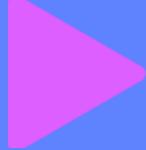


“Local mapping of old and new arts”- Phase B

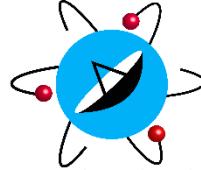
I.E.S. Felipe de Borbón (Murcia,
Spain)



ouRoute
CITIZEN-CULTURAL HERITAGE



w

INOVA+ (PT) (Coordinator)	MUNICIPIO DE BRAGA (PT)	CASA DO PROFESSOR (PT)
		
https://inova.business/en	https://www.cm-braga.pt/	https://www.casadoprofessor.pt/
CESIE (IT)	COMUNE DI PALERMO (IT)	ISTITUTO SECONDARIA ALESSANDRO VOLTA (IT) ISTRUZIONE SUPERIORE
		 I.I.S.S. Alessandro Volta Palermo
https://cesie.org/	https://www.comune.palermo.it/	http://www.iissvolta.edu.it/
UNIVERSIDAD DE MURCIA (ES)	AYUNTAMIENTO DE CEUTÍ (ES)	IES FELIPE DE BORBÓN (ES)
		
https://www.um.es/	www.ceuti.es/	https://www.iesfelipedeborbon.com/
INnCREASE (PO)	FILMESDAMENTE (PT)	AGRUPAMENTO DE ESCOLAS DR. FRANCISCO SANCHES (PT) (Associated partner)
		
http://inncrease.eu/	http://filmesdamente.com/	http://www.aefranciscosanches.pt/



This report has been written by **all the students who took part to phase B**, with the collaboration of the referent teachers from the I.E.S. Felipe de Borbón, Ceutí, Murcia, Spain. Because of the COVID-19 crisis and the school cloture, students work on that report on June and July 2020 by digital contact, WhatsApp and mailing.

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1. Introduction to the project aims, objectives and idea

1.1 Students selection

Follow the project perspective about what type of students have to been involve in the project, and take in advance the characteristic Ceuti of rural área, which have 10000 inhabitants whit one public school (ages from 12 to 18) and six school (ages from 3 to 11).

When they finish the school year in June students from the compulsory second level in school (ages 14) they have the chance to decided what type of subject is going to select for their next school year, or they can change the institution, or they can go to a specific educational project.

Using a constructivist approach 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

Our institute have a multilingual education from age 11 to 16 (Educative Secondary Obligatory ESO) with subjects in French and English in which group of students work in a foreign language.

We work in our project with students who has not involve in this modality of education. Ages of students are going from 12 to 13 (2º ESO).

Our group is shaped by foreign students (from Morocco, Ecuador, Poland), students with educational disadvantages (low level of knowledge, limit understanding, ASPERGER), students with specific problematic families, social inclusion.

Students with curricular lack are mainly the support of the group for Phase B.

In our school, we only have four groups of students in secondary level two involve in a multilingual system (with whom we do not work with) and two in a regular educational system. That is the reason that we choose both because they fit well with the project. As we notice above all the group change next school year because they can select different subject in their curricula. That is the reason because we worked in phase C during COVID 19 alarm. Because next year our students are divided and is impossible for us to work with the philosophy and objectives project



All the students and teachers involved in the group (2º A, students from Phase B) work with an educational system approach known as COOPERATIVE EDUCATIONAL MODEL coordinate by a professional psychologist who work in our school with them.

1.2 Project objectives, aims and ideas.

In this program, it is evident that there was implemented a good introduction to the students for the project that they are joining at, and they were also introduced to project management perspective in order to manage effectively the work (considering that students from disadvantaged backgrounds and with various disorders are included in the team).

Then as it is seen the students were introduced to the culture themes (tangible intangible) and also had two sessions with an invited speaker/expert in the field Jose Antonio Marín Mateos, who has a ranking as an official chronicler of Ceuti, Las Torres de Cotillas and El Ranero (a small village near Murcia capital). That gave them a good indication of the concepts, such as, what tangible and intangible heritage mean, how important the conservation of our tradition is.

