All school leaders (100% in Italy, Spain and Portugal) seem to have fixed educational objectives of promoting common values, interculturality and diversity. However, the teaching of culture is not officially integrated in the school curriculum right now but they would like to insert more cultural subjects in the school learning modules in the future.

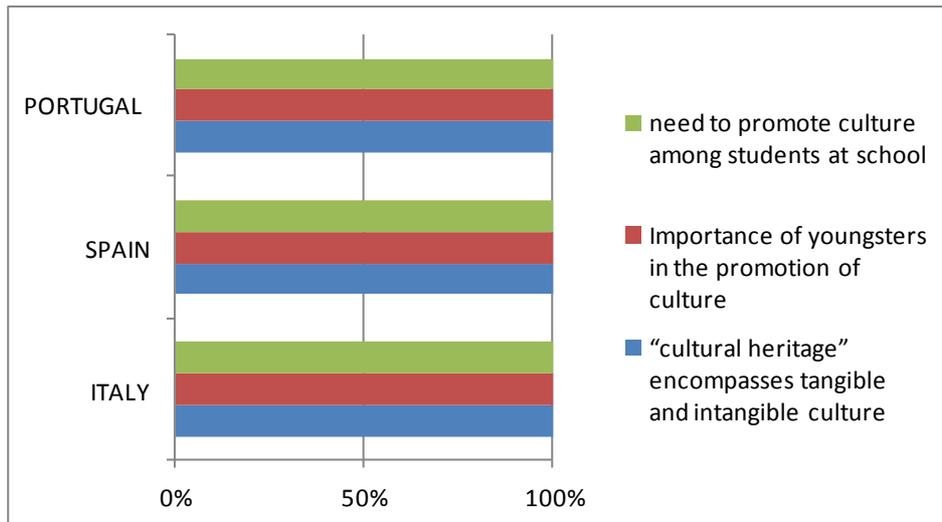


Chart 12. Perception of culture (by the school leaders)

The cultural activities promoted by the school leaders are very heterogeneous. The most important, in terms of students' participation, are:

- 1) Visits to museums and archaeological sites;
- 2) Recreation, leisure and sport activities inside and outside school;
- 3) Participation in art workshops or craft workshops;
- 4) Participation in local activities run by youth associations and youth groups;
- 5) Actions to protect and promote cultural heritage;
- 6) Training programmes and school exchanges (national and abroad) and related to culture.

To conclude, we asked which external stakeholders support school activities (Chart 13)

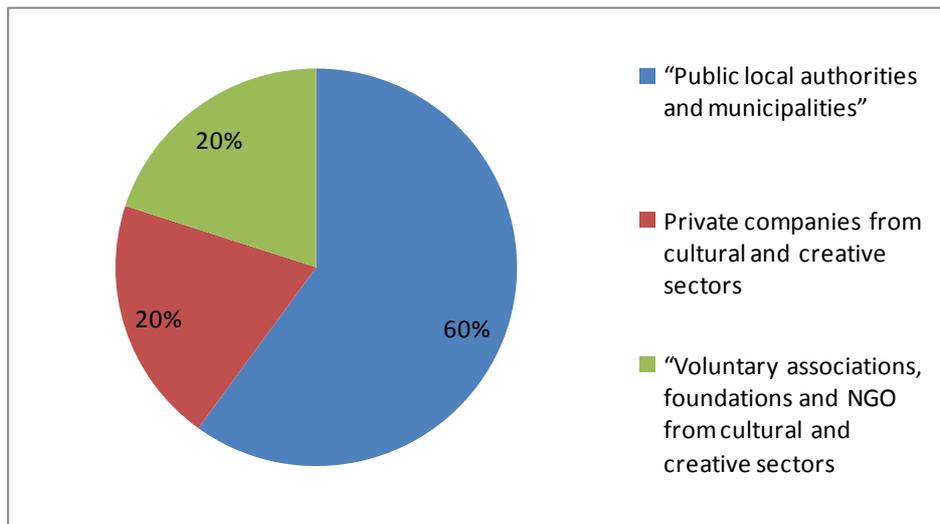


Chart 13. External stakeholders supporting school

#### 4.1.4 Conclusions from the surveys

Most of the school leaders, teachers and students clearly understand what culture is and they are able to distinguish “tangible” and “intangible” cultural heritage.

