

WP1 – National Report on state-of-arts SPAIN

19/12/2019

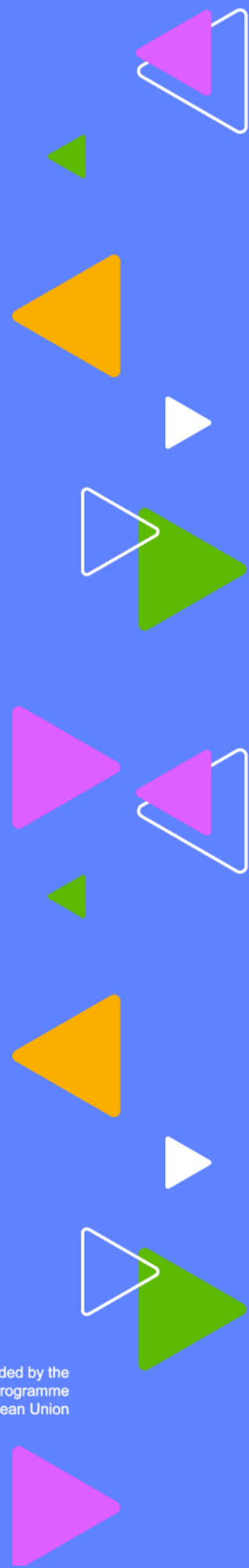


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Introduction

This National Report on state-of-arts (Spain) includes main results from de primary and secondary data collection, the desk research.

In chapter 1, we show a context analysis/national framework of Spain. This task was carried out by Universidad de Murcia. The main aim of the desk research is mapping the national landscapes and existing cultural routes, as well as identifying policies linked to the protection and promotion of tangible and intangible cultural heritage through education and community-led approaches. Therefore, this analysis will be useful for:

- To describe the current national context (Spain) and mechanisms related to the prevention and promotion of the cultural heritage among citizens.
- To explore the potential of the cultural heritage, so to enhance this context by establishing and improving alliances between ouRoute partners, beneficiaries and other stakeholders at a regional, national and European level.
- To help ouRoute partners to promote discussion and activities to support the ouRoute stakeholders in the valorisation of the common cultural heritage (together with the evaluation of the needs emerged from the surveys and other methods/tools previously administered to ouRoute stakeholders and beneficiaries).

In chapter number 2, we show the results from primary and secondary data collection in Spain. Firstly, we present the main results of the surveyys deployed inside IES Ceutí. This task was carried out by Universidad de Murcia, IES Felipe de Borbón and Ayuntamiento de Ceutí. Secondly, we show the literature review about studies, research works and information from experts or researchers of the cultural and creative field, educational institutions and communities. This task was carried out by Universidad of Murcia.

Finally, in chapter number 3, we indicate main conclusions in order to desk research, surveyys and literature review.

1. Desk research

1.1. The legal framework policy

The legal framework policy regarding Cultural Heritage in Spain is developed in two principal levels. On one hand, there is a common legal framework in Spain developed in different laws and on the other hand some Regions have their own laws regarding Cultural Heritage.

In the case of the laws at a general level we find that these can be divided into two types: specific laws on Cultural Heritage and other more general laws that some of their points speak about Cultural Heritage.

The specific laws on Cultural Heritage in Spain are:

- Law 16/1985, 25th of June, on Spanish Historical Heritage.
- Law 10/2015, 26th of May, for the safeguarding of the Intangible Cultural Heritage.
- Law 1/2017, 18th of April, on the restitution of cultural property illegally removed from the territory of Spain or another Member State of the European Union, transposing Directive 2014/60/EU of the European Parliament and of the Council of 15 May 2014 into Spanish law.
- Royal Decree 1680/1991, 15th of November, implementing the ninth additional provision of Law 16/1985, of 25 June, on Spanish Historical Heritage, on State guarantees for works of cultural interest.

The general laws who develop in some on their parts content related to Cultural Heritage are:

- Law 7/1985, 2nd of April 1985, Regulating the Bases of the Local Regime.
- Law 10/1995, 23rd of November, Penal Code.
- Law 12/1995, 12th of December, on the Repression of Smuggling.

On the other hand, in the Region of Murcia we find:

- Law 4/2007, 16th of March, on the Cultural Heritage of the Autonomous Community of the Region of Murcia.
- Law 4/1990, 11th of April, on measures to promote the historical heritage of the Region of Murcia.

1.1.1. Laws on Cultural Heritage in Spain

Law 16/1985 on Spanish Historical Heritage.

This law defines the Spanish Historical Heritage as:

The Spanish Historical Heritage is the main witness of the historical contribution of the Spaniards to the universal civilization and of their contemporary creative capacity. The protection and enrichment of its constituent assets are fundamental obligations that bind all public powers, according to the mandate addressed to them by article 46 of the Constitutional norm (Spanish Government, 1985 p.1).

This Law enshrines a new definition of Historical Heritage and considerably expands its extension. It includes the movable and immovable goods that constitute them, the Archaeological and Ethnographic Heritage, the Museums, Archives and Libraries of state ownership, as well as the Documentary and Bibliographic Heritage. In short, it seeks to ensure the protection and promotion of material culture due to the action of man in the broadest sense and conceives it as a set of goods that in themselves must be appreciated, without establishing limitations derived from their ownership, use, age or economic value.

Law 10/2015 for the safeguarding of the Intangible Cultural Heritage.

At the beginning of this law it is explained how the concept of heritage has evolved. The concept of cultural heritage has followed an uninterrupted process of expansion over the last century. From the artistic and historical and the monumental as central values and typologies, it has also come to incorporate other elements that make up a new expanded notion of culture. It responds to a new conception derived from the scientific theorization of ethnology and anthropology, which is associated with an increase in social awareness about these other expressions and manifestations of culture (Spanish Government, 2015. p.1).

This law is very important because it sets the base about what Cultural Heritage is and it includes the concept of “immaterial cultural heritage” because Intangible cultural property was hardly contemplated in the first general norms of Spanish cultural heritage.

But the most decisive impetus for intangible heritage lies in international law, primarily in UNESCO's action, which crowns the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The first title of this law specifies what is understood as immaterial cultural heritage:

The practices, representations, expressions, knowledge and techniques that communities, groups and in some cases, individuals recognize as part of their cultural heritage, and in particular, shall be considered as intangible cultural heritage properties:

- Oral traditions and expressions, including linguistic modalities and particularities as a vehicle of the intangible cultural heritage; as well as traditional toponymy as a tool for specifying the geographical names of territories.
- Performing arts.
- Social practices, rituals and festive events.
- Knowledge and practices relating to nature and the universe.
- Traditional craftsmanship.
- Gastronomy, culinary preparation and food.
- Specific use of natural landscapes.
- Forms of collective socialization and organizations.
- Sound events, traditional music and dance.

In this law specify that all public authorities must promote, through agreement and consensus, communication, valorisation and reciprocal recognition of the multiplicity of cultural values and expressions that exist in the State.

In relation with education, this law specifies different educational measures in their article 7:

- Educational administrations and universities shall endeavour to include knowledge of and respect for the intangible cultural heritage among the contents of their respective teachings and in continuing education programmes for basic education teachers.
- The Government, on the basis of respect for university autonomy and in collaboration with the Autonomous Communities and the Council of Universities, shall promote, within the scope of its competences:
 - The design and implementation of official university degrees whose curricula include training specifically aimed at the acquisition of skills and abilities relating to the protection, management, transmission, dissemination and promotion of intangible cultural heritage.
 - The design and implementation of master's programmes in areas related to intangible cultural heritage.

Law 1/2017 on the restitution of cultural property illegally removed from the territory of Spain.

The purpose of this law is to regulate the conditions for the restitution of cultural property illegally removed from Spanish territory and found in the territory of another Member State of the European Union, as well as the action for restitution that may be brought before the Spanish authorities for property illegally removed from the territory of another Member State of the European Union and found in Spanish territory.

Royal Decree 1680/1991, on State guarantees for works of cultural interest.

The purpose of this Royal Decree is to lay the foundations and rules for the guarantee of cultural heritage and the financing of these assets by the various ministries.

General laws who develop in some on their parts content related to Cultural Heritage.

As we introduced at the beginning of this desk research, in Spain there are different general laws that include in their content information referring to Cultural Heritage.