Here you can see the references of the work done by Jose Antonio in classes.

https://drive.google.com/file/d/19_IDCCcx-mGqSddbx0FfTWeYanGeWJY9/view?usp=sharing
<https://drive.google.com/file/d/1owT-mvgWTKsM4tF3zXeOde1LDY1qy6Le/view?usp=sharing>

Here you can see the document and material used by him during his work.

https://drive.google.com/file/d/18iisfauX6-hirpU-zxKZKSicqr_TQuXB/view?usp=sharing
https://drive.google.com/file/d/1oz28aIDDDMF6ah8ePob8zy6LzgwFKD_7/view?usp=sharing

2. The research phase

2.1 Preparatory workshops

From last week of 2019 September and until the second week of October our students learned how we can work with our project.

Firstly they learned how to make a research method based on what they know, what they do not know, how to improve the knowledge of our subject, how to collect preliminary information.

See Annex I TAREA INICIAL INVESTIGADORA DE ALUMNOS PROYECTO 2019.docx.



Secondly, they elaborate, with teacher help, a document with some questions which some of them would be useful for their subsequent fieldwork and interviews.

See Annex II CUESTIONARIO INICIAL PROYECTO HERENCIA CULTURAL.docx

Finally, they made a document that would be useful for interviews with their stakeholders and some questions of them would be deal with focus group.

See Annex III CUESTIONARIO PREVIO. Research protocol.docx.

After that, they made a conclusion for all their work, which would be used to inform and teach their classmate from 2º ESO B of phase C.

2.1 Stakeholders engagement plan

Students take care with the singularity of our place. We are the smallest municipal district of Murcia Region. Only 5.3 square km. The influence of artisans and local tradition from the past and now are linked with parents and neighbor.

They create two list of questions Annex II and Annex III to work

For that reason, they work for their stakeholder's research by using Annex I, which lately it would be implemented with the stakeholder list below elaborate by students from phase B and work by students from phase C.

In ouRoute, stakeholders in the cultural and creative sector can be local artists, as well as cultural associations that promote the preservation of tangible and intangible cultural assets or companies. The aim is to understand today's environment of cultural and creative spaces, as well as to better understand the political and economic context and the trends of the cultural stakeholders.

The following stakeholders plan has been developed by students themselves during phase B and it will be implemented by students of Phase C. The list include stakeholders how cooperate with us in focus group and others who cooperate with us during fieldwork and interviews.

Additionaly, you can see other stakeholder list on our drive who is select to cooperate with us on keeping the adventure alive.

<https://docs.google.com/spreadsheets/d/1s8WEKNILDGCxfODrapaAtzyBdDJgPaXXQDnjf1QYk7o/edit?usp=sharing>



