TRAIN-THE-TRAINER COURSE FOR STAFF
WP1 - Mapping the citizen-cultural heritage expedition

ouRoute
CITIZEN-CULTURAL HERITAGE

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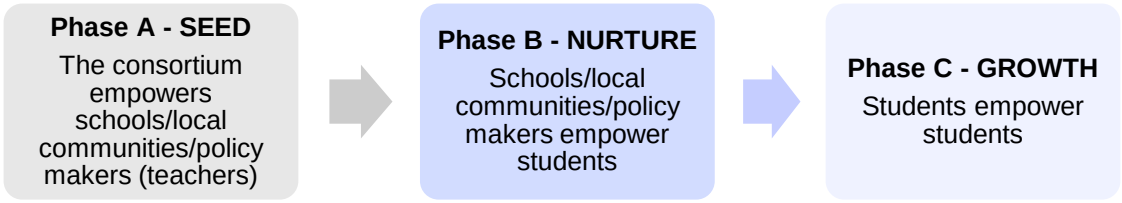
Preface

In the frame of the ouRoute project, a **train-the-trainer course for staff** has been developed to help teachers from the partners countries (Portugal, Spain and Italy) on how to engage their students in the whole ouRoute process of cultural rediscovery.

The ouRoute process is composed of three phases:



The following Training Programme developed by CESIE, as WP1 leader (Mapping the citizen cultural heritage expedition) with the support of the partners, represents **the core activity of the Phase A – SEEDS** where 9 teachers from the partners schools will be trained to: empower in turn their students to be “cultural ambassadors” and learn more on cultural heritage, not only from their teachers but also from other students that had the same experience previously “the discoverers”.
The teachers’ knowledge and skills will be enhanced on research methods and tools for planning and carrying out the discovery journey to “Old & new arts & crafts”; going through the ouRoute discovery process and involving progressively their students through phase B and C.
During the phase B, the teachers will draw a training programme for students and promote workshops with 75 students. On the contrary, during the phase C the students themselves will be prepared to plan and perform research and exploratory processes and, using their “fieldwork” experience, will lead peer-learning sessions.

1. Introducing ouRoute research process

1.1 Presenting the project's constructivist approach

The "Citizen-cultural heritage" – Creating a new generation of cultural ambassadors through education and training (ouRoute) project – aims to promote **common values, cultural heritage and social inclusion** through education using a constructivist approach. To achieve this, it will engage and connect different stakeholders: students, schools and local communities, as well as policy makers under this aim. ouRoute strives to empower students to act as "cultural ambassadors", entailing in a (re)discovery journey and "ethno-videographic" expedition.

During the process, students will be supported by their teachers and will develop their own research tools and consequently do their own field work activities. In this context, ouRoute will respond to the urgent need to promote the sharing and appreciation of Europe's cultural heritage between youngsters and local communities, foster active citizenship, 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 stages (plan, enable, perform, master). Moreover, three of these work packages have three additional phases (SEED, NURTURE, GROWTH) so to reflect the constructivist nature of the project approach, empowering progressively all key stakeholders. More details about the project methodology can be found at http://ouroute.eu/.

WP	TYPE	OBJECTIVES
WP1 – Mapping the citizen-cultural heritage expedition	Core	• 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 • Benchmark and showcase best practices • Co-develop a strategy to support, leverage and accelerate changes towards a "citizen-cultural heritage" ecosystem energised by youngsters
WP2 – Setting off the (re)discovery journey	Core	• 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 • 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 & new arts and crafts"
WP3 – Keeping the adventure alive	Core	• 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 • Promote a competition at an international level to promote ouRoute audio-visual resources • Boost end-users' commitment to the ouRoute vision, through the nomination of young cultural ambassadors
WP4 – Monitoring, quality control and evaluation	Cross-cutting	• Produce a sound monitoring, quality control and evaluation strategy as well develop the necessary tools and carry out and 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
WP5 – Awareness, valorisation and sustainability	Cross-cutting	• 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.
WP6 – Project management	Cross-cutting	• 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

Table 1. Overview of the project WPs

The **WP1- Mapping the citizen-cultural heritage expedition** is a stepping-stone workpackage in the ouRoute project and it is built on a constructivist approach (the 3 phases above mentioned) to create the link between schools and local communities in promoting and sharing common values and sense of belonging. It will mainly take place in schools with student from underprivileged contexts. The leader partner for this first WP is CESIE (Italy) which is providing support and guidance to the Consortium during the 2-years lasting WP1.

Main objectives of WP1 are:

- 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.

1.2 Highlighting key activities and expected results

The WP1 has 4 main tasks, corresponding to the 4 different steps (Plan, Enable, Perform, Master) as resumed below.
NB. Here below, we kept only the tasks referred to teachers/students that will be implemented in schools.

Task 1.2	**Developing training programmes to capacitate key actors and establishing the network**	A1	Training programme for staff: targeting teachers and focusing on how to engage students in discovery journeys and support them to design and perform research activities aimed at mapping their local contexts.
		A2	Train-the-trainer course for staff: targeting teachers and focusing on how to engage students in discovery journeys and support them to design and perform research activities aimed at mapping their local contexts.
		B1	Training programme for students: targeting students to support them in their activities. It will be organised by the staff who attended the "train-the-trainer course for staff".
		B2	Workshops for students: targeting students to support them in their activities. It will be organised by the staff who attended the "train-the-trainer course for staff".
		C1	Training programme for students: targeting students to support them in their activities. It will be organised by the students "the discovers" who attended the workshops for students in B2
		C2	Peer-learning sessions for students: targeting students to support them in their activities. It will be organised by the students "the discovers" who attended the workshops for students in B2
Task 1.3	**Implementing the research activities, a compilation of good practices and reporting**	A1	Primary and secondary data collection
		B1	Local mapping of old & new arts: realised by students and including the results from their discovery and exploratory processes
		C1	Local mapping of old & new crafts: realised by students and including the results from their discovery and exploratory processes
Task 1.4	**Validation of results and co-creation of a participatory and common strategy**	A1	Citizen-cultural heritage Strategy: it is a document that will include results from the national reports on state-of-play, the e-book good practices, the local mapping old & new art and the local mapping of old & new crafts
		B1	Unconferences: organised by students to debate on the draft version of the Citizen cultural heritage Strategy
		C1	Unconferences: organised by students to debate on the validation of the draft version of the Citizen cultural heritage Strategy