The Law 7/1985, 2nd of April 1985, Regulating the Bases of the Local Regime includes information about Cultural Heritage regarding to the responsibilities of local authorities.

In the same way, the laws 10/1995, 23th of November, Penal Code and 12/1995, 12th of December, on the Repression of Smuggling include information in relation to our focus of interest.

For reasons of space and the generality of this content, we are not going to delve into it in this document. If the reader is interested, he can go deeper by visiting each of these laws.

1.1.2. Laws on Cultural Heritage in the Region of Murcia

The cultural heritage of the Region of Murcia constitutes one of the main signs of its identity and the testimony of its contribution to universal culture. The goods that integrate it constitute a patrimony of inestimable value whose conservation and enrichment corresponds to all the murcian people and especially to the public powers that represent them.

Law 4/2007, 16th of March, on the Cultural Heritage of the Autonomous Community of the Region of Murcia.

The Cultural Heritage Law of the Region of Murcia (LRM 1992, 146) is dictated in the exercise of the exclusive competence of the Autonomous Community of the Region of Murcia in matters of cultural heritage.

This law defines the Cultural Heritage of the Region of Murcia:

The cultural heritage of the Region of Murcia is made up of movable, immovable and immaterial assets, such as institutions, activities, practices, uses, customs, behaviour, knowledge and manifestations of traditional life that constitute relevant forms of expression of the culture of the Region of Murcia which, independently of their public or private ownership, or of any other circumstance that affects their legal system, deserve special protection for their enjoyment by present and future generations due to their historical, artistic, archaeological, paleontological, ethnographic, technical or industrial value or any other cultural nature. In this way, and with the aim of providing a full response to the needs presented by the protection of this heritage, this Act overcomes the inadequacies of the legal framework so far in force, adapting the legal regime of cultural heritage to current needs (Autonomous Community of the Region of Murcia, 2007, p. 2).

Law 4/1990, 11th of April, on measures to promote the historical heritage of the Region of Murcia.

The purpose of this law is to lay the foundations and rules for the guarantee of cultural heritage and the financing of these assets by the Region of Murcia.

None of the laws existing in the Region of Murcia included information regarding to educative actions related to Cultural Heritage. The just indicate: Local authorities shall conserve, protect and promote the conservation and knowledge of the cultural heritage of the Region of Murcia located in their territorial area.

1.1.3. Presence of Cultural Heritage in Educational Legislation

In order to complete this part of the Desk Research we need to look for information regarding to Cultural Heritage in the Educational Legislation.

There is an interesting study developed by Fontal & Martínez (2016) in which the authors try to know and analyse the treatment of Intangible Cultural Heritage in educational legislation within compulsory education. To achieve it, they analyse the presence of the words heritage, identity, immaterial, manifestation, demonstration, tradition and folklore in educational legislation at the national level and by autonomous communities. At the

national level, in the research mentioned, a total of 5 documents was identified, specifically two general Organic Laws in force on education and three Royal Decrees that establish the contents of Primary Education and the Compulsory Secondary Education. The following table shows the results found:

Table 1. Presence of some words related to Cultural Heritage in the educational legislation in Spain

Law/ Royal Decree	Search results Heritage	Search results Identity	Search results Immaterial	Search results Manifest	Search results Tradition	Search results Folklore
Organic Law 2/2006, on Education.	1	0	0	0	0	0
Organic Law 8/2013, for the improvement of the quality of education	0	2	0	0	0	0
Royal Decree 126/2014, Basic Primary Education curriculum	16	5	0	7	3	0
Royal Decree 1105/2014, Secondary Education curriculum	18	12	0	33	8	0
Royal Decree 1631/2006, minimum teachings of Compulsory Secondary Education	40	7	0	50	7	0
Total	74	26	0	90	18	0

This study also analyses the presence of the same words in the educational legislation in every region in Spain. In this Autonomous Community, the term "manifest" is used on up to (61) occasions within the ESO Decree, continuing with the Primary Education Decree where it is found on (37) occasions. The term "immaterial" does not appear in any of them, while folklore is located on one and two occasions respectively. The following table shows the results found:

Table 2. Presence of some words related to Cultural Heritage in the educational legislation in the Region of Murcia

Royal Decree	Search results Heritage	Search results Identity	Search results Immaterial	Search results Manifest	Search results Tradition	Search results Folklore
Decree 198/2014 of September 5, establishes the curriculum of Primary Education	36	16	0	37	24	2
Decree 220/2015 of September 3, establishes the ESO curriculum	31	25	0	61	11	1
Total	67	41	0	98	35	3

To conclude this part we would like to highlighted the most important results found in the research mentioned in order to have a general perspective about the situation of cultural heritage in the educational legislation: The terms sought are found unequally in national and regional regulations, having greater relevance in regional legislation, since the latter are the ones that develop curricula. National legislation forgets the immaterial term. The Community that most deals with the terminology of heritage, identity, immateriality, tradition and folklore in the legislation analysed is Andalusia, followed by Asturias and Castilla la Mancha. Andalusia presents legislation that is aware of cultural heritage and within this, the Intangible Cultural Heritage. In addition, texts of high conceptual level, very aware of the importance of awareness, and work with, from and for the heritage. An important fact is that there is no relation between the number of tangible and intangible cultural goods of a community and the treatment given to them in educational legislation. Thus, in communities such as Valencia and the Canary Islands with a large number of declared cultural goods, there is little presence in educational

legislation. On the other hand, communities such as Asturias, with fewer declared cultural goods, have a greater treatment of these in educational legislation.

1.2. The ecosystem – mapping key organisations operating in the areas above mentioned at national and regional level (including public authorities, networks, associations) and describing their collaborative branches/actions

The Ministry of Culture and Sport is responsible in Spain for the cultural heritage and actions related to it. This Ministry develops a total of 15 National Cultural Heritage Plans.

National cultural heritage plans are instruments of heritage management, shared by the various administrations and with the participation of other public or private entities. Their objective is the development of shared criteria and methods and a coordinated programming of activities according to the needs of the heritage, including protection, conservation, restoration, research, documentation, training and dissemination.

Due to the relationship with our project, we highlight below the actions of The National Education and Heritage Plan. This plan is articulated around three programmes, the execution of which, materialized in projects, will favour the fulfilment of the objectives. Research and innovation in the teaching of heritage, the training of educators and managers of cultural property and the dissemination of educational proposals will be the main thematic axes of the programmes of the National Plan.

Research programme in heritage education and innovation in heritage didactics.

Heritage education is a discipline whose purpose is to connect heritage with society, which is its generator, owner and depository. This connection is only possible if we succeed in awakening citizens' interest in learning about heritage. The lines of action of this programme are:

- The permanent observation of heritage education in Spain.
- The development of new lines of research.
- The integration of Information and Communication Technologies (ICT) in new teaching-learning models.
- Innovation in resources and tools for the interpretation of Heritage.
- Research on evaluation models.
- The promotion and creation of research groups in heritage education.
- Consolidation and development of the scientific community on heritage education in Spain.

Training programme for educators, managers and other cultural agents and researchers in heritage education.

The training of cultural heritage educators, managers of cultural goods in education, and other cultural agents in different educational and heritage related aspects, as well as their adaptation to the modifications produced in these areas is one of the fundamental pillars of the National Plan. The priority lines of this programme are:

- Training of educators, cultural managers, agents linked to Cultural Heritage and researchers in heritage education.
- Coordination and communication between educators, heritage managers, other cultural agents and researchers.

Dissemination of the Plan

Within the Plan is established a set of proposals that will allow the implementation of projects aimed at the transmission, promotion and dissemination of activities carried out in heritage education. Administrations and institutions must inform about the tools and actions developed in this field, so that citizens and agents involved in heritage education can access these contents. The priority lines of this work are:

- The elaboration of a web that allows the diffusion of the set of projects, programs, actions and educational designs that are generated in Spain in the matter of education and heritage..
- Dissemination of the National Education and Heritage Plan.
- To encourage the involvement of the business world through sponsorship and patronage formulas.

In addition to the National Plan, the Ministry of Culture and Sport carries out other actions such as:

- Teaching units on Intangible Cultural Heritage.
- Computer game "El Caserio".
- Apps, social networks and mobile devices in heritage education.

- Celebration of an International Congress on Heritage Education.