Teachers think that the participation of young people could strengthen the expression and conservation of the local culture in all its forms. However, in their school curricula, teachers are not currently addressing all dimensions of cultural heritage during their lessons. That’s because the teaching of culture is not integrated in specific school curricula but it’s a more generic transversal approach to culture. We talk about culture in all historical-artistic or humanistic subjects at school, even in social sciences and civic education, but we rarely concentrate on the teaching of culture itself.

According to some interviewees, the context of "transversal education" permits to connect different subjects such as math and arts, and this transversal approach can lead to a greater awareness of our cultural heritage, which belongs to everyone and should be preserved.

In general, teachers and school leaders are familiar with the "European Council Cultural Route", but sometimes there is a lack of relevant information and knowledge on other programs/initiatives such as the "World Heritage Education Program" and/or "European Year of Cultural Heritage".

As a result, a better involvement of both students and teachers will be promoted in ouRoute through the participation in the discovery activities of old and new arts & crafts. As school leaders reveal, schools are highly motivated to promote culture and the only barriers to the implementation (from their perspective) are the lack of resources (time, money, technical resources, teachers and school staff) and the lack of specific training to be inserted in teachers’ curricula.

#### 4.1.5 Comparative analysis interviews

In ouRoute, interviews consist of a more flexible instrument characterised by general questions that help to define the cultural issues to be explored, according to the interviewee experience and centre of interest. CESIE, as leader of WP1, delivered partners a template with 7 guiding questions, as showed in the analysis here below.

The interviews have been conducted by local authorities partners in ouRoute (**10 interviews per ouRoute local authority partner**) and they addressed to regional/national authorities linked to the project topics. We remind that in ouRoute local key actors contribute to the achievement of the project general objectives linked to the promotion of European values and cultural heritage, intercultural dialogue and social inclusion through education.

#### Target group

The interviews targeted all professionals, experts, and policy makers working in local or national bodies and linked to cultural heritage, education and social inclusion.

#### Partners responsible

1. Município de Braga (PT) ;
2. Comune di Palermo (IT) ;
3. Ayuntamiento de Ceutí (ES).

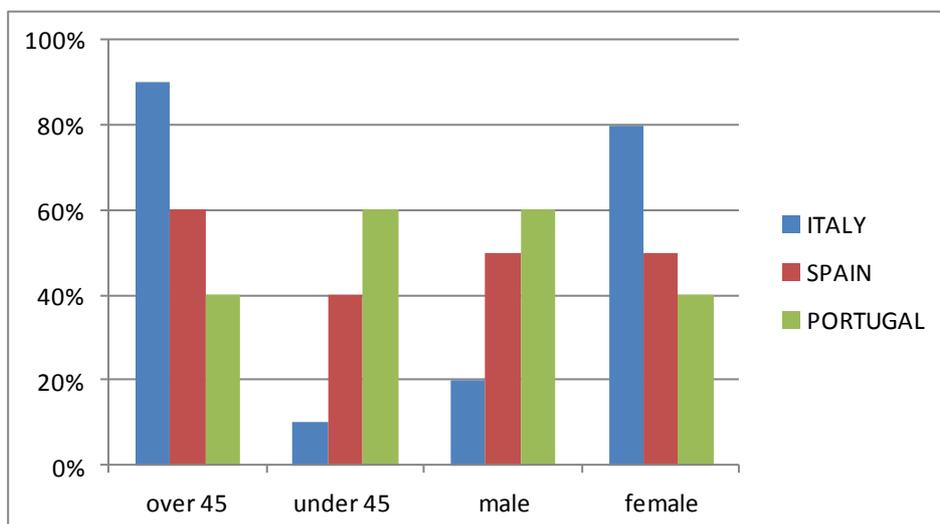


Chart 14. Personal information (repartition of the interviewees)