Table 2. Tasks to be implemented by schools

To resume, we expect to reach the following results:

- **Implementation of capacity building programmes**: Training programme to enhance teachers' knowledge and skills on research methods, providing tools for planning and carrying out the activities and organize the training programme for students;
- **Local mapping of old & new arts & crafts:** it's a document that will integrate the fieldwork activities led by students and complete the National report on state-of-play and the e-book of good practices so to support the development of the Citizen cultural heritage strategy;

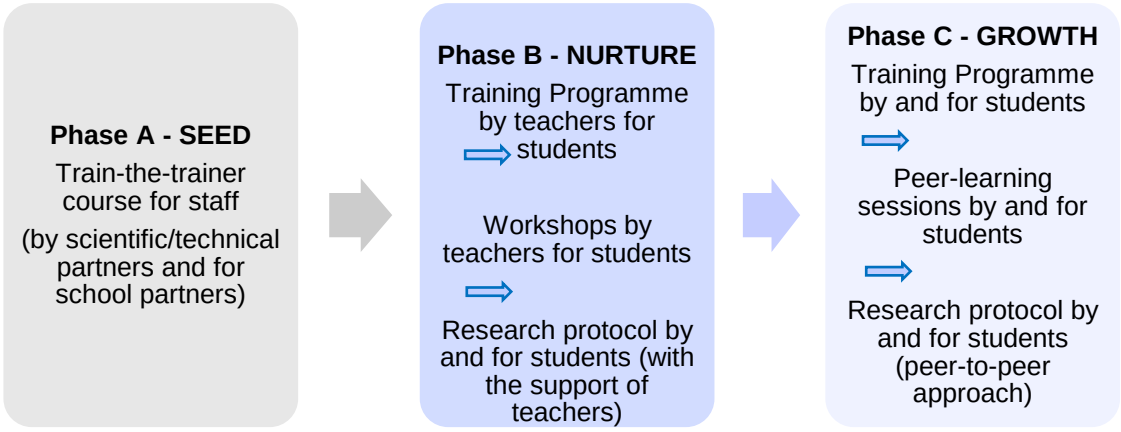
- **The Citizen-cultural heritage strategy:** it's a document that will include results from the National reports on state-of-play (by the ouRoute partners/Consortium), the e-book good practices, the Local mapping old & new art & crafts (by students). The main goal is creating a shared vision towards the citizen cultural heritage among all the involved stakeholders.

The starting point of WP1 is a capacity building: "The train-the-trainer course for staff" which will train teachers, on how to guide their students from Phase B: that is developing a "Training programme for students" and organising a "Workshops for students"; to Phase C: let the students led a series of discovery activities with the support of their peers.
As consequences, students in ouRoute will:

- Design their own research protocol;
- Embark into an adventure in local heritage;
- Interact with key actors of the community linked to arts and crafts;
- Translate their learning journeys into audio-visual resources;
- Animate an online community hub, acting as "citizen-cultural ambassadors".

During this process the Research Protocol already developed by CESIE on May 2019 can constitute a model for the other 2 research protocols which will be developed by the students with the help of the teachers for the Mapping of old and new arts & crafts.

The graphic below shows briefly the ouRoute process:



After the train the trainers course the teachers will be responsible for the organization of a "Training Programme for students" followed by specific "Workshop for students" so to help students embark on a (re)discovery journey through cultural heritage, being given the opportunity to learn inside and around schools and to teach others in next Phase C. During the workshops, students will be helped by their teachers to prepare their own Research Protocol on how to carry out the discovery journey on old & new arts. This Research Protocol will include some guidelines and it will focus more on the research topics and contents to be dealt with.

So, the Phase B consists of a series of discovery activities led by students and with the support of trained teachers and local communities' stakeholders, including: individuals and organizations from the cultural and creative sectors; local youth associations; and other relevant key actors, to deliver the **"Local mapping of old & new arts"** report, which it will contain the results from the implementation of these research and fieldwork activities. The table below shows the numbers to be reached:

Responsible	Activity in Phase B	Students involved
9 trained teachers (3 from each partner school)	Training Programme for students	75 students from secondary schools, aged between 11 and 16 years old (25 from each partner school)
	Workshops for students	

As soon as the phase B will be concluded the Phase C will start, even it consists of a series of discovery activities led by students but now the students will deliver the activities with the **support of their peers** (the students trained in Phase B during the workshops) and local communities' stakeholders, namely: Individuals and organizations from the cultural and creative sectors; Local youth associations; Other relevant key actors.
As the trained students (in Phase B) can empower other students, they will work on a "Training Programme for students" and deliver "Peer-learning sessions for students" (Phase C), involving new students in the process, now the results will be reported in the "**Local mapping of old & new crafts**" report. The table below shows the numbers to be reached:

Responsible	Activity in Phase C	Students involved
Trained students in Phase B	Training Programme for students	75 students from secondary schools, aged between 11 and 16 years old (25 from each partner school)
	Peer-learning sessions for students	

1.3 Conceptualizing cultural heritage

Conceptualizing cultural heritage is very important before starting the research activities and future actions towards the "Citizen-cultural heritage" common vision. That's why the initial research activities in WP1 aimed to understand the level of students' knowledge and the whole school staff about European common values and cultural heritage. For that purpose, results from the schools' survey will provide 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 between the students (Phase A).

Conceptualizing cultural heritage will then help students work on their own Research Protocol, trying to focus on contents and main topics to deal with when conducing focus groups, interviews and designing their logbook (Phases B and C).

ouRoute was designed to generate relevant results, in line with:

- the **general objective: "***developing and implementing* ***innovative methods and practices to foster inclusive education*** *and/or youth environments in specific contexts*";
- the **specific objective: "***promoting European values,* ***cultural heritage*** *and heritage-related skills, common history,* ***intercultural dialogue*** *and* ***social inclusion through education****, non-formal and lifelong learning, in line with the objectives of the 2018 European Year of Cultural Heritage*".