Other key organizations related to Cultural Heritage in Spain are:

- General Subdirectorate for the Protection of Historical Heritage.

It is responsible for the application of the legal regime for the protection of Cultural Heritage. In addition, this Subdirectorate is associated with the following organizations:

- Spanish Historical Heritage Council. Coordinating body between the State Administration and the Autonomous Communities whose purpose is to facilitate communication and exchange of action programmes and information relating to Spanish Cultural Heritage.
- Board for the Qualification, Valuation and Export of Spanish Historical Heritage Goods. Collegiate consultative body attached to the Directorate General of Fine Arts and Cultural Goods and Archives and Libraries responsible for reviewing applications for export, import and acquisition of goods.
- General Subdirectorate of the Spanish Cultural Heritage Institute. Its main functions are the elaboration and execution of plans for the conservation and restoration of the Spanish Cultural Heritage; the study of updated methods and techniques for its restoration and conservation; the archiving, technical treatment and diffusion of the documentation available about this heritage and that referring to the projects; interventions and works carried out in each specific case; the diffusion and exchange with international organisms; the formation of technicians who attend to the aims of the Institute, and the proposal of celebration of agreements with other public Administrations and public or private entities for the conservation of the Heritage.

In the **Region of Murcia**, the Cultural Heritage is in charge of the **Service of Historical Heritage** of the Region of Murcia, it is an administrative unit integrated in the General Direction of Cultural Goods, dependent on the **Ministry of Culture and Tourism**. Its aim is to bring the citizens of the Cultural Heritage of the Autonomous Community of the Region of Murcia closer together, within an administrative organisation in continuous development, which is joined by the need for greater dynamisation of its structure and activity, which is also the result of a commitment to a society that is increasingly involved in the preservation, dissemination and study of its own heritage. Within the Historical Heritage Service, there are professionals of very diverse disciplines, the possibilities of action are increasingly more precise, broader, more diverse, being possible also the application of new technologies for the updating of all the data accumulated up to now, as well as the effectiveness for the decision making in each one of the actions that are carried out.

In addition to the Service of Historical Heritage we find the **Territorial Information System** of the Region of Murcia, created to formulate territorial planning instruments and to guide decision-making on territorial policy, includes information on Culture and Education that focuses on Cultural Heritage. The objective is to create a Geoportal with all the information of the Catalogue of Real Estate given by the General Direction competent in Cultural Goods of the Region of Murcia and of the catalogues of the instruments of municipal planning.

1.3. Regional intangible cultural heritage & arts and crafts

Since 1980 the Region of Murcia has been divided into different regions, proposed by the Regional Council of Murcia. They are the ones that appear in the following illustration.





Figure 1. Region of Murcia

Nevertheless, there are 8 cultural routes in the Region of Murcia, which have been organized geographically by the regional government through the tourism area (Murcia Turística, 2019):

- Northeast: Esta ruta incluye la zona de Jumilla, Fortuna, Abanilla y Yecla. Se caracteriza por sus campos cubiertos de viñedos (con diferentes vinos con denominación de origen) y la ubicación de diversos yacimientos arqueológicos paleolíticos, íberos y la existencia de vestigios romanos.
- Borthwest: It includes the areas of Bullas, Cehejín, Caravaca de la Cruz, Moratalla and Calasparra. This area also includes the Segura River and its tributaries and the largest forest reserve in the Region. The rock art samples existing in the area, along with those of the rest of the Region and the Mediterranean area, have been declared World Heritage by UNESCO.
- Ricote valley: Archena, Ulea, Abarán, Cieza, Ojós and Villanueva del Río Segura. This area is also known as the Moorish Valley, because of being the last redoubt of the Arabs in Spain. Among other attractions, the Archena spa stands out, whose thermal waters were exploited by the Romans.
- Sierra Espuña and Guadalentín. Puerto Lumbreras, Lorca, Aledo, Totana, Alhama de Murcia and Mula are part of this interesting area. It includes, among other wonders, defensive towers, castles, remains of walls, archaeological sites, palaces and noble houses. It also includes the Regional Park of Sierra Espuña, the largest natural area in the Region of Murcia, of great scenic beauty and ecological interest, which brings together the best conditions for the practice of nature sports.
- Murcia: Murcia is the capital of the Region of Murcia, located in the Segura River Valley and flanked to the south by the mountains, offers throughout the year a wide range of cultural and recreational activities. The cathedral stands out as the most emblematic monument of the city.
- Cartagena and La Union. Cartagena is a city with more than 2,500 years of history, seat of the autonomous parliament of the Region of Murcia. Remarkable for its Roman past, the Roman theatre can be visited, built in the time of Emperor Augustus and now restored. Its modernist architecture and its variety of festivals also stand out. The Union stands out for its Sierra Minera, which gives the landscape a peculiar style, marked intensely by the mark that the mining industry has left throughout centuries of activity.
- Mar Menor and La Manga. The Mar Menor is a large salty lagoon of 170 square kilometres with warm waters, originally a bay opened to the Mediterranean and now separated by a narrow strip of sand 24 kilometres long called La Manga. This area includes nice places like San Pedro del Pinatar, San Javier, Torre Pacheco and Los Alcázares.
- Mazarrón and Águilas. Coastal area bathed by the Mediterranean Sea, characterized by its mining past and seafaring tradition. It has important castles and defensive towers. Also noteworthy is the wide range of outdoor activities on beaches where people can enjoy a wide variety of activities in nature.

There are eleven tourist consortiums (Abellán, 2015): Ricote Valley Community (Abarán, Archena, Blanca, Ojós, Ricote, Ulea and Villanueva del Segura), Murcia, Cruce de Caminos (Murcia), Mazarrón Tourist Consortium (Mazarrón), Sierra Minera (Cartagena and La Unión), (Cartagena, Los Alcázares, San Javier, San Pedro del Pinatar); Lorca, Taller del Tiempo (Lorca); Medina Nogalte (Puerto Lumbreras); Desfiladero de los Almacenes (Calasparra and Cieza); Green Track of the Northwest (Bullas, Caravaca de la Cruz, Cehegín and Mula), Cartagena Puerto de Culturas (Cartagena) and the Consortium for the Development of the area of the Northeast (Caravaca de la Cruz, Cehegín, Calasparra, Bullas and Moratalla).

As it has been demonstrated, the Region of Murcia has a wide variety of cultural heritage, coming from its rich and different historical past and the fact that different civilizations have found their place of residence in this area for centuries. Its coastline makes it a popular tourist destination during the summer.



Figure 2. Tourist structure of the Region de Murcia. The first map represents the interior destinations, the second map, the city destinations, and the third map the coast destinations. (Plan director de turismo de la Región de Murcia, 2012).

1.3.1. European and local cultural routes in the Region of Murcia

The Cultural Routes of the Council of Europe are a cultural proposal to promote travelling and the discovery of European cultural legacy, interconnected through shared heritage. There are more than 30 itineraries and Spain is participating in more than 20 cultural routes. Spain is a member state of the Enlarged Partial Agreement on Cultural Routes since 2011. Spain participates in these routes: The Santiago De Compostela Pilgrim Routes, The Viking Routes, The Routes of El legado andalusi, The Phoenicians' Route, The Pyrenean Iron Route, The European Route of Jewish Heritage, The Cluniac Sites in Europe, The Routes of the Olive Tree, Via Regia, The Romanesque Routes of European Heritage, The Iter Vitis Route, The European Route of Cistercian abbeys, the European Cemeteries Route, Prehistoric Rock Art Trails, European Route of Historic Thermal Towns, European Route of Megalithic Culture, Réseau Art Nouveau Network, The European routes of emperor Charles V, Destination Napoleon, Impressionisms Routes, Via Charlemagne, European Route of Industrial Heritage.

Specifically, the Region of Murcia actively participates in these two routes:

- Rock art destination. Prehistoric rock art is the art of the first Europeans. It appeared in Europe 42,000 years ago and in some regions lasted until the beginning of the Iron Age (Manrique y Montes, 2015). The Region of Murcia participates with these places: "abrigo" of Milano in Mula, Interpretation centre of cave art in Moratalla, Sabuco Foint in Moratalla, "Abrigos" de los pozos de Calasparra, Arqueological Museum and "abrigos" in Jumilla, Arqueological Museum in Cieza, "abrigo" of Los Grajos in Cieza, "abrigos" rupestres of the Serreta din Cieza and Arqueological Museum and "abrigos" rupestres in Yecla.
- Phoenician route (<https://www.coe.int/en/web/cultural-routes/the-phoenicians-route>). Cartagena and Mazarrón participate in this route in which 18 countries and more than 80 towns participated, connected by their Punic-Phoenician origins. Its main objective is to revalue this heritage, the base of the Mediterranean.