NAME	<u>email</u>	CULTURAL SECTOR.	ROLE	PLACE	ACTIVITY
ARCADIO HERNÁNDEZ GARCÍA	contacto@creartesana.com	PRESIDENTE DE LA ASOCIACIÓN DE ARTISTAS CREA (PAPEL RECICLADO)	INSTRUCTOR/ARTIST	CEUTÍ, MURCIA	TEACHING CHILDREN, THROUGH A WORKSHOP, TO MAKE PARTS WITH RECYCLED PAPER
ANA ISABEL DEL CANTO RODRÍGUEZ	contacto@creartesana.com	MIEMBRO DE LA ASOCIACIÓN DE ARTISTAS CREA (TRABAJOS DE ESMALTE)	INSTRUCTOR/ARTIST	CEUTÍ, MURCIA	TEACHING CHILDREN, THROUGH A WORKSHOP, TO MAKE PARTS AND WORK WITH THE ENAMEL
OTILIA MIRETE RÓDENAS	artesaniamirete@gmail.com	MIEMBRO DE ARTESANÍA MIRETE (NATIVIDAD Y CABEZUDOS)	CONSULTANT AND INSTRUCTOR	CEUTÍ, MURCIA	TEACHING CHILDREN, THROUGH A WORKSHOP, TO MAKE HANDCRAFTED CHRISTMAS AND EASTER WEEK PARTS
ANDREA GÓMEZ	https://hopu.eu/	PROMOTORA DEL PROYECTO HOP UBIQUITOUS	LECTURER	CEUTÍ, MURCIA	EXPLAINING CHILDREN HOW TO WORK THE ART AND TRADITIONS THROUGH THE NEW TECHNOLOGIES
JOSÉ ANTONIO TORREGROSA	torregar@msn.com	GRAN ARTISTA DE CEUTÍ CONOCIDO COMO TORREGAR Y PROFESOR DE LA FACULTAD DE ARTE DE MURCIA	CONSULTANT/ARTIST	MURCIA	THE PUPILS WILL VISIT YOUR STUDY AND YOUR WORKS
VALVANERA SANZ	ayuntamiento@ceuti.es	ESPECIALISTA Y PROFESORA EN EL ARTE DEL BORDADO Y LA COSTURA	CONSULTANT AND INSTRUCTOR	CEUTÍ, MURCIA	TEACHING CHILDREN, THROUGH A WORKSHOP, OLD EMBROIDERY TECHNIQUES
PURIFICACIÓN HERNÁNDEZ FRANCO	purahernandez@ceuti.es	EXCONCEJALA DEL AYUNTAMIENTO DE CEUTÍ	CONSULTANT AND INSTRUCTOR	CEUTÍ, MURCIA	TEACHING CHILDREN, THROUGH A WORKSHOP, TYPICAL SONGS AND GAMES OF CULTURAL HERITAGE
REME FUNES FROM	adri@vegadelsegura.org	RESPONSABLE DEL PROGRAMA EUROPEO VEGA DEL SEGURA Y MIEMBRO DEL	CONSULTANT AND INSTRUCTOR	VEGA DEL SEGURA	THE STUDENTS WILL MAKE A ROAD GUIDED BY



		GRUPO DE ACCIÓN LOCAL ADRI VEDA MEDIA DEL SEGURA			THE LANDS OF AREA
SANTIAGO MARTÍNEZ ALCOLEA	santiago.martinez@murciaeduca.es	PRESIDENTE DE LA ASOCIACIÓN AMIGOS DE LAS CUEVAS Y EL FLAMENCO	CONSULTANT	LORQUÍ, MURCIA	THE PUPILS WILL VISIT THE CUVE AND THE STYLE LIFE INTO
CARMEN JARA FERNÁNDEZ	ayuntamiento@ceutí.es	COORDINADORA Y RESPONSABLE DE LA BIBLIOTECA DE CEUTÍ	CONSULTANT	CEUTÍ, MURCIA	SPIKING ABOUT TRADITIONAL LIFE IN THE AREA
MIGUEL LUCAS FERNÁNDEZ	miglucas@gmail.com	PSICÓLOGO Y DISEÑADOR DE LUCES ORNAMENTALES Y EL CRISTAL	CONSULTANT/ARTIST AND INSTRUCTOR	LORQUÍ, MURCIA	TEACHING CHILFREN, THROUGH A WORKSHOP, ABOUT DESING THE MONUMENTAL LIGHT STREET
JOSÉ MANUEL PÉREZ MUÑOZ	josemanuel.perez@murciaeduca.es	PROPIETARIO DE LA ANTIGUA POSADA DE CEUTÍ	LECTURER	CEUTÍ, MURCIA	HISTORIAL GUIDE CULTURE TOUR IN TRADITIONAL HOUSES
JUAN RAMÓN HERNANDEZ GONZÁLEZ	juanra1966@gmail.com	PANADERÍA ARTESANA "LA SUBIRANA"	INSTRUCTOR	MOLINA DE SEGURA, MURCIA	TEACHING CHILDRE, THROUGH A WORKSHOP, TYPICAL MAKE MANUFACTUR Y OF BREAD.
JOSÉ ANTONIO MARÍN MATEOS	jamarinmateos@yahoo.es	CRONISTA OFICIAL DE CEUTÍ	LECTURER	MURCIA	PROFESIONAL TRADITIONAL AND CULTURAL SPEAKING
JOAQUÍN GARCÍA BOX	Jgbox57@gmail.com	THEATER DIRECTOR/TRADITION WRITER	LECTURER	MURCIA	HOW IMPORTANT THEATER IS FOR TRADITION
IREL FAUSTINA BERMEJO	irelfaust@gmail.com	WRITER AND ACTRESS	LECTURER	MURCIA	PROFESIONAL TRADITIONAL AND CULTURAL SPEAKING



3. The discovery activities

3.1 The focus group

FOCUS GROUP. IES FELIPE DE BORBÓN.