Focusing on:

- Educational **resources and methodologies** for creating awareness on cultural heritage and promoting common values (at regional, national, European and international level);
- Collaborative **actions** and schemes between schools, actors from the cultural and creative sectors and educational and policy makers;
- Existing **knowledge, practices and contents** related to cultural heritage, certified cultural routes and local history on arts & crafts.

And with reference to 4 main topics:

- **common values;**
- **tangible and intangible heritage;**
- **cultural ambassadors;**
- **social inclusion.**

In ouRoute, the activities to be carried out inside and around schools, will deeply focus on the **intangible heritage** and it will be related to the (re)valorisation of "old & new arts and crafts". Anyway, upscaling actions will address more general different topics, shapes or forms (tangible, intangible, natural and digital heritage as well) of cultural heritage manifestations.

What intangible heritage is?

On October 2003, UNESCO adopted the "**Convention for the Safeguarding of the Intangible Cultural heritage"**[1] 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

[1] https://ich.unesco.org/en/convention

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

More in general, ouRoute will give special attention to "**Certified Cultural Routes"**[2] from the Council of Europe shared by the country's members of the consortium (Italy, Spain and Portugal). Networks of partners representing scientific/technical experts, schools and local authorities where created in countries with large number of certified routes. Examples of routes shared by these countries and that also include the highest number of participating countries include the European Route of Historic Thermal Towns, Réseau Art Nouveau Network and Destination Napoleon (all supporting the project and being part of the Advisory Board). Upscaling actions can focus on additional routes shared by these countries as well as countries from these three shared routes.

In addition, the project is inspired by some policy level documents and recommendations, such as:

- The Paris "Declaration on promoting citizenship and the common values of freedom, tolerance and non-discrimination through education"– adopted on 17 March 2015 indicated the commitment by the Member States to promote common values, enhance critical thinking and media literacy, inclusive education and intercultural dialogue.
- The 2015 Joint Report of the Council and the Commission on the implementation of the strategic framework for European cooperation in education and training (ET2020) - states that 'Education and training have an important role in ensuring that the human and civic values we share are safeguarded and passed on to future generations, to promote freedom of thought and expression, social inclusion and respect for others, as well as to prevent and tackle discrimination in all its forms' and, furthermore, proposed 'inclusive education, equality, equity, non-discrimination and the promotion of civic competences' as a new priority area for European cooperation in education and training.
- The Declaration of Rome – adopted on 25 March 2017 asserts that the Union should be one in which 'young people receive the best education and training and can study and find jobs across the continent' and which' preserves Europe's cultural heritage and promotes cultural diversity.'
- The European Commission's input to the Leaders' meeting in Gothenburg, 17 November 2017 "Strengthening European Identity through Education and Culture"- COM(2017) 673 final, highlighting the shared interest of all Member States to harness the full potential of education and culture as drivers for jobs, social fairness, active citizenship as well as a means to experience European identity in all its diversity, and therefore of strengthening the sense of European Identity and awareness of cultural heritage.

[2] https://www.coe.int/en/web/cultural-routes/home

- The 2018 renewed Key Competences Framework for Lifelong Learning – which gives prominence to civic competence and highlights the role of citizenship, democratic values and human rights in today's increasingly connected global society. It recognises the importance of empowering individuals to act as responsible, active citizens able to contribute to peaceful, tolerant, inclusive and secure societies. In this context, media literacy and intercultural skills are further strengthened.
- Proposal for a Council Recommendation on promoting common values, inclusive education, and the European dimension of teaching – adopted on April 2018, emphasises the importance of a European dimension of teaching aimed to help learners experience European identity in all its diversity and strengthen a European positive and inclusive sense of belonging complementing their local, regional and national identities and traditions. This is also important for promoting a better understanding of the Union as well as an understanding of its Member States.

2. Specifying the research focus

2.1 Agreeing on key concepts

In ouRoute, we want to work on community-led processes, where students, supported by teachers, local actors and policy makers, are the pioneers that investigate tangible and intangible cultural heritage, with a special attention to the **4 main general topics** in ouRoute:

- 1. Common values
- 2. Immaterial/intangible cultural heritage;
- 3. Cultural ambassadors;
- 4. Social inclusion.

In addition, more in-deep and **specific topics** can be highlighted:

- Educational resources and methodologies for creating awareness on cultural heritage and promoting common values (at regional, national, European and international level);
- Collaborative actions and schemes between schools, actors from the cultural and creative sectors and educational and policy makers
- Existing knowledge, practices and contents related to cultural heritage, certified cultural routes and local history on arts & crafts

Other possible topics:

- Existing activities planned by local communities and policy makers to engage citizens supporting culture and cultural values;
- Existing activities for the preservation and recovery of tangible/intangible cultural heritage;
- Existing activities promoting traditions and values that are transmitted from generation to generation and that could refer to our intangible cultural heritage;

- Existing activities planned by local communities and policy makers to engage youngsters, increasing their awareness and motivation;

A more specific identification and selection of topics will be in "WP2 Setting-off the (re)discovery journey" and included in the "Educational resources: toolkit for teachers" (M20). This output, comprised by a manual with supporting resources and guidelines for implementation, will be tested by teachers in educational settings and will include all these topics.

We remind partners that ouRoute aims to capture the voice and experiences of the main **stakeholders from the cultural and creative sector**, who need to be clearly identified. The project will offer them a good opportunity to share their needs as well as their experiences of current approaches and best practices in promoting cultural heritage and generating ideas for future cooperation. Further information can be found in next sections (Training Programme) on how to make a "research plan", where stakeholders and the engagement plan are mentioned.