There are also 10 routes of interest, certified by the government of the Region of Murcia. These routes are organized, not only by their geographical location, as before, but by their activity (Murcia Turística, 2019):

1. *Among "norias"*. It is a route based on walking and visiting the different traditional bucketed water wheel of the Ricote Valley, which means a walk along the Segura River.
2. *Wine routes*. By the zone of Yecla, Bullas and Jumilla, to know the wines with designation of origin of the zone.
3. *Along the coast*. There are different routes of interest throughout the Mar Menor, that can be doing by walking or by bicycle.
4. *Eco-tourism*. To walk along the north-west greenway, an 80-kilometre route that runs along the old railway line.
5. *The Baroque*. This route through the city of Murcia shows the cathedral, the Salzillo museum and the greatest cultural exponents of the eighteenth century.
6. *Passengers to the train*. In this route of the railway of Águilas makes people enjoy the landscape and the possibility to visit the museum of the railway.

7. *I am a miner.* It is a visit to the 50,000 square meters of the mining park in the area of La Union, where people can visit the mine "Agrupa Vicenta".
8. *Roman for a day.* It takes people to follow the footsteps of the Romans through Cartagena and discover how Carthago Nova was, which became one of the most important ports of the Mediterranean Sea.
9. *Open for restoration.* It takes place in the city of Lorca, to learn how a city and its heritage could be recovered after suffering an earthquake in 2011.
10. *Pilgrimage.* In the holy city of Caravaca de la Cruz, where people can visit the Basilica-Sanctuary of the Vera Cruz, and where it will be explained the mysteries surrounding the sacred relic and its miraculous appearance in 1231.

1.3.2. Regional cultural heritage

The Region of Murcia has 101 museums. In this web (<https://www.murciaturistica.es/es/museos/>) we can find a detailed description of all of them. Among the most visited museums we can find the Roman Theatre of Cartagena, the Salzillo Museum and the Museum of Fine Arts of Murcia. We also have a national museum, the underwater archaeology museum ARQUA in Cartagena.

Murcia has a lot of Cultural Heritage of Interest ("Bienes de interés cultural" or "BIC"): 70 related to archeology, 718 monuments, 30 archaeological sites, 901 buildings of cultural interest and 6 historic sites (Cultural Heritage of the Region of Murcia, 2019). Of its extensive heritage, it is worthy to highlight the 72 cave paintings belonging to the Cave Art of the Mediterranean area of the Iberian Peninsula, declared World Heritage (Patrimur, 2019). The Region of Murcia has actively participated in the processing of different intangible assets that have been declared World Heritage. These are:

- 1998. Levantine cave art.
- 2009. "Consejo de Hombres Buenos de la Huerta de Murcia" (Counseling of Good Men in the vegetable garden of Murcia).
- 2010. Flamenco.
- 2013. The Mediterranean diet.
- 2016. Falconry.
- 2018. Mula and Moratalla drums.

1.3.3. Festivities and festivals

Festivities and festivals are one of the most important characteristics of this area of the Spanish southwest. Carnivals, Hoy WeeK, May Crosses, and other events mark the cultural life of the different areas.

We can find different festivals with International Tourist Interest recognized:

- Carnival in Águilas.
- Carthaginenses and Romans in Cartagena.
- Holy week in Cartagena.
- Holy week in Lorca.
- Holy week in Murcia.
- "Bando de la Huerta" in Murcia (festival of the vegetable garden in Murcia).
- Burial of the Sardine in Murcia
- Patron Saint Festivities of the Santísima and Vera Cruz in Caravaca.
- "Festival Internacional del Cante de las Minas" (International Mine Singing Festival)

There are other festivals with the designation of national tourist interest:

- Cuadrillas festival.
- Holy week in Cieza.
- Holy week in Jumilla.
- May party in Alhama de Murcia.
- Moros and Cristians in Murcia.
- Festivals of the Virgin in Yecla.

And, finally, the festivities of Regional Tourist Interest were established in 1985, and we can find the following:

- San Blas romeri in Santiago de la Ribera.
- Cabezo de Torres Carnival.

- Cartagena carnival.
- Holy week in Moratalla.
- Holy week in Yecla.
- Holy week in San Pedro del Pinatar.
- Holy week in Alcantarilla.
- Holy week in Alhama de Murcia.
- Holy week in Archena.
- Holy week in Calasparra.
- Holy procession of Cristo de los Mineros in La Unión.
- Holy week Abarán
- Holy week in Totana
- International Tunas Contest in Murcia
- Moros and Christians in Abanilla
- Celebrations of the Witch in Alcantarilla
- Patron Saint Festivities of the Santísima and Vera Cruz in Abanilla.
- Festivity of San Isidro Labrador in Yecla
- Moros and Christians in Santomera
- International Jazz Festival of San Javier
- Festivity of the Virgin of Carmen in San Pedro del Pinatar
- International Festival of Folklore in the Mediterranean in Murcia
- Festivals of the Holy Christ del Rayo in Moratalla
- Flamenco Singing Festival in Lo Ferro
- Festival of Theatre, Music and Dance in San Javier
- Grape Harvest Festivities in Jumilla.
- International Week of the Garden and the Sea in Los Alcázares
- "Encierros" of Blanca (enclosure of bulls in Blanca).
- Ibero-Roman Sodal Festivals in Fortuna
- Virgen of the Esperanza in Calasparra.
- Festivities of San Clemente in Lorca.

1.3.4. Local craft

In our context, craftwork has had great importance throughout the centuries and it can be highlighted for its singularity. The Department of Economy of the Region of Murcia (2017) highlights the nativity figures, silk, esparto, Lorca embroideries, ceramics and pottery.

According to Abellán (2044) there is a Craft Route of the Region of Murcia made up from different local markets in the north-west of the region, to promote crafts and agro-food products. In September FERAMUR takes place, the Crafts Market of the Region of Murcia.

1.3.5. Folklore in the Region of Murcia

A large amount of the folklore of the Region of Murcia comes from the religious influence and was been developed for years during pilgrimages or patron saint festivals, although there are also other examples of pagan art such as "trovos" or "cantes mineros" (Murcia Digital, 2017). We can emphasize the "Auroros de la Huerta de Murcia", which are songs that are produced together with the bells of the churches; the nativity theatre in Aledo; "el trovo", which starts from improvisation to perform rhymes and poetry, sometimes accompanied by a guitar (Bonmati, 1975); the "aguilandos", improvised songs that are sung at Christmas; and the "cante flamenco", with its exponents in the festivals of La Unión and Lo Ferro.

1.3.6. Gastronomy

The Murcian orchard and the countryside of Cartagena export fruits and vegetables at an international level. The same happens with the wines of the north zone, or the rice of Calasparra. The diet of the area is Mediterranean diet enriched with these elements and there are culinary traditions that are relevant. In fact, the Mediterranean diet has been declared Intangible Heritage of Humanity by UNESCO. This diet is based on the

consumption of olive oil, vegetables, fruits and vegetables. In this way, many of the traditional dishes of the Region of Murcia incorporate these ingredients. The Region of Murcia is also known for the pastry, traditionally made in some religious places. In coastal areas, fish is also widely used in cooking. Some traditional dishes are: "michirones", "caldero", different types of rices, "marineras" and "zarangollo".

1.4. Local intangible cultural heritage & local arts and crafts

Ceutí is located in the area of the Region of Murcia called Vega Media. Montes (1994) indicates that the origin of Ceutí can be established in the 13th century, although there are some archaeological Muslim vestiges. The existence of Ceutí is documented in a text from 1274 in which the presence of a castle or tower belonging to a farmstead of the same name is shown. An Arab wall is known today. Ceutí has more than 11000 inhabitants nowadays and is known for its agrarian and industrial activity.