The focus group in Ceutí took place on the 18th of October in IES Felipe de Borbón, from 10:30 to 12:30. It was coordinate by IES Felipe de Borbón and Ceuti townhall.

Although the activity was designed in the WP1 to be done by one institution by itself, both IES Felipe de Borbón and Ceuti townhall chose that option because our collaboration focus group integrate for professional, artist, theoretical and amateur, as the document below shows, would be same target for both.

Additionally, we decided to included our school reference group with 24 students (phase B on WP1) in the meeting with all the sectors to encourage their knowledge of the subjects of the project by being in contact with them.

Conclusions

By the students

It is was a good option because our students learned important social and educational objectives of their training such as how can they manage a global interview by respecting others point of view, to be tolerant about different ideas, how important tradition is in our life. They understood the concept of culture and tradition and that this was not linked to studies. They listened very carefully to each of the staff and after each of his exhibitions they asked him questions to deepen more in that trade and how they gave him projection. They understood that future is not at odds with tradition. On the contrary, the more they know their traditions and manifestations (tangible and intangible), the more they could move forward because their identity was strengthened. They understood that not because something from the past must be rejected and that it is not at odds with the future or the new technologies of this era. But they can go hand in hand and you must fight because that is so.

They learned a lot of things totally unknown to them regarding traditions and crafts. And they felt the need, when the meeting finished investigating and delving into the knowledge of everything that over the years had been lost in their town and that was part of their identity.

By the staff

The concept of culture and tradition became clear, insofar as each one expressed his opinion and the work he did for the preservation of that trade. On the other hand, there is a clear conclusion on the part of all that tangible evidence will always be present but it is in



the intangibles that we must make a greater effort in terms of its conservation because it is something that is prolonged thanks to future generations.

In line with this, it became clear that cultural heritage is considered a shared resource and a common good that must be kept for future generations and therefore it is everyone's responsibility to take care of them. The government and the City Council can provide financial assistance and projects to achieve this conservation, but it is even more important to transmit it to young people because it is they who can give it greater projection and with the knowledge of these traditions and cultural heritage move forward with greater identity. Currently there is no great interest in all this cultural wealth and young people do not know it. The staff was agree that this projection towards young people is more than necessary for their conservation and this project seems like a great way to achieve it.

As a conclusion to achieve this, it is decided to create workshops for young people where each staff will present and teach culture to the students.

https://drive.google.com/file/d/1ENMC_X7aMhSU1nZ2zsUnwfUKGomUZ1fn/view?usp=sharing

3.2 The interviews

Students decided to work in two lines. One with interviews done to older people how had been involve in the tradition sector and have some information related with ancient style of life which had been losing nowadays by families. Asking about their style of life, their tradition, their cultural habits, what their work was, how it is involve in tangible or intangible cultural heritage, etc. It was done in group of 2 students.

https://drive.google.com/drive/folders/1CBudl_O9qvx9RrXbKuWcQEZObrHDRbE?usp=sharing

After that and when they had learnt important references of cultural heritage mean with the help of their teacher and thinking in how important is to focus the attention in the project objective they decided to work in group of 2 or 3 with audio interviews follow the Annex III as we explain above.

https://drive.google.com/drive/folders/1zD6E_hQbEI1TzAj_QS5B59W8llkxun0C?usp=sharing

To made the fieldwork they used a DIARIO DE ACTIVIDADES in which they fill the information about.

<https://drive.google.com/file/d/1FZCA3xl9RUP-ZSI0qfAQdBtBI2RILJ6u/view?usp=sharing>



3.3 The study visit and supporting observational grids

Students learned how important is to be in contact with the different meanings of cultural heritage is. In one class they thought in the possibility to visit one specific place linking with the pass which they had been working in and taking advantage of the opportunity that focus group offered to them on the same day we went to do our first study visit.