2.2 Working out research topics, questions and sub-questions

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[3]. These 5 pillars can help students and their teachers to better identify the research topics, interviewing and involving key stakeholders who strike for one or more of these 5 pillars promoted by the EU, and in particular:

1. Cultural heritage for an **inclusive** Europe: participation and access for all;
2. Cultural heritage for a **sustainable** Europe: smart solutions for a cohesive and sustainable future;
3. Cultural heritage for a **resilient** Europe: safeguarding endangered heritage;
4. Cultural heritage for an **innovative** Europe: mobilising knowledge and research;
5. Cultural heritage for **stronger** global partner.

Pillar	Clusters of action	Aim
Pillar 1: inclusive Europe	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
Pillar 2: sustainable Europe	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

[3] https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf

Pillar 3: resilient Europe	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
Pillar 4: innovative Europe	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
Pillar 5: stronger global partner	horizontal/global actions aiming at strengthening international cooperation on heritage worldwide, in the framework of EU external relations activities	Cooperating on cultural heritage

Table 3. EU Framework for action

Once defined the topics, students should focus on some specific questions that could guide them, during their research. Some research questions should be elaborated before to start the discovery activities, identifying some topics or subjects can students learn from:

- What is a route? What types of routes exist? How can they be explored, expanded and multiplied?
- What contents and support materials can be developed to support the exploration of routes?
- How to sustain routes and other heritage related contents? The importance of networking in local communities
- International cooperation and European values
- The international/European component of routes - think global, act local
- The valorisation of diversity in European territories
- Exchange of practices and experiences with other countries: what can we learn?

3. Introducing research methods

3.1 Presenting different research methods

In ouRoute project, the first outcome is the elaboration of the **"Citizen-cultural heritage Strategy"** that combines efforts by both the research process, the one led by ouRoute partners (as explained in the Research Protocol provided by CESIE and for partners use) and the other led by students.

The "Citizen-cultural heritage Strategy" will include:

- The **national reports on state-of-play** (developed by scientific/technical partners in ouRoute and as results from the primary and secondary data collection led by schools, local authorities and technic/scientifical partners, and including the collection of good practices as well)

- The two reports: **the local mapping of old & new art and the local mapping of old & new crafts** (developed by students and teachers during their discovery activities in Phase B and C).

The **local mapping of old & new art and the local mapping of old & new crafts** will be delivered in a form of a qualitative research.

The following paragraph provides an analytic approach for quality data research:

What does quality research mean?
Qualitative research uses a naturalistic approach that seeks to understand phenomena in context-specific settings, such as "real world setting where the researcher does not attempt to manipulate the phenomenon of interest (Patton, 2001).
In ouRoute, quality data management will deal with the identification of the themes and how data will be sorted and compared while conducting field researches.

What does field research mean?
Field research is a qualitative method of data collection that aims to observe and understand people or facts, while they are their own context/environment. Field research is usually based on some methods[1]:

- **Direct Observation**

In this method, the data is collected through in loco observation. The advantage of direct observation is that it offers contextual data on people, situations, interactions and the surroundings.

- **Participant Observation**

In this method of field research, the researcher is deeply involved in the research process, not just purely as an observer, but also as a participant. The researcher **gets involved** in the discussions and can animate the discussions, making participants open to in-depth discussions, like in a focus group.

- **Ethnography**

Ethnography is a social research where the researcher silently observe the behaviours, the way of living, the culture or values of a group, a community. It could be like the observation. However, the observation is just one of the existing methods for ethnography researches, as another approach is the narrative interview where the participant tells his/her story to the researcher using a narrative way.

- **Qualitative Surveys**

Surveys are data collection methods 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 are part of the starting fieldwork activities. In addition, qualitative research permits to collect data that can be decribed, but not previously predict, as in the case of quantitative research[4]

[4] https://www.surveymonkey.com/mp/conducting-qualitative-research/

- **Qualitative Interviews**

Qualitative interviews are close-ended questions that are asked directly to the research subjects. The qualitative interviews could be either informal and conversational, semi-structured, standardized and open-ended or a mix of all the above three. We usually use interviews to understand a condition, experience, or event from a personal perspective.

- **Case Study**

Case studies are in-depth studies of a phenomenon, like a person, group, or situation. The phenomenon is studied in detail, cases are analysed, and solutions or interpretations are presented. It can provide a deeper understanding of a complex topic or assist a person in gaining experience about a certain historical situation. Although case studies are used across a wide variety of disciplines, they are more frequently found in the social science[1]

- **Focus group**

A focus groups allows the research to ascertain in-depth data regarding the beliefs, opinions and experiences of the participants, which cannot be so easily tapped into via more quantitative methods. It aims to collect responses and opinions from a small group of people, through a dynamic group discussion. The discussion is facilitated by a focus-group moderator (a researcher) that will ask participants to share experiences and discuss the extent to which they agree or disagree with each other. The group discusses and develops the topic with some indications and guidelines from the mediator.

All these methods are usually used to answer questions about experience, focusing on the opinion and point of view of a stakeholder. Certain methods may be used in sequence, for instance, qualitative analysis provided by focus groups, interviews, or observations might add to the interpretation of results found by analysing previously collected survey data[1].
In ouRoute, students will lead qualitative research aiming to underline reasons, opinions, and motivations of the target groups about a specific research topic.

3.2 The methods to be used for the ouRoute fieldwork researchs

In ouRoute, the qualitative research led by students will include the use of the following methods:

Mapping of old & new arts

Type of activity	Number per partner school	Total
Focus group	**1 focus group** with 10 local seniors and local artists/artisans	3 focus groups 30 participants
Interview	**10 interviews** with youth and local associations from cultural and creative sectors (each carried out by groups of 2-3 students)	30 interviews

Logbook	**1 logbook** (fieldwork) related to **1 study visit with 25 students** where students will use observation grids and will provide individual essays	3 study visits with 75 students 3 logbooks

Mapping of old & new crafts

Type of activity	Number per partner school	Total
Focus group	**1 focus group** with 10 local seniors and local artists/artisans	3 focus groups 30 participants
Interview	**10 interviews** with youth and local associations from cultural and creative sectors (each carried out by groups of 2-3 students)	30 interviews
Logbook	**1 logbook (fieldwork)** related to **1 study visit with 25 students** where students will use observation grids and will provide individual essays	3 study visits with 75 students 3 logbooks (fieldwork)

These activities will give students the opportunity to lead an **"ethnographic adventure",** knowing more about their local old & new arts & crafts and outlining the local mapping, through the observation in their own setting.