Among its cultural heritage we can find the hermitage of San Roque, the Church of Santa María Magdalena, the "Noria" of "el Boticario" and the Tower of Ceutí. Celebrations in Ceutí are in honour to San Roque and Santa María Magdalena.

Ceutí has some of the most important artisans in the Region of Murcia and it is the headquarter of the "Asociación Artesana CREA".

One of the official reporters of the history of the town is José Antonio Marín Mateos. Through some of his publications (Marín, 2004, 2014) he collects the history and the most important cultural elements of the area. Among other things, he highlights the importance of Ceutí as a promoter of the canned food industry in the Region of Murcia.

Through the web Ceutí Turístico (<http://www.ceutituristico.es>) we can find the different museums and cultural places of interest in Ceutí:

- The museum of the seven chimneys. The 7 Chimneys Museum occupies an old canned food factory by Tomás Colaña, who lived on the upper floor. The museum shows the history of the town through the canned industry. The museum shows a set of objects related to the traditions and customs of Ceutí.
- The open air museum. The open-air museum in Ceutí includes different sculptures and murals by Spanish artists, including Manolo Valdés, Rafael Canogar, Ouka Leele and Fernando Bellver. It also includes different itineraries. One of the murals is by Torregar: a renowned artist from Ceutí.
- The museum of Antonio Campillo. It is located in a 19th century building, where we can contemplate the life and works of the sculptor Antonio Campillo.
- The museum of Contemporary art "La Conservera" (<http://www.laconservera.org>), previously known as "Ceutimagina", is a space for the arts and sciences in an old canned food factory. It has four large exhibition spaces and different interior courtyards where exhibitions and cultural workshops of all kinds have been carried out (Serna, 2016). It is currently closed.

In addition, the participation of the town in different international projects, such as the previous project "Ibrave" (Ruiz, 2016), with the goal to improve the brand image, through the population itself as promoters of the territory, and using new technologies to disseminate the territory or as a tourist experience. From this project arises the idea of the Be Memories project (<https://www.facebook.com/Bememoriesmarttourism/>). This is developed by Hop Ubiquitous, a leading international company that has developed a technology, *smart points*, where people can connect and watch a video without spending data and without downloading an app. To be able to see the video people have to be in the smart points, if people are not there physically with the smartphone, they cannot watch the videos. That means people need to visit Ceutí to use it. The interesting thing is that videos are recorded about the collective memory, information that cannot be found on the Internet or in a book. It is interesting, because if it is not recorded it will be lost in time. The important thing is to put the stories in an attractive and modern way/technology/ universal product, in order to make Europe number one destination for both Europeans and tourists from other continents.

1.5. Core initiatives (educational resources and initiatives) inside and around schools

Culture and education are intimately related in the Spanish educational system. In fact, we have different levels of curricular specifications with the aim to focus the education on the local reality of students. Therefore, cultural heritage is part of the curriculum of the student body from the beginning of Kindergarten (Decree 254/2008).

In Primary Education (Decree 198/2014) there is a section of content in Social Sciences called "the footprints of time" where there is a part of the content related to historical and cultural heritage. In other subjects, such as Artistic and Musical Education, the respect and appreciation of the artistic manifestations of heritage is also indicated as basic.

For Secondary Education (Decree 9315/2015), the order indicates the need to select and incorporate the necessary materials and resources so that students may better understand their heritage and become involved in its defence and conservation. From 2018, there is a new subject called "Heritage of the Region of Murcia: historical-artistic" that can be offered in the Secondary level (3er course) as an optional subject. The content of this subject has been developed by teachers of Geography and History, Language and Literature, and Technology.

Since 2018, we can also find an Education and Heritage Plan for the Region of Murcia, whose fundamental objective is to coordinate resources and initiatives related to education and heritage in the Region of Murcia and promote them in schools. We can highlight the educational plan "Know your Region", which includes, among other initiatives, "heritage ambassadors", people of recognised prestige who develop workshops in educational centres. This plan also encourages schoolchildren to visit different museums and develop courses for teachers.

Regarding educational resources, the Region of Murcia has the CPR "Centres for Teachers and Resources", which develops training activities for teachers in the area, and compiles and promotes educational resources for the classrooms.

The majority of museums in the Region of Murcia have an educational section with didactic programmes to incorporate culture into the classroom. The official figures of the local government's Department of Tourism and Culture indicate that more than 30,000 students attend the educational and cultural programmes of this Department.

Going into schools, all educational centres in Spain develop "Educational Centre Project", where they implement various local actions for the promotion and development of culture. In the Region of Murcia there are several very interesting projects that promote this type of actions. We can highlight some that have been awarded:

- Project LOVA, developed in the IES of Alquerías and exported to other centres, tries to turn the classroom into an opera company made by the students.
- The project Abarán Smart monuments of the CEIP Virgen del Oro in Abarán includes the development of teaching resources and visits to the area using augmented reality.
- International Short Story Contest "In my verse I am free", organized by the Educational Hospital area in Murcia, it is an animation project for reading and writing aimed at students suffering from a situation of illness.
- Scientific study and dissemination of local heritage through an interdisciplinary experience, promoted by the Gil de Junterón Secondary School in Beniel and with the participation of four schools-

There are many other experiences related to education and cultural heritage that can be found, some of them awarded at national level, such as the experience "arTIC with Pedro Cano", developed by Salomé Recio for the stage of Kindergarten Education, where the children meet the work of the local painter using technologies. Specifically talking about Ceutí, we have found that the town has actively participated in different activities related to cultural heritage. For example, the Secondary School Felipe de Borbón has been participating since 2017 in the project "The ecological and ironic footprint of man", which tries to raise awareness with cultural responses that imply an environmental improvement.

2. Data collection

2.1. Primary data collection (surveys in the IES Ceutí and the interviews and the focus group carried out by the local municipalities)

2.1.1. School manager's survey

Introduction-about you

The questionnaire was answered by 4 people. Of these, 3 were women and 1 men. The age of the participants is a range of 36-46 years old (2), 47-56 years old (1) and more of 56 years old (1). Three teachers have more than 21 years in managing functions and other teacher has between 16-20 years. Regarding the location, the school is in a small city in an urban area offering basic and some services for citizens and youngsters.

Connecting culture and education

All school managers consider that the cultural heritage represents our common history and identity and it can be associated with arts, historical monuments and buildings buy also with shared values and traditions. And they consider that the school play a role in strengthen culture.

They think that young people can act as a bridge between different cultures, connecting past and modern traditions as well as connecting people coming from different social, cultural and religious backgrounds.

On the one hand, all school managers responded that the culture is not taken for granted, beyond the consciousness of both teachers and students, so teachers need to include it in the school learning modules. On the other hand, they said that culture is not included in the school learning modules and the choice of contents is deeply influenced by the prevailing culture of the school institution.

All participants said that students learn to appreciate the value of their cultural-heritage environment combining both the study of books and the fieldwork experiences. The majority of school managers (3) responded that students learn to appreciate the value of their cultural-heritage environment from the study of books and during school lessons.

Dealing with culture in your school institution

All school managers said that the main cultural activities offered by their school are:

- Visits to museums and archaeological sites.
- Recreation, leisure and sport activities inside and outside school.
- Civic engagement and community service projects in my city.
- Civic engagement and community service projects abroad.
- Training programmes and school exchanges (in my country and abroad)

However, the following activities are not offered by school:

- Actions to protect and promote cultural heritage.
- Intergenerational activities with local craftsperson and artists

All survey respondents considerer that school can combat discrimination and poverty through cultural activities.

School managers said that the following professionals collaborate in the promotion of culture:

- Teachers and professionals from the education.
- Public institutions, regional or national authorities, local municipalities etc.
- Key actors from cultural and creative sectors.
- Youth associations and other stakeholders from youth sector

3 people said that local institution do not let students participate in their activities such as organising art exhibitions in the neighbourhood, working in museum workshops, doing an internship in their institution (museum, theatre, archeological site etc).

For the school managers, the main barriers in the implementation of cultural activities in their school are:

- The lack of resources (time, money, technical resources, teachers and school staff, etc.).
- The lack of interest from the families.
- The socio-cultural context in which my school is located.

However, the following aspects are not considered barriers in the implementation of cultural activities in school:

- The lack of interest from students.
- The geographical area in which my school is located.