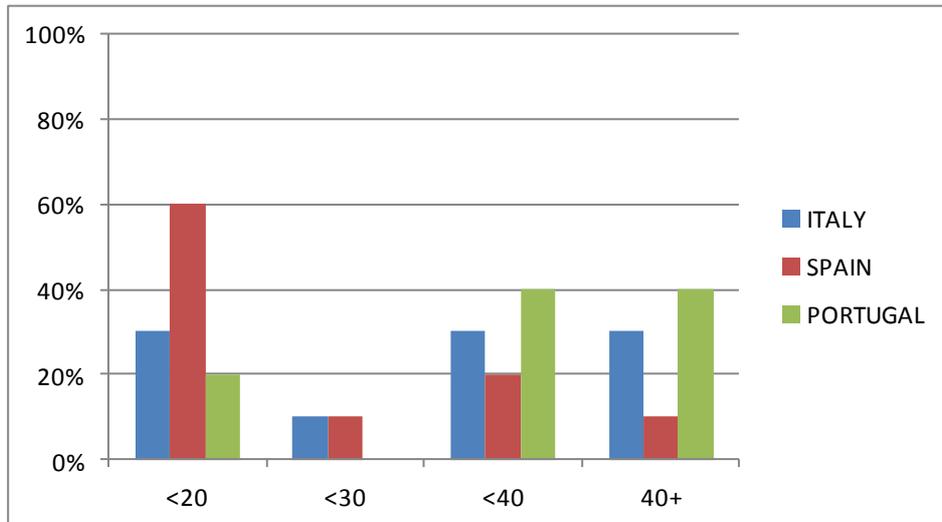


Chart 15. Years of service in cultural, educational and social fields

In the comparative analysis, CESIE is focusing on every question asked and tries to summarize the common point of view of the interviewees in all countries and therefore drawing general conclusions for each question.

**Question 1. In your opinion, what “cultural heritage” could deal with?**

All interviewees agreed that “cultural heritage” means the transmission of cultural values from one generation to another and a path to the future of the community. Cultural heritage is a system of practices, customs and values specific to a group of people. It encompasses both buildings, arts and crafts, but also any other local manifestation, oral traditions, music, dances and festivities. So cultural heritage encompasses multiple domains and implies its knowledge, protection, valorization and study.

**Question 2. Can you give me a general overview of the main cultural routes and sites in your region and/or town?**

In Palermo (Italy), we have many cultural sites and natural ones, including naturalistic and archaeological parks as well as numerous elements of the folk tradition, historical cultural routes, including the cultural routes identified by the UNESCO (Arab-Norman routes).

In Braga (Portugal) there are more festivals, pilgrimages and religious celebrations than in Palermo. Folklore stands out in intangible heritage. The diversity of instruments, music, dances, costumes, costumes, popular parties is incredible too. There is a lot of musical tradition in Braga, while in Palermo the tradition is more focused on the local language (Sicilian dialect) and its oral traditions.

In Murcia (Spain) we have a very rich and heterogeneous cultural heritage: baroque churches, cathedrals, roman theatres, but also old and new museums. Routes and natural assets must be pointed out as well: Ricote Valley, Calblanque beaches, Marques Fountains, Sierra Espuña.

**Question 3. Can you give me a general overview of the “intangible” cultural heritage in your region and/or town?**

In Sicily, we have a combination of different cultures and civilizations from the past to the nowadays, so that we mix catholic and non-catholic celebrations, folk dances and oral traditions. In Murcia and Ceutí we have a more important tradition linked to the religion, where the Passion of Christ and the Three Kings Play are represented even in other municipalities. Some of Ceutí nicknames come from the role they played in these representations: Lord, Herod, Virgin

**Question 4. Do you know the main policies run by the Central Government and/or the local authorities in your country for the protection of the tangible and intangible cultural heritage?**

In Palermo (Italy), participants were quite disappointed about the management of culture by the Central Government. Both tangible and intangible culture should be promoted, by increasing the budget for culture and giving access to culture for all people. From June 2019, the Italian Prime Minister started encouraging the free entrance to most of the public cultural sites. In addition, the organisation of festivals and cultural itineraries (such as “Le vie dei Tesori” in Palermo) has been encouraged too.

Even in Braga (Portugal), the Municipality is more and more engaged in cultural promotion, by organising events such as “Braga Barroca” and “Braga Romana”.

**Question 5. What are the biggest challenges in promoting culture, language and identity in the last few years? Any criticalities?**

In Italy, a series of interventions promote culture, such as the delivery of a “culture card” for 18-year-olds. There are also days for free enter to museums “FAI” days (FAI= fund for the environment and cultural protection) and the annual cultural event “Le Vie dei Tesori” in Palermo (aiming to revalorise the cultural heritage in Palermo and its surroundings).

In Portugal, it would be interesting to improve the promotion of the Portuguese language at the international level and at the national level to seek to promote regional dialects to reinforce local identity.