Focus group technique

The focus group aims to collect responses and opinions from a small group of people. The discussion is facilitated by a focus-group moderator (a researcher) that will ask participants to share experiences and discuss the extent to which they agree or disagree with each other. The group discusses and develops the topic with some indications and guidelines from the mediator.

In ouRoute, the discussions in the focus groups will be led by students who will elaborate the questions/topics and the specific content to be explored and will act as moderators. Before starting the implementation of the focus group, it is useful to write a guide with the key questions/topics that we really want the group to focus on, so to ensure that there is consistency across the various steps and opinions, and that we will collect the necessary data to feed the initial research questions.

Participants: who are they?

In ouRoute, local seniors and local artist/artisans will support students in their "etno-videographic" journey through the local past and contemporary arts and crafts. In this case, besides the added value emerging from the cooperation between school and local community, **intergenerational learning gains** are also expected to occur.

In the frame of the European Heritage Days 2018, **101 event ideas**[5] have been elaborated to involve local community in sharing cultural values and practices. Students can take example from these 101 event ideas when discussing about the topics for the focus group. In the 101 event ideas guide, it is suggested to *"Encourage children to explore their own family trees for ancestors who were skilled in different crafts; ask them to discuss the origins of the skills and how they were passed on in their families from generation to generation"*

Target group selection in ouRoute

Type of activity	Number per partner school	Total
Focus group	1 focus group with 10 local seniors and local artists/artisans	3 focus groups 30 participants

NB. same numbers for Phase B and Phase C

Below you can find some tips and guidance on the selection of participants for a focus group:

- have a brief 1 to 2 pages document that present the objectives of the event, the timeline and how interested persons can register in
- Invite at least 10 local seniors and local artists/artisans selected by students and schools' partners
- It is preferable that the group is comprised of participants who differ in gender and field of action;
- Where possible, participants should not be familiar to each other (to aid the group dynamics within the group);
- Participants should receive a formal invitation to participate within the focus group via email, phone or face-to-face. This invitation should confirm the meeting venue, date and time.

Duration:
Each group should last for between 60 to 120 minutes.

During the event, it is a good practice to **summarize the main points** that arose during the discussion and obtain participants' agreement on the main findings. To conclude, results can be transposed/reported in a **comparative grid** that identifies the most common answers and the different opinions between all participants in the focus group[6]. It is highly recommended to focus on the most important themes; the most relevant quotes and any unexpected findings as well.

[5] https://europa.eu/cultural-heritage/sites/eych/files/101-event-ideas-ehd-2018_en_0.pdf?token=HVNLYknQ
[6] https://www.tandfonline.com/doi/pdf/10.1080/03098260600927575

Interview technique

Interviews consist of a technique to explore responses from one participant, offering more substantive and in-depth answers than in the focus group. Interviews are characterised by several key questions that help to define the areas to be explored, but also allow the interviewer or interviewee to diverge in order to pursue an idea or response in more detail.

A set of preparatory measures are important to be considered before starting the interview:

1. Prepare yourself conveniently: you need to be very well familiar with the objectives of the interview and with the interview guide.
2. Introduce yourself and your purpose: it is important (ethically important), to be open and transparent with the interviewee as to why the interviewer wants to speak to them, and how the information will be used;
3. Consent and confidentiality: each interviewee must give his/her informed consent, however informal, agreeing furthermore on the level of confidentiality of the interview (anonymously if expressed);
4. Reporting answers: we suggest writing notes to collect the information. Writing notes allows to capture the most relevant information, but this could distract from good answers understanding. Another option is to record the interview (and transcribe it later on), but it is necessary to obtain the consent of the interviewee in advance.
5. Place and time: the place will be chosen as convenient and comfortable for the interviewee; also, for the time it would be better to schedule the interviews around times that suit the interviewee.

Interview types for qualitative research[7]

There are three types of interviews commonly used for qualitative research:

- **Unstructured interviews**: These are interviews that take place with few, if any, interview questions. They often progress in the manner a normal conversation, in order to obtain the most rich and in-depth information possible. In addition, the interviewee can explore and talk about new research topics not considered by the researcher before;
- **Semi-structured interviews**: These are interviews that use an interview protocol to help guide the researcher through the interview process. It does maintain some structure (hence the name semi-structured), but it also provides the researcher with the ability to probe the participant for additional details;
- **Structured interviews**: These are interviews that strictly adhere to the use of an interview protocol to guide the researcher. Only the questions on the interview protocol are asked and there is not the possibility to explore new topics suggested by the interviewee.

NB. The choice of the type of interview is accordingly to the competences of the interviewer. That's why in ouRoute case is strongly recomanded a more structured interview (to be administered by students to their stakeholders)

[7] https://www.statisticssolutions.com/choosing-an-interview-type-for-qualitative-research/

Target group selection in ouRoute

Type of activity	Number per partner school	Total
Interview	10 interviews with youth and local associations from cultural and creative sectors (each carried out by groups of 2-3 students)	30 interviewes

*same indicators for Phase B and Phase C

How to select the interviewees?

In order to conduct **10 interviews with youth and local associations from cultural and creative sectors**[8], students and schools' partners could select the interviewees from:

- Their own networks' contacts list;
- Partners networks' contacts list;
- Selection of the different experts/professionals active at local or national levels in the field of culture.

Design the interview guide: think about the structure the interview should have. A structured interview must have a logical and consistent order of questions, so that all the interviewees answer the same questions. ouRoute, students will design their own Research Protocol that will be used as a guideline for the activities.