2 school managers said that the only institutions/entities that support the activities is public local authorities and municipalities. All people consider that, private institutions and private companies from cultural and creative sectors and voluntary associations, foundations and NGO from cultural and creative sectors, do not support their activities.

All school managers think that are not sufficiently informed about the local/national strategies in the field of cultural heritage.

Lastly, they said that are interesting is testing the project resources.

2.1.2. Teachers' survey

Introduction – about you

The questionnaire was answered by 24 people. Of these, 46% were women. The age of the participants is a range of 36-46 years old (30%), 47-56 years old (54%) and more of 56 years old (16%). 62.5% have more than 21 years of experience as teachers, 25% has between 11-15 years and 12.5% has between 16-20 years. The subjects that they teach are: Math and Science with a 33%; Art (12.5%); English or another language (8.3%); History and Geography (4.2%). Regarding the location, the vast majority (75%) think that the school is in a small city in an urban area offering basic and some services for citizens and youngsters, but 25% indicate that school is in a small city in a rural area, very isolated one, that does not offer many services for citizens and youngsters.

The cultural heritage

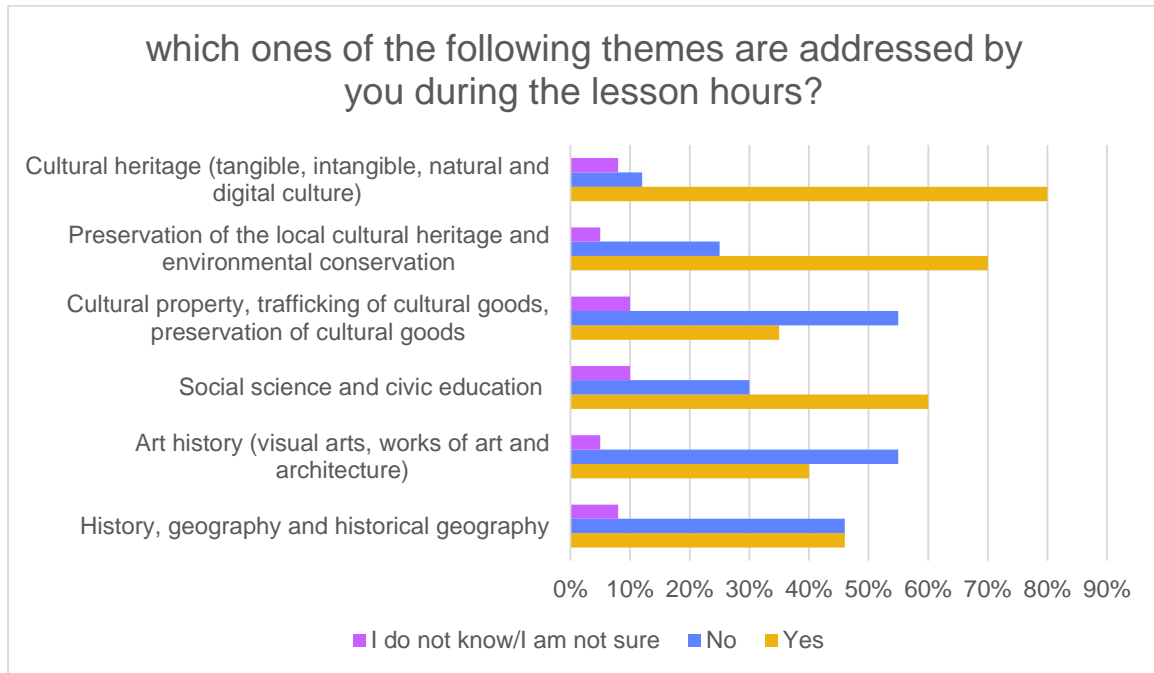
All teachers consider that the cultural heritage represents our common history and identity and it can be associated with arts, historical monuments and buildings buy also with shared values and traditions. Moreover, they indicate that culture is the characteristics and knowledge of a group of people, encompassing its language, religion, customs and social habits as well as its artistic productions, historic buildings, music and arts.

The vast majority (96%) think that young people can act as a bridge between different cultures, connecting past and modern traditions as well as connecting people coming from different social, cultural and religious backgrounds.

On the one hand, all teachers think that citizenship education transmitting heritage values to young people favours peace and intercultural understanding and promoting active citizenship for young people is very important to get a sense of belonging to a community. On the other hand, 75% indicate that active learning is consistent with school learning goals and, 55% think that global citizenship education have implication for curriculum goals.

Dealing with culture in your everyday work

Graphic 1, shows the themes that are addressed during the lesson hours. Preservation of the local cultural heritage and environmental conservation and cultural heritage (tangible, intangible, natural and digital culture) are the most used.



Teachers were asked about how they encourage students to be active citizens. There are very different answers, around 50% indicate that:

- Visits to museums and archaeological sites.
- Recreation, leisure and sport activities inside and outside school.
- Participation in local activities run by youth associations and youth groups.
- Civic engagement and community service projects in my city.
- Civic engagement and community service projects abroad.
- Training programmes and school exchanges (in my country and abroad).
- Actions to protect and promote cultural heritage.
- Intergenerational activities with local craftsman and artists

The only way used to encourage students to be active citizens with more consensus (70%) was participation in art workshop or craft workshops.

Regarding European citizenship and common values, teachers consider that: European values are human dignity; freedom; democracy; equality; the rule of law and the respect for human rights, including the rights of persons belonging to minorities (95% said yes); Arbitrary decisions can be taken by the UEU member, they can agree or not with these core values (65% said yes); Breaching the UE's founding principles can lead to the suspension of a member state's rights as a punitive measure (70% said yes).

Similar answers we find regarding supporting Europe's cultural and creative sector. The majority of teachers indicate the option "I don't Know/I'm not sure" (65%) and the option "Yes" the 35% about following definitions:

- The "Culture Route of the Council of Europe" is programme focusing on the valorisation of a range of different themes (across European countries), such as architecture, cultural landscape, gastronomy or major figures of European art, music and literature.
- The "World Heritage Education Programme" is a programme set up by States to spread the teaching of cultural matters in European schools.

- The “World Heritage Education Programme” is a programme set up by the UNESCO to sensitize youngsters on the conservation of the cultural heritage.
- The “World Heritage in Young Hands” is the name of a workshop activity for students, in the frame of the World Heritage Education Programme.
- The “World Heritage in Young Hands” is the name of an educational resources’ toolkit for teachers, in the frame of the World Heritage Education Programme.

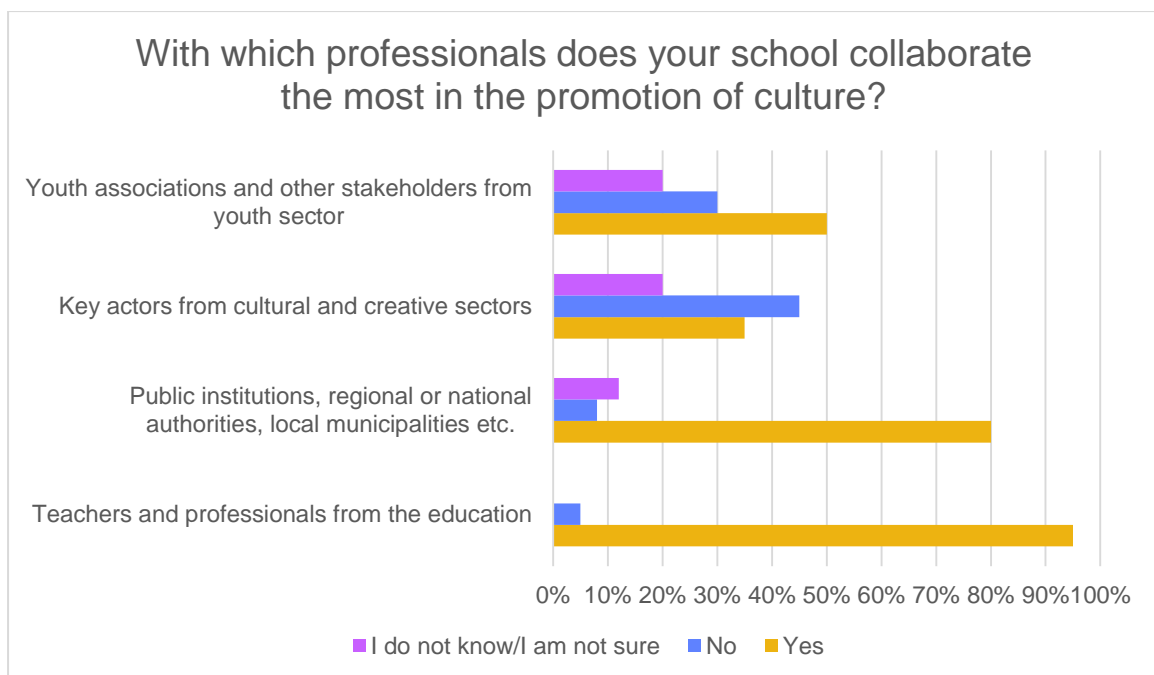
Dealing with culture in your institution

The vast majority of teachers (75%) responded that they were not informed about the opportunities offered by “European Year of Cultural Heritage 2018”.