After that, they in a meeting among teachers and students decided to do more than one visit for improving their knowledge of the different aspects of intangible and tangible cultural heritage. We choose the opportunity to cooperate with one project that it is related with older people and youngster “Walk a story” connecting with Bememories project. Additionally, they manage the lack of attending a play, more of them for their first time, about the style of life for people after the Spanish civil war by the author Federico García Lorca.

Finally, they choose the option to visit our local Cultural Traditional Museum of Siete Chimeneas placed in Ceuti.

You can see the evidence in the link below.

https://drive.google.com/file/d/15ZgLLuO6Ewnf_NUSuzT9HqUY86sQ0Sxt/view?usp=sharing

4. Evaluation and impact

As reported by the Spanish teachers, students loved a lot all the activities and very positive feedbacks were expressed by their participation in ouRoute. What did they learn? The focus group gave students the possibility to learn how to conduct a research and manage a global interview by respecting others' point of view. They learned a lot of things, totally unknown to them, regarding their local traditions and crafts, discovering more about their local cultural heritage and own identity. Elderly people and students' families have been involved in the process too, so to create bridges and transmit knowledge from old to new generations.

During the study visits, students had the possibility to discover more about some local arts and crafts. They understood how arts is not strictly linked to painting and sculpture, but it can also include handcrafts that people daily carried out in their town. Students learnt about some utensils and tools, used in the past to perform daily work, and tried to find out new applications for the same tools and in the current context of the 21th century. In line with that, students are finally aware that cultural heritage is a shared resource and a common good that must be kept for future generations and therefore it is everyone's responsibility to take care of it.



5. Annex

ANNEX I.

PROYECTO EUROPEO EN TORNO A NUESTRO LEGADO CULTURAL Y UN FUTURO DE SOCIEDAD INTERCULTURAL COHESIONADA (IES FELIPE DE BORBÓN)

TAREA 1. ELABORACIÓN DE UN MAPA CONCEPTUAL DE FORMA COOPERATIVA

A partir de los siguientes grandes apartados que definen el patrimonio o la herencia cultural de los pueblos y sociedades, completa con nuevas aportaciones preguntando a familiares, a vecinos o acudiendo a centros de reunión de mayores (casino, centro cultural, calles...).

HERENCIA TANGIBLE

1. Tradición oral: palabras o expresiones locales habituales en la zona (refranes, frases hechas, chistes, canciones, piropos, apodos...).
2. Artes escénicas.
3. Prácticas sociales (modos de vida, juegos, comidas, vestimenta, tareas cotidianas, el ligoteo...), rituales o acontecimientos festivos (entierros, fiestas, bodas, bailes...).
4. Prácticas en torno a la naturaleza (su conservación, su modo de explotación o convivencia con ella) y la convivencia con otras personas (migrantes, hombres/mujeres...).

HERENCIA INTANGIBLE

5. Arquitectura (edificios o construcciones relacionadas con los productos de la tierra, las aficiones...).
6. Ciencia y tecnología (en torno a los distintos tipos de energía, la comunicación...).

EXPRESIONES ARTÍSTICAS	Añadir novedades: <u>otras</u> expresiones artísticas, prácticas sociales o vinculadas a la naturaleza, la ciencia, etc. y <u>nombres de personas/autores</u> que están vinculados a aquellas por su práctica o su conocimiento.
Esparto	
Cerámica (alfarería)	
Objetos, adornos, metales... (orfebrería)	
Bolillos	
Bailes folclóricos	
Murales (en fachadas de edificios)	
Pintura	
Escultura	
Grupo de teatro	



NATURALEZA Y COSTUMBRES	
Reciclaje de papel	
Tradición culinaria	
Conserva	
Colombicultura	
Apicultura	Apicultura: el maestro D. José Domingo (aficionado)
NATURALEZA Y TECNOLOGÍA	
Almazaras	
Pantanos (energía hidráulica), molinillos (eólica), placas solares (solar)	
Desalinizadora	
PRÁCTICAS SOCIALES	
Juegos tradicionales	
Bandas de música	

TAREA 2. INVESTIGACIÓN (PLANIFICACIÓN, RECOPILACIÓN), COMUNICACIÓN Y COLOQUIO FINAL

1. TEMA.

Selección de un tema (reciclaje de papel, por ejemplo) por grupo (tres alumnos).