The logbook

In ouRoute, students will develop in Phase B and Phase C: **1 logbook (fieldwork)** related to **1 study visit with 25 students** where they will use observation grids and will provide individual essays based on their learning journey during the study visit.
An **observation grid** is used to capture the meaningful information in relation to the content of the research study visit. Why do we need it? Because:

- It reminds the observer of the key points of observation as well as the topics of interest associated with each;
- It acts as a reflexive exercise in which the observer can reflect on his/her own relationship and contribution to the observed and how the observer was affected by the observations
- the observation grid not only ensures that the principal issues and components are captured but also encourages the observer to reflect on each aspect of his/her observations[9]

To conclude, the observation grid allows students to find similarities between the stakeholders, connecting them and comparing their professions, skills etc.

[8] https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A366%3AFIN
[9] https://researchdesignreview.com/tag/observation-guide/

See below an example of an observation grid:

OBSERVATION GRID	
Data and venue	
Topics	
Target groups/stakeholders	
Aim of the visit/learning goal	
Administered questions	
Main findings	
Activity carried out (what, who was responsible)	
Lesson learned	
Other comments	

Once the analysis completed, results from all the observation grids will be merged into a **logbook** developed by students.
The **logbook** will gather, in each school all the essays and observation grids of the participating students, explaining the journeys in a narrative way.

3.3 Outlining tools to support the data collecting and analysis within ouRoute

How to collect qualitative data?

Qualitative raw data could be expressed in different forms, but generally include the transcription of interviews and discussions (using audio recording if needed) as well as observational notes. Once collected, the first task is to compare the different data, on common basis, in order to have a general overview of the gathered information. In this section we will analyse the note-taking technique and how the analysis process (led by students) should incorporate data collected from different sources such as focus group or interviews in ouRoute.

Taking detailed notes and conducting an interview at the same time is very difficult. That's why in some cases the interviewer needs the help of someone else for notetaking. However, it is highly

suggested that each interviewer takes also some notes. Some popular **note-taking methods** are described below[10]:

- **Concept Mapping**

Concept mapping can be used to make connections between key concepts. It begins by writing the main idea in the center of a page, and from there, place related ideas on branches radiating from the center. After the initial brainstorm of information, it is recommended to reorganize and group related concepts, and consider integrating other visual clues, such as diagrams, arrows, or colours, to emphasize concepts and connections.

- **Matrix note-taking**

Matrix note-taking converts linear notes into a chart format. To create matrix notes, it is needed to divide notes into topics and categories. The main topics are placed in columns at the top of the chart, and questions (to be answered) are placed in the left column.

- **Paper or laptop taking notes**

Taking notes with laptops can create distractions to the note-taker but it is a quicker technique than writing by hands. Of course, being selective about what to record is highly recommended when writing on laptop.

- **Visual notetaking**

Transforming ideas into visual notes is useful to engage the mind and taking note quickly.
Some suggestions are provided below:

- Using abbreviations, symbols, and key words;
- Organizing notes with headings, numbers;
- Leaving blank spaces on the page so to incorporate notes later;
- Circling, highlighting or underlining concepts;
- Using different typographies, diagrams and drawings.

How to sort and resume qualitative data?

Once collected qualitative data, researchers need to identify recurring themes or ideas in order to compare the qualitative data and get a general overview of the phenomenon.

For that purpose, an initial stage is categorizing and classifying data. There are 3 key steps involved[11]:

[10] https://www.lib.uoguelph.ca/get-assistance/studying/effective-studying/note-taking-skills

[11] "Qualitative Research Practice: a guide for social science students and researchers", Jane Ritchie & Jane Lewis, SAGE Publications, 2003

- **Detection**: identification of the content and main aspects related to the topic dealt with;
- **Categorization:** categories are established, and descriptive data assigned to them;
- **Classification**: groups of categories are assigned to "classes" usually at a higher level of abstraction.

From the beginning of their interviews and focus group activities, students in ouRoute will collect several data and factors to be further described using categorization if needed. For that purpose, it is important to help students understand how categories could be easily and clearly identified.

Categorization technique impose to consider:

- **The level of description:** at first, categorization should remain like the data obtained. A more abstract and theoretical classification could occur at later stages in the analysis;
- **The detail of the responses**: when conducting interviews and focus group, our interviewees/participants speak about a topic from their personal experience and point of view. At the same time, they can explore new topics while discussing together. That's why, we need to choose which level of detail should be used for the categorization and how much personal responses are central in our analysis.

More in general, it is hightly recomanded to adopt the following steps[12]:

1. **Transcribe data**: the first step is the data transcription (after notetaking or recording);
2. **Organize data**: when organizing data, we need to go back to the research objectives/questions and then organizing the collected data according to pre-defined research objectives/questions. Categorize data, through categories and classes, realizing detailed frameworks or charts is strongly recommended;
3. **Validate data**: data validation doesn't come at the end, but it needs to be done during the whole process;
4. **Making the introduction:** formulating a good introduction is very important to introduce the reader to the issues of our research. That's why an introduction should include:
   A. Introduction to the study: background of the study, in order to give an overview of the research topics to deal with;
   B. Description of the methods: the methodology/the research method used and why we chose it;
   C. The research questions
   D. Statement on the conclusion: state the conclusion right in the introduction, in order to help the reader, understand (just before start reading) the biggest questions and how they have been solved.
5. **Conclusion of the analysis**: reporting the findings and research outcomes based on the research objectives. The final report must explain the processes and methods of the research, positive and negative aspects, constrains and study limitations.

[12] https://www.achievability.co.uk/evasys/how-to-effectively-carry-out-a-qualitative-data-analysis

3.4 Drawing conclusions and reflecting on the quality of the process and data

In a qualitative research, **"validity"** means to measure the credibility of our data, in order to evaluate the quality and the accuracy.
To understand the validity in a qualitative research, its trustworthiness, it is necessary to focus on[13]:

A. A critical reflection on the methods, in order to ensure the relevance of data collection;
B. A meticulous recording or notetaking, in order to ensure a detailed description of people and situations;
C. A comparison case, in order to find out similarities and differences and have different points of view on a phenomenon;
D. Data triangulation: using different methods of data collection (observation, interviews, recordings etc), in order to have a more comprehensive set of findings and look for similarities between them. Triangulation can include both qualitative and quantitative data.