Teachers indicate that the main cultural activities offered by school are:

- Visits to museums and archaeological sites (100%).
- Recreation, leisure and sport activities inside and outside school (100%).
- Training programmes and school exchanges (95%).
- Actions to protect and promote cultural heritage (65%).

Graphic 2, shows the professionals that collaborates school for the promotion of culture.

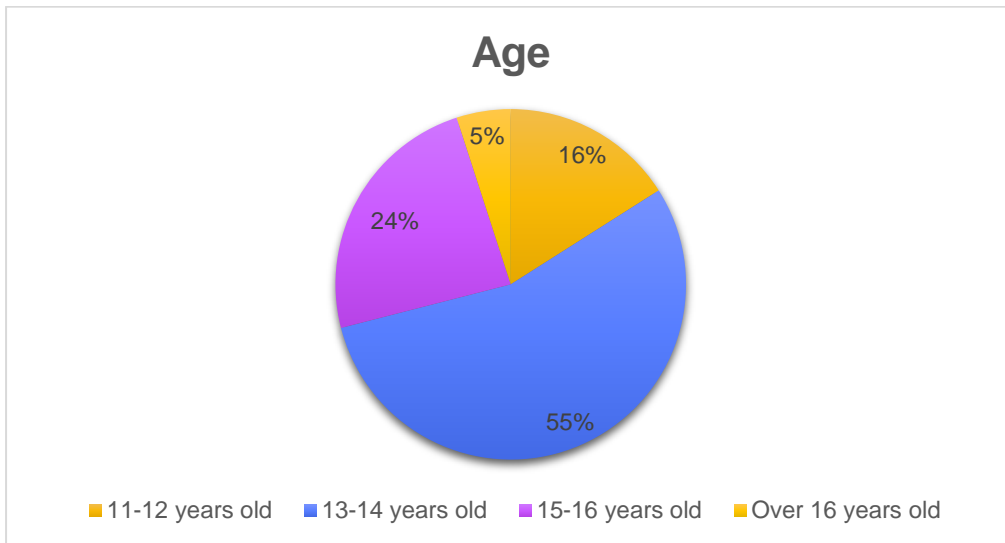


Lastly, 71% indicate that are interested in testing the project resources, 17% said “I do not know/I am not sure” and 12% said “No”.

2.1.3. Students’ survey

Introduction – about you

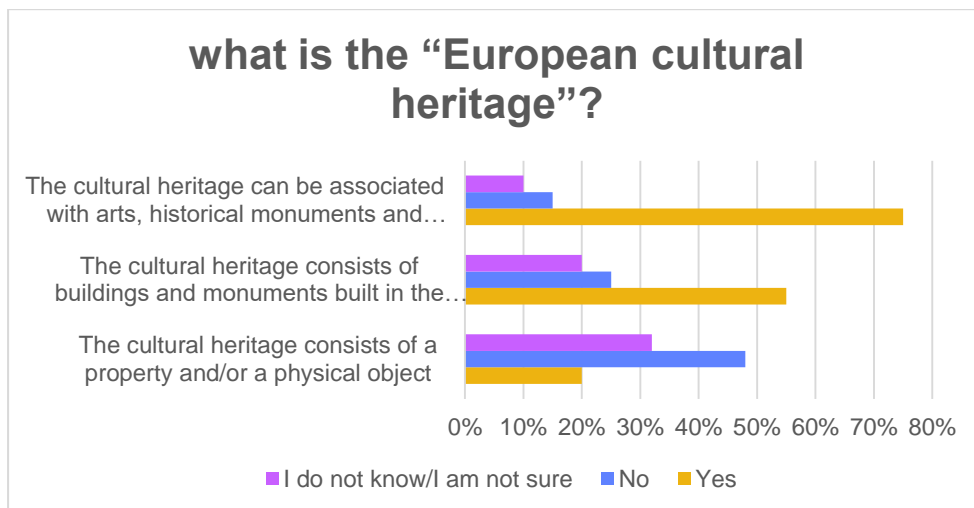
The questionnaire was answered by 179 people. Of these, 52% were men. Graphic 3 shows the age of the participants. Regarding the location, the vast majority (65%) think that the school is in a small city in an urban area offering basic and some services for citizens and youngsters, but 33% indicate that school is in a small city in a rural area, very isolated one, that does not offer many services for citizens and youngsters.



The cultural heritage

On the one hand, 87.7% indicate that the cultural heritage can be associated with arts, historical monuments and buildings but also with shared values and traditions of the people. On the other hand, 8.4% think that the cultural heritage consists of buildings and monuments built in the past and that we still have now; and 3.9% consider that the cultural heritage consists of a property and/or a physical object.

Graphic 4 shows responses about the concept “Cultural Heritage”.



76% of students indicate that the European cultural heritage is a set of buildings, monuments, historic cities, artworks (tangible cultura) as well as the knowledge, share values and traditions of the European citizens (intangible culture). By the othe way, 40% consider that the artistic productions “made in Europe” by Europeans and the fine arts of the European countries (33%) are not European cultural heritage.

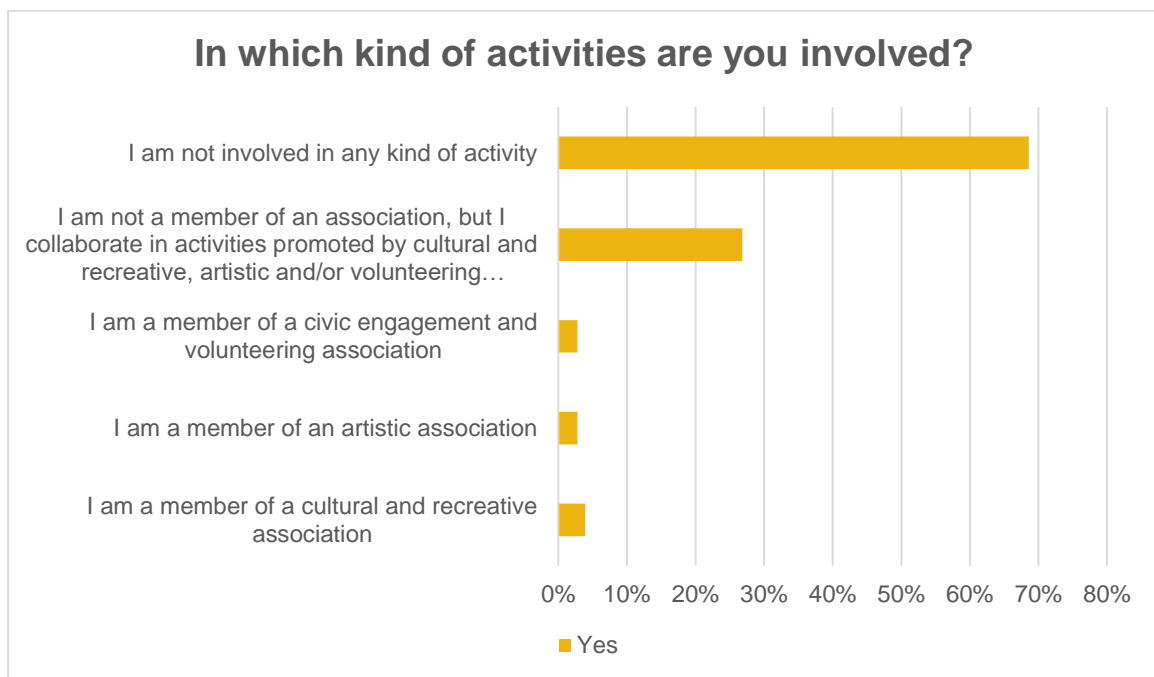
77.1% indicate that is agree with the following sentence: Cultural heritage is a shared resource and a common good for future generations...It is therefore a common responsibility to look after it. The rest of students said “I don’t know/I’m not sure”.