2. PASOS A SEGUIR

1º. Primer esquema. Puesta en común inicial de posibles preguntas con que obtener información sobre el tema al acudir a las personas de las que se pretende recabar información sobre el mismo. [1 sesión en el aula]

2º. Ampliación del esquema inicial. Los miembros de cada equipo comparten estas primeras ideas con sus padres y abuelos para obtener nuevas ideas/información sobre el tema. Se anota cuanto aquellos. [1ª semana]

3º. Acudiendo a las personas (y fuentes escritas si las hubiera) relacionadas con el tema (pintor, escultor, apicultor...), se le plantean aquellas preguntas e ideas que os lleven a obtener información relevante y curiosa sobre aquel. Esta se irá anotando entre todos los miembros del grupo en un bloc al tiempo que, previa autorización, se irán efectuando fotos descriptivas del encuentro y de objetos que tengan que ver con aquello de lo que se habla. [2ª semana]

4º. Obtenida toda la información posible, esta se organiza siguiendo las pautas de todo texto, es decir, en párrafos ordenados y correctos. Y las fotos obtenidas se guardan en un pendrive con un tamaño reducido a 350 píxeles. [3ª semana]

5º. Presentación oral (no más de 20'). Se elabora la presentación con diapositivas (ver diseños de Power point, por ejemplo, o, incluso, infografías con genial.ly). Para ello, primero, se ordena la



información con epígrafes y se selecciona la más relevante para las diapositivas; y se seleccionan, igualmente, las imágenes más relevantes, que han de ser descritas. A continuación, se ensaya la exposición oral con la ayuda de un guion orientativo. [3^a semana]

A lo largo del desarrollo de la exposición, se puede recurrir a vídeos cortos relacionados con el tema (se pueden insertar en la diapositiva al hilo de la exposición; o al final, como colofón destacando algún momento de la investigación que se quiere recordar, con fines humorísticos, por ejemplo).

Como conclusión, además de ofrecer un muy breve resumen de lo expuesto, os invito a expresar vuestra opinión sobre “qué ventajas creéis que nos ofrece el conocimiento de nuestro patrimonio cultural”, para suscitar la charla-coloquio.

[Trabajo ajustado a las propiedades del texto (adecuación, coherencia, cohesión, corrección y presentación) y, en concreto, del texto expositivo (orden, claridad, objetividad y rigor)].

ANNEX II.

PROYECTO EUROPEO. IES FELIPE DE BORBÓN

CUESTIONARIO INICIAL (borrador). HACIA UNA DEFINICIÓN DE NUESTRA IDENTIDAD CULTURAL

1. ¿Qué entiendes por “tradición, herencia o legado cultural”?

2. ¿Qué valores asocias a la herencia cultural?

Justifica tu respuesta:

3. ¿Qué artistas locales o de la Vega Media conoces (pintores, escultores, escritores...)?

4. ¿Conoces costumbres locales?

5. ¿Qué se hace para conservarlas?

6. ¿Conoces localismos, refranes u otras expresiones lingüísticas (apodos, chistes, fórmulas de saludo/despedida, epitafios, emblemas...) propios de tu localidad o la comarca de la Vega Media? Enumera algunos.

7. ¿Qué crees que han aportado a la cultura local quienes han llegado de otros lugares?

8. ¿Conoces algún dato (persona, hecho destacado...) sobre la historia de tu pueblo y tus paisanos?

9. ¿Qué dos adjetivos atribuirías al paisaje de tu pueblo?

Justifica tu respuesta:

10. ¿A quiénes destacarías como ejemplos de una “cultura del trabajo” entre tus paisanos, amigos... porque creas que son unos emprendedores, que han conservado un negocio familiar, etc.?

11. ¿Qué aspecto o comportamientos de la gente asociarías, en tu pueblo, de antes y de ahora, a una “cultura participativa y democrática”? Pon ejemplos.