In Spain, we should transmit our cultural heritage to youngsters, because they don’t really know their own territory not even the municipality in which they are living in. If these traditions are not valued, younger generations won’t preserve them and they will be lost.

**Question 6. How schools can promote citizenship and common values, sharing the knowledge of local culture as well as of the European history and culture?**

Schools should create a bridge between the past and the present, using all the expressive forms of culture such as literature, theatre, music, art and architecture. In recent years, initiatives have been taken in this sense and today schools include theoretical and practical activities in the artistic, musical, theatrical, archaeological and artistic-historical level for their students.

## Questions 7. Did you take part to any European project dealing with cultural topics?

Most of the interviewees in Italy, Spain and Portugal came from different cultural backgrounds and had already participated in projects on culture, in the Erasmus+ framework too.

### 4.1.6 Comparative analysis focus group

In ouRoute, focus groups allow the research to ascertain in-depth data regarding the beliefs, opinions and experiences of the main stakeholders from the cultural and creative sector. They include different stakeholders working in Regional School Observatories or in other educational institutions, but also professionals from the local authorities and municipalities engaged in the organisation of events and in cultural promotion more in general.

Referring to the definition of the EU for the Creative Europe Programme, cultural and creative sectors means “all sectors whose activities are based on cultural values, artistic and all other individual or collective creative expressions”.

We carried out 1 focus group in each country with 10 participants which daily job is direct linked to the cultural and creative sector. CESIE, as leader of WP1, delivered partners a template with 10 guiding questions, as showed in the analysis here below.

#### Partners responsible

1. Município de Braga (PT) ;
2. Comune di Palermo (IT) ;
3. Ayuntamiento de Ceutí (ES).

In the comparative analysis, CESIE is focusing on every question asked and tries to summarize the common point of view expressed during the focus groups, and therefore drawing general conclusions for each question.

#### Question 1. What does “culture” mean to you?

Culture includes social relations but also emotions and common/shared feelings and values. It’s an integrated system that evolves over time and adapts to evolving society, culture is built over time. Culture is everything, and it also include food which is a very important intangible cultural asset, especially in ouRoute countries, sharing the so-called “Mediterranean diet” .

#### Question 2. How would you describe the tangible and intangible cultural heritage assets from your region?

Today, schools in ouRoute started a path of active citizenship that provides for various activities the rediscover of intangible cultural heritage, including the discovering of old and new arts & crafts.

#### Question 3. “Cultural heritage is to be considered a shared resource and a common good held in trust for future generations...It is therefore a common responsibility to look after it”.

**How does your everyday work combine and fit into the protection and promotion of the tangible and intangible cultural heritage?**

Many of the participants in ouRoute focus group work in the youth sector and some of them in the educational institutions or in Regional School Observatories, such as in the Italian case. Today, the approach to the school is mainly focused on the development of new partnerships with associations from local territories, so to raise awareness and transmit a sense of responsibility for safeguarding property. However, new channels are needed in order to make tradition more attractive for younger generations.

**Question 4. What is the impact of cultural and creative sectors at regional and national level, considering different dimensions such as economic, social, educational...?**

From a social point of view, there is a new awareness on culture given by the presence of new policies that allowed public and private bodies to reopen old and new cultural sites, while guaranteeing accessibility to all audiences. Culture should target and meet the needs and interests of different segments of the population (children, young, adults, seniors) by ensuring specific services. In addition, a more cultural dynamism can create new job opportunities, particularly in all those cultural activities matching with tourism.

From an economic point of view, there is a lack of economic resources and sponsors. Today, civil commitment is more available than public and private funds.

**Question 5. What is the potential of these sectors for creating jobs opportunities for youngsters? What are the current drivers and barriers for realizing that potential?**

Some schools are taking part in work placement projects, by offering a program of apprenticeships for students who will have the possibility to work in different cultural areas and sites but also in artisans and artists' shops.

There is an evolution in job offer in cultural sector, which leads to mixtures of the old and the new. We should combine tradition and innovation, by making traditional products with the use of new materials for instance. Use old knowledge and expertise to create something new.

**Question 6. How can young students be encouraged to embark in careers linked to the cultural and creative sectors? What areas could be more attractive for them and why?**

The most attractive activities for young people are: music, sport and art. Sport is very inclusive because it is common to all, "educated" and "uneducated" people. Music is also an important instrument for intergenerational knowledge and communication, even if it is not always accessible for all. Music requires hearing but it also requires a certain sensitivity and sense of rhythm.