NB. In ouRoute, a good design of the interview questions and their administration as well as a critical analysis of the responses will ensure the accuracy of data collected.

Some self-assessment questions can help students while evaluating the quality of their researchs:

- Is my data accurate?
- Does my data show some trends?
- Which is the main trend?
- Which are the differences?

This evaluation on quality will be then used to draw conclusion**.**

(4) In a quality research, the conclusion will be in a form of a content analysis as there is less or not evidences in terms of statistics and quantitative data to be measured through a statistical analysis.

(5) In a quality research, the conclusion will be in a form of a content analysis as there is less or not evidences in terms of statistics and quantitative data to be measured through a statistical analysis.

[13] Issues of validity and reliability in qualitative research, Helen Noble & Joanna Smith, BMJ Journals 2015

4. Complying with the research ethics

In this chapter, we will provide teachers some useful information on how to ensure the research ethics, dealing with data protection while carrying out the activities with ouRoute stakeholders (interviews and focus groups).

4.1 Discussing the importance of protocols and procedures to ensure the research ethics

According to EU definition: *"Research ethics addresses the application of ethical principles or values to the various issues and fields of research"*[14]

It deals with:

A. The use of ethical standards in the ouRoute research aims with the promotion of the intercultural dialogue and cultural diversity. A great understanding of the European identity will contribute to develop a common sense of belonging, common values and general principles such as:

- Human rights;
- Freedom;
- Democracy:
- Justice;
- Respect for the minorities;
- Pluralism;
- Non-discrimination;
- Tolerance;
- Solidarity;
- Equality.

B. The **responsible conduct** of the research implies that a researcher shall observe a series of aspects during his/her work, especially when dealing with other individuals, including[15]:

- **Honesty:** honestly report data, results and methods;
- **Carefulness:** avoid careless negligence and critically examine the findings. Recording can be helpful in this.
- **Openness:** share data, results, ideas, tools, resources.
- **Confidentiality:** ask for permissions by the interviewee, the participants in order to record and collect personal data, information etc.

[14] http://eneri.eu/what-is-research-ethics/

[15] Ethics in research, https://libguides.library.cityu.edu.hk/researchmethods/ethics

- **Social Responsibility:** promote social good and prevent or mitigate social harms through research.
- **Non-Discrimination:** Avoid discrimination against the colleagues or the target groups based on sex, race, ethnicity, or other factors that are not related to their scientific competence and integrity.

4.2 Data protection and template for informed consent

NB. Sessions to be further developed by the Consortium

Ethics is an integral part of research from the beginning to the end. It is only by getting the ethics right that research excellence can be achieved. Ethical research conduct implies the application of fundamental ethical principles and legislation to scientific research in all possible domains of research. Key ethical issues concerning research activities are identified and defined here according to EU and national directives. These issues are examined from the Project point of view and include **recruitment of participants, information to participants, informed consent and data handlin**g during the planned research activities.

By understanding that the use of participants personal data requires their confidence, we follow the current regulations and the appropriate procedures in the treatment and data protection.
We will only use personal data for the purposes we identify below, following the **General Data Protection Regulation (GDPR)** and ensuring the confidentiality and integrity of personal data.
The consortium of the ouRoute project is responsible for the processing of the personal data of its partners, event participants, subscribers and visitors who subscribe to our newsletter and or submit a request for contact or participation at piloting activities or events organized by the consortium, following the terms of the data protection legislation in force in the European Union (the General Data Protection Regulation (GDPR)).

The personal data collected may include name, email address, type of organization of affiliation, country of residence, and/or other contact information or information the participant choose to provide to the Consortium.
We store personal data only for the period in which the purpose for which it was collected is valid. Once the maximum period of conservation has been reached, personal data will be irrevocably anonymised (anonymised data may be stored) or destroyed safely.

Template for informed consent (to be used for the interviews and focus groups)

Project:
"Citizen-cultural heritage" – Creating a new generation of cultural ambassadors through education and training (ouRoute). This project n. 604661-EPP-1-2018-1PT-EPPKA3-IPI-SOC-IN has been funded with support from the European Commission.

Coordinator:
INOVA+ (IT)

Partners:
CESIE (IT)
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INnCREASE (PL)
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MUNICíPIO DE BRAGA (PT)
COMUNE DI PALERMO (IT)
AYUNTAMIENTO DE CEUTÍ (ES)
FilmesdaMente (PT)

Aim of the project:
ouRoute is a European Erasmus+ Knowledge Alliance project which aims at promoting common values, cultural heritage and social inclusion through education using a constructivist approach. This will be accomplished by (re)discovery journeys and "ethno-videographic" expeditions that put students from disadvantaged backgrounds at the centre. The activities will take place inside and around schools, focusing on certified cultural routes and intangible heritage related to "old & new arts and crafts", ouRoute is built on a people-centred, cross-sectoral and community-led approach.

Description of the study:
This study consists of an interview/focus group to capture the voice and experiences of the main stakeholders from the cultural and creative sector. It will offer you a good opportunity to share your needs as well as your experience of current approaches and best practice in promoting culture and generate ideas for future approaches and cooperation.
Your participation is voluntary, and you have the right to quit at any moment, without providing a reason.

Permission
I, _____, agree with the content of this document and agree to participate in this study. I agree/disagree with being recorded during the interview/the focus group.

Date

Signature

5. Making a good research planning

5.1 Mapping and engaging target groups

The ouRoute project is built on a constructivist approach involving progressively stakeholders from schools, local communities and public authorities.

During the three-years project, professionals and stakeholders from the local communities and municipalities are expected to participate in a series of:

- fieldwork activities led by students (interviews, focus groups);
- co-creation and validation events (unconferences, igniting events);
- joint-programmes and respective activities (such as the “Citizen-cultural heritage” week);
- audio-visual resources (developed by the students and by the schools)

More in general, they will participate in the design, implementation and assessment, being informed all through the processes, facilitating the alignment of perceptions and reducing the resistances. They will also interact directly with students, teachers and school leaders being closer to their motivations and expectations.