12. ¿Qué aspecto o comportamientos de la gente asociarías, en tu pueblo, de antes y de ahora, a una “cultura del miedo”?

13. ¿Qué aspecto o comportamientos de la gente asociarías, en tu pueblo, de antes y de ahora, a una “cultura solidaria”?

14. ¿Qué aspecto o comportamientos de la gente asociarías, en tu pueblo, de antes y de ahora, a una “cultura medioambiental”?

15. ¿Qué aspecto o comportamientos de la gente asociarías, en tu pueblo, de antes y de ahora, a una “cultura de integración”?



16. ¿Qué aspecto o comportamientos de la gente asociarías, en tu pueblo, de antes y de ahora, a una “cultura de la muerte”?
17. ¿Qué otra cultura crees que ha podido influir, de forma determinante, en la cultura local? Explícalo y pon algún ejemplo.
18. Cita ejemplos de edificios, monumentos, esculturas, plazas, parajes (bienes físicos, tangibles)... que formen parte del patrimonio cultural de tu pueblo.
19. Cita ejemplos de tradiciones, fiestas, costumbres, ritos... que formen parte del patrimonio cultural de tu pueblo.
20. ¿Qué modos de vida han desaparecido al decir de tu familia y vecinos?
¿Cómo dicen que influían en su forma de ser y su bienestar?
21. ¿A qué paisanos llamarías “mi héroe/-ína”? Explica por qué.

ANNEX III.

PROYECTO EUROPEO. IES FELIPE DE BORBÓN CUESTIONARIO INICIAL (borrador). HACIA UNA DEFINICIÓN DE NUESTRA IDENTIDAD CULTURAL.

Justifica tu respuesta:

1. ¿Qué artistas locales o de la Vega Media conoces (pintores, escultores, escritores, artesanos...)?
2. ¿Conoces costumbres locales?
3. ¿Qué se hace para conservarlas?
4. ¿Conoces localismos, refranes u otras expresiones lingüísticas (apodos, chistes, fórmulas de saludo/despedida, epitafios, emblemas...) propios de tu localidad o la comarca de la Vega Media? Enumera algunos.
5. ¿Qué crees que han aportado a la cultura local quienes han llegado de otros lugares?
6. ¿Conoces algún dato (persona, hecho destacado...) sobre la historia de tu pueblo y tus paisanos?
7. ¿Qué otra cultura crees que ha podido influir, de forma determinante, en la cultura local? Explícalo y pon algún ejemplo.
8. Cita ejemplos de edificios, monumentos, esculturas, plazas, parajes (bienes físicos, tangibles)... que formen parte del patrimonio cultural de tu pueblo.
9. Cita ejemplos de tradiciones, fiestas, costumbres, ritos... que formen parte del patrimonio cultural de tu pueblo.
10. ¿Qué modos de vida han desaparecido al decir de tu familia y vecinos?
¿Cómo dicen que influían en su forma de ser y su bienestar?
11. ¿Qué dos adjetivos atribuirías al paisaje de tu pueblo?
12. ¿A quiénes destacarías como ejemplos de una “cultura del trabajo” entre tus paisanos, amigos... porque creas que son unos emprendedores, que han conservado un negocio familiar, etc.?
13. ¿Qué otra cultura crees que ha podido influir, de forma determinante, en la cultura local? Explícalo y pon algún ejemplo.

English version

Questions done for our students in focus group meeting.



1. What does "culture" mean to you?
2. How would you describe the tangible and intangible cultural heritage assets from your region?
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?
4. What is the impact of cultural and creative sectors at regional and national level, considering different dimensions such as economic, social, educational...?
5. What is the potential of these sectors for creating jobs opportunities for youngsters? What are the current drivers and barriers for realising that potential?
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?
7. How can educational paths and activities contribute for creating awareness for the importance of protecting and promoting the cultural heritage?
8. How can student be more actively involved in protecting and promoting the local cultural heritage?
9. Your organisation collaborates or could collaborate with schools. How?
10. Do you have anything else to add about the topics discussed?



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