These sectors are more attractive for youngsters when combining with technology and audiovisual.

**Question 7. How can educational paths and activities contribute for creating awareness for the importance of protecting and promoting the cultural heritage?**

It is important to promote creative and cultural services, laboratories and fieldwork activities throughout the school year, fostering partnership with local stakeholders and other local schools.

## How can student be more actively involved in protecting and promoting the local cultural heritage?

We need to focus on the “experiential school” rather than the “classical school”, based on the frontal approach, giving students the possibility to do more fieldwork experiences but also promoting training and internships for them.

### Question 8. Your organization collaborates or could collaborate with schools. How?

All the interviewees have a strong relationship with schools (even if they work for public or private bodies and institutions). All participants agreed and are really glad to participate with students along the ouRoute project. They will offer “ouRouter” students to visit their workplace and get deeper, know more about their profession.

### Do you have anything else to add about the topics discussed?

- Environment and ecology: awareness of ecology, the sea as a common good (common heritage of the humanity).
- Education and training: need to train people who work for the promotion of culture (all employees and staff working in the cultural sites, museums, tourism office should be trained better).

## 4.2 Comparative analysis of the Secondary data collection

Secondary sources are data that have been already collected by and readily available from other sources. In ouRoute, the secondary data collection included an exercise of literature reviewing based on cultural heritage and social inclusion. This task dealt with the identification of relevant bibliographic sources and systematization of key references in a “Database with relevant references” (estimation of 100 entries – see the Excel database).

### Partners responsible:

1. CESIE (IT);
2. INOVA+ (PT);
3. Universidad de Murcia (ES);
4. INnCREASE (PL)

### Data selection

This revision included articles, case study, extracts, scientific documents, laws etc. about tangible and intangible cultural heritage, focusing on the integrated approach to heritage education and with a particular reference to the Italian, Spanish and Portuguese cases. The most of the information are qualitative data and open source, although some articles have been extracted from other sources and web portal, containing school materials in social sciences.

The sources/entries have been selected following the general objectives in ouRoute, such as: common values and cultural heritage; intangible cultural heritage; social inclusion; educational paths.

#### *4.2.1 Conclusions from the literature review*

From the study of our sources, we outline that there is an increasing recognition of the “intangible cultural heritage” and a better collaboration between different areas of competence and stakeholders from the cultural sector.

As well as in Italy, Spain and Portugal, national legislation considers the “intangible cultural heritage” as a social benefit and a valuable source of the economy as some individuals can benefit from such practices, rituals and/or cultural activities. It is also therefore a good opportunity for youngsters for their future professional careers.

That’s why national and local governments try to ensure a participatory governance that should care the protection of cultural heritage by both the State (as entity) and its citizens. Our heritage (historical, cultural, artistic, immaterial or any other type) will help us to understand our present and define better our collective identity.

However, school curricula in school still be few structured or uncompleted, when dealing with culture (without clear objectives and specific school subject based on culture). That’s why eeducational proposals and school curricula should be further improved.

## 5. General conclusions

The “conceptualisation” of culture, the understanding of what culture and cultural heritage really are, it’s the starting point to achieve a common vision and understand how educational and cultural stakeholders can jointly promote that.

The initial research activities in WP1 aimed to understand the level of students’ knowledge and the whole school staff about the European common values and cultural heritage in general. For that purpose, results from the schools’ survey provided an important feedback about the role of the school in the promotion of culture and how education can promote citizenship and common values, sharing the knowledge of European history and culture.

Schools should create an interest for culture in all students from an early age. It will be important to reinforce the investigation of local culture, so that schools can later include in the curriculum of some thematic subjects related to local culture. On the other hand, it will be important give students the possibility to discover local spaces (organization of study visits) and meet local professionals, artists, artisans, craftsmen etc.

The investigation on the promotion of the culture, through the implementation of interviews and focus groups, has therefore highlighted how starting from the culture means creating the conditions for a new social wellbeing of the citizens. In addition it is important to create new collaborations between the State and local autonomies/governments, public sector and third sector, public investment and private intervention and increase the budget.