Who are our stakeholders in ouRoute? In the ouRoute project, we aim to capture the voice and experiences of the main stakeholders from the **cultural and creative sector**.

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 or artistic and other individual or collective creative expressions**. The activities may include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. They will have a potential to generate innovation and jobs from intellectual property. The sectors include architecture, archives, libraries and museums, artistic crafts, audio-visual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio, and visual arts…”*[16]

[16] https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A366%3AFIN

5.2 Developing a stakeholder engagement plan

Before starting their research, students must look for their stakeholders and try to develop a **stakeholder engagement plan**. How to reach and communicate with the stakeholders and make them involved in the research activities?

A clear **stakeholder engagement plan** should include:

A. Definition of the research topic

B. **Definition of the audience/target groups**:
We remind that main stakeholders in ouRoute are: students and schools, local communities (including youth associations and organisations from the cultural and creative sector), policymakers (namely local municipalities and national authorities acting in the fields of education and culture), other relevant stakeholders.
b.1 Creation of the stakeholder list**:** contact person, organization, mail, telephone number etc. At the beginning of the project, all partners created their stakeholders' contacts database which schools can also refer to.
b.2 Definition of the areas of influence[17]
How do stakeholders' interests overlap with the project? What are their professional goals and how does ouRoute project interfere with them? Why is this stakeholder interested in ouRoute? Classifying the stakeholders into defined groups can assist the researcher in the next steps.

C. Definition of the project phase: in which phase and for which activity our stakeholder should be contacted. Using action plan to note the activities in which the stakeholders should be engaged.

D. Definition of the communication channels and tools to reach the stakeholders

E. Recommendation for the stakeholders: illustrating the benefits they can have while participating in ouRoute and their contribution to disseminate the project results

In addition, engaging the target group in the project activities means to:

- Inform the target groups about the different small-scale; events planned, inviting them to attend and following up, their participation in these events;
- Engaging target groups in piloting activities;
- Releasing the project leaflets and newsletters.

The stakeholder engagement plan must therefore be strictly connected with the Dissemination Plan (provided by the coordinator INOVA+ to all the Consortium) which specify which tools should be used to engage stakeholders.

[17] https://www.projectengineer.net/how-to-develop-a-stakeholder-engagement-plan/

As main channels, in ouRoute we will use from direct tools of personal influence (networking, personal emails, meetings) to more traditional social media (Facebook, Twitter, Instagram) and communication tools (ouRoute website, publications and newsletters).

A possible template, to be completed by students when looking for stakeholders and starting activities, could be structure as follows:

Means of engagement	Objective	Target-group
Interviews	Promote the sharing and appreciation of Europe's cultural heritage between youngsters and local communities, foster the active citizenship, raise awareness about common history and values, and reinforce a sense of belonging to a common European space	10 interviews with youth and local associations from cultural and creative sectors (each carried out by groups of 2-3 students)
Focus group		1 focus group with 10 local seniors and local artists/artisans
Other fieldwork activities		1 study visit with 25 students where students will use observation grids and will provide individual essays

5.3 Defining a detailed timeline and workplan for implementation

Deadlines for research and fieldwork activities led by students will follow the general action timeline of WP1, but students have to set-up their own deadlines for internal activities through a specific workplan. Making a workplan means that students in ouRoute try to develop a **strategy for actions** supported by teachers and by their peers and using the logbooks as one of the possible supporting tools to report activities.

The project workplan will help students to:

- **Define** the main outputs and think about the outcomes to be achieved[18];
- **Plan** the activities and how they need to be carried out;
- **Schedule** the activities (define time and duration);
- **Contact** the participants**;**
- **Conduct** the activities;
- **Report** the main findings of the research in **the local mapping of old & new art and the local mapping of old & new crafts**
- **Evaluate** the achieved learning goals for the students.

[18] For a better distinction of outputs and outcomes, please referring to “Project Workplan” https://mwsu.edu/Assets/.../workplan%20logic%20template.doc

5.4 Reflecting on key sections of a research paper: Local Mapping of old and new arts & crafts

The “Citizen-cultural heritage” is our final document in WP1 and it will include results from the National Reports on state-of-play (developed by partners in Phase A), the e-book of good practices but also the local mapping old & new art and the local mapping of old & new crafts developed by students (Phase B and Phase C)
A possible structure for the local mapping of old and new arts & new crafts is provided here below but it will be restructured and updated later by teachers, depending on the results of the data collection.

- **Introduction** (1 page): the aim of the research and the topics to be dealt with
- **Chapter 1**: Expectations and learning goals for students (1 page)
- **Chapter 2:** Field research (20 pages max.) as evidence of the activities (qualitative research) carried out by students in WP1

  2.1 Focus group (results)
  2.2 Interviews (results)
  2.3 Logbook (results)
- **Chapter 3:** Main findings and criticalities (2 page)
- **Chapter 4**: Conclusion (1 page)
- **Annex/evidences** (include bibliography if needed)

NB. Keep the same structure as for the local mapping of old and new arts & local mapping of old and new crafts

Conclusions

The Train-the-trainer programme represents an useful guide for ouRoute teachers on how to carry out (with their students) the fieldwork activities that will be then summarised in the “Local mapping of old and new arts” and “The Local mapping of old and new crafts”.

We remind teachers that the “Citizen-cultural heritage” is the final document in WP1. This document will include results from the National Reports on state-of-play (by ouRoute partners/Consortium), the e-book of good practices, the local mapping old & new art and the local mapping of old & new crafts (developed by students in Phase B and Phase C).

The revised/final version of the “Citizen-cultural heritage” will be co-created by all key players (including students) during the unconferences in ouRoute countries. It will be then translated into national languages and presented in ignited events on M21, end of the 2nd year project and end of the WP1.

To further information about the Train-the-trainer programme and next steps, please contact CESIE: laura.lascala@cesie,.org

ouRoute
CITIZEN-CULTURAL HERITAGE

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