Dealing with culture in your daily life

Regarding culture and youth development, students were agreed with the following sentences:

- Transmitting heritage values and culture to young people favours intercultural understanding and respect for cultural diversity (69% said “Yes”).
 - Investing in local cultural resources and promoting cultural expressions such as art, music, theatre open opportunities to youth and help strengthen their social inclusion (69% said “Yes”).
- However, students were not agreed (62.5%) with this sentence: Young people don’t play a relevant role in promoting peace and intercultural understanding.

The majority of students (68.7%) were not involved in any kind of activity and 26.8% said “I am not a member of an association, but I collaborate in activities promoted by cultural and recreative, artistic and/or volunteering associations”. Graphic 5 shows all results about this question.



Dealing with culture in your school

The activities in which students participate most are: cultural and recreative activities (26.8%) and youth exchange abroad (20.7%%). However, 54.2% said the option “no activities”. Additionally, 64.2% indicate that school give importance and opportunities to all students, caring about youth’s active participation in cultural, social and economic life. However, 20.7% said “I do not know/I am not sure” and 15.1% marked option “No”.

By the other way, the following themes are addressed by their teachers during the lesson hours:

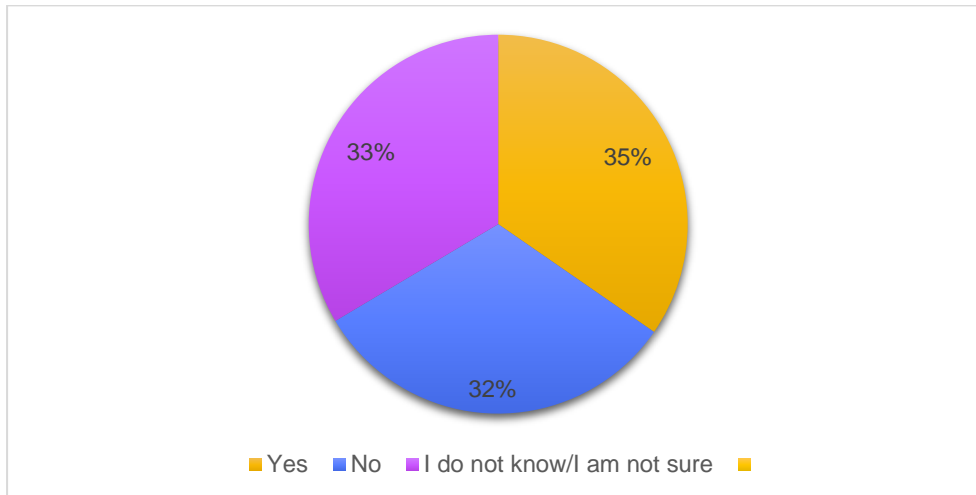
- History, geography and historical geography (85% said Yes).
- Social science and civic education (48 said Yes).

But the following theme is not addressed by their teachers during the lesson hours: Cultural property, trafficking of cultural goods, preservation of cultural goods (49% said No and 31% said I do not know/I am not sure).

Students would like to be involved by their teachers in the following cultural activities:

- Visits to museums and archaeological sites (69%).
- Recreation, leisure and sport activities inside and outside school (75.9%).
- Participation in art workshops or craft workshops (59.7%).
- Participation in local activities run by youth associations and youth groups (58%).
- Training programs and school exchanges (in my country and abroad) (68%).

There is diversity of responses when we asked students about the possibility of having a more active role in the promotion of their local intangible heritage through the development of videos showing how to see their local arts & crafts (Graphic 6):



2.1.4. Interviews by the local authorities

OUROUTE local authority partner information:

Interviewer name: Isabel Serna

Local authority partner: Ayuntamiento de Ceutí

The interviews have been administered online and on paper to:

Mr Arcadio Hernández Campillo – 46-57 years old – President of a Regional Artisans Association + 30 years of experience

Mrs M. José Pérez Cerón. Mayor of Campos del Río for over 4 years and teacher. 36-45 years old.

Mrs M. Carmen Ros Fernández. Museums' technician. 16 years working for the Institute of Cultural Industries and Arts, depending of the regional government. 46-56 years old

Mrs M^a Ángeles Martí Bravo. Councillor of Culture in Ayuntamiento de Ceutí. 8 years of experience in the are of cultural heritagem education and / or social inclusion. 36-45 years old.

Mr Manuel González Solano. Responsible for Sports & Culture in Ayuntamiento de Ceutí. 20 years of experience. 46-56 years old. 36-45 years old.

Mrs Consuelo Remedios Funes Gambín: Technician in the Local Action Group Adri Vega del Segura, which includes 12 municipalities and manages LEADER funds. 8 years of experience. 36-45 years old.

Mr. Juan Antonio López Ribera. Councillor of Culture in the municipality of Alguazas. 4 years as councillor. 36-45 years old.

Mrs. Consuelo García Cano: Technician for the Tourism, Handicraft and Stores in the municipality of Molina de Segura. 30 years of experience. 46-56 years old

Mrs. Teresa Allepuz Ros: Responsible for Europe Direct Murcia, 7 years of experience in that post. 46-56 years old

Mr. Miguel Olmos Hernández: Responsible of Temporary Exhibitions Room in Casino de Murcia, a teacher for over 40 years, collaborating with artsits and organising exhibitions from the 80s. Over 57 years old.

In your opinion, what “cultural heritage” could deal with?

Mr. Arcadio Hernández: Cultural heritage includes tangible and intangible assets, physical as well as creative, traditions, trade (as manual profession) and gastronomy

Mrs M. José Pérez: historical buildings and ancestral traditions (leisure, professions, ...)

Mrs M. Carmen Ros: All tangible, intangible and natural assets that take part of our history and cultural heritage, and that count with very significative intrinsic values that must be transmitted from generation to generation.

Mrs M^a Ángeles Martí: The heritage received from ancestors in different areas, such as infrastructures, arts, habits and customs.

Mr Manuel González: Architecture (ancient buildings as well as those of a special beauty), cultural expressions specific from an area or region, museums...

Mrs Remedios Funes: Traditions (oral & written) and including gastronomy.

Mr. Juan Antonio López: Everything related to the preservation and promotion of cultural assets, tangible and intangible, from a specific place. Assets such as monuments, historical buildings, cultural traditions, written works, etc.

Mrs. Consuelo García: All elements and tangible and intangible manifestations produced by societies, as a result of an historical process where the spread of ideas and material constitute one of the factors identifying and differentiating a region or country. Molina de Segura is a dynamic municipality of 72,000 inhabitants, with an extraordinary cultural, sportive and gastronomic movement.

Mrs. Teresa Allepuz: Cultural heritage is part of our everyday life, it is much more than a label. It is present not only in the literature, music, cinema, gastronomy,... but also on how people think, feel and manifest in every community. It is related to history, landscape, values, folklore and tradition.

Mr. Miguel Olmos: It is a very wide concept, including buildings, general culture, all arts, relationships among people. Culture is so important that it would include people.

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

Mr Arcadio Hernández: Murcia's Cathedral, Caravaca Holy Cross, Virgen de la Esperanza Sanctuary, la Bastida de Totana archaeological site, Nativities & Salzillo (there is a strong link between Murcian nativities and those from the South of Italy. Salzillo Museum acquired a Neapolitan nativity)

Mrs M. José Pérez: All related to Campos del Río. Tangible assets: San Juan Bautista Sanctuary Church, Clock Tower, Castle Viewpoint, Pilar Washing Place, Train Station, All schools, Town Hall, Canneries Chimney. Several hiking routes: fruits gardens, green route, guatazales (including the historical town centre in order to observe the historical buildings), Muela Route, Los Rodeos Reservoir... Historical routes: fossils route, ceramics in Naón Hill, windmills route, old town with narrow streets, emblematic buildings...

Mrs M. Carmen Ros: Our region counts with