Culture is a very important opportunity of growth and economic recovery through employment . At the economic level, it employs thousands of people thus promoting regional development. At the social level, it promotes local identity and creates new networks of citizens but also professionals from the cultural sector. At the educational level, it promotes formative and individual enrichment, while contributing to create a sense of common identity, the sense of citizenship.

## 6. Recommendations

The European Year of Cultural Heritage 2018 proposed a series of concrete actions to be taken by EU member states and based on a specific “[Framework for Action](#)” which is structured on 5 pillars, (table 5).

These 5 pillars have been used to elaborate final recommendations in this document, taking into account the results of WP1 research phases and the feedback received by our stakeholders who participated in the surveys, the interviews and the focus groups.

Pillar	Clusters of action	Aim
<b>Pillar 1: inclusive Europe</b>	a) engaging the wider public, including via digital means; b) engaging school children and empowering young people; c) breaking barriers to access	Participation and access for all
<b>Pillar 2: sustainable Europe</b>	a) regenerating cities and regions through cultural heritage; b) promoting adaptive re-use of heritage buildings; c) balancing access to cultural heritage with sustainable cultural tourism and natural heritage. balancing access to cultural heritage with sustainable cultural tourism and natural heritage.	Smart solution for a cohesive and sustainable future
<b>Pillar 3: resilient Europe</b>	a) fighting against illicit trafficking of cultural goods; b) raising the quality of physical interventions on cultural heritage and; c) protecting cultural heritage against natural disasters and climate change	Safeguarding endangered heritage
<b>Pillar 4: innovative Europe</b>	a) capitalising on technological tools for innovation on cultural heritage; b) fostering social innovation; c) strengthening skills in the field of cultural heritage.	Mobilising knowledge and research
<b>Pillar 5: stronger global partner</b>	horizontal/global actions aiming at strengthening international cooperation on heritage worldwide, in the framework of EU external relations activities	Cooperating on cultural heritage

Table 5. UE Cultural framework for Action

Recommendations – elaborated by CESIE on June 2020 and as result of the research process and feedback received by the educational and cultural stakeholders in ouRoute countries (Italy, Spain, Portugal)

Pillar	Recommendations
<b>Pillar 1: inclusive Europe</b>	<p>1. Culture should target and meet the needs and interests of different segments of the population (children, young, adults, seniors) by ensuring specific services and a wider offer.</p> <p>2. States should adopt new measures to guarantee free access/entrance to the cultural sites but also a wider access to all initiatives, facilities and events in the creative and cultural sector.</p> <p>3. States should take into consideration the interests of young people which are very heterogeneous and mainly reflect the macro-culture (national or local) or micro-culture (urban and neighborhood) in which they live and exchange. Cultural activities should be various and targeted to that.</p>
<b>Pillar 2: sustainable Europe</b>	<p>4. Culture must be a tool, a bridge between past and present, so that new generations start having a better knowledge of their local culture and territory.</p> <p>5. Cultural promotion measures should be focus on the specificities and peculiarities of each territory, while ensuring the preservation of the tradition, the environment and the community wellbeing</p> <p>6. Tourism is an important springboard for the cultural promotion and the revitalization of the territories, but it has to be used in a sustainable way respecting people and territories</p>
<b>Pillar 3: resilient Europe</b>	<p>7. More public investment and private interventions are needed to avoid the deterioration of the cultural sites and the disappearance of some cultural elements, expressions but also professions that risk getting lost.</p>
<b>Pillar 4: innovative Europe</b>	<p>8. Improve the training offer on culture for both students, teachers and educationals from creative and cultural sector</p> <p>9. School curricula must be less generic and include specific subjects on culture, while guaranteeing interdisciplarity and multidisciplinary of the educational approaches. School curricula must foster intercultural</p>

	<p>competences, promote intercultural dialogue and global citizenship among students giving them also the possibility to organize study visits and exchanges locally and abroad</p> <p>10. Make an optimal use of social networks, new technologies and audio-visual resources for the promotion of our culture, language and identity.</p> <p>11. School need to foster digital skills and create dynamic learning environments for the knowledge of culture</p>
<p><b>Pillar 5: stronger global partner</b></p>	<p>12. Sharing educational resources and methodologies for creating awareness on cultural heritage and promoting common values (at regional, national, European and international level)</p> <p>13. Strengthen actions and partnerships between schools, actors from the cultural and creative sectors and public authorities including the City Halls and the Municipalities.</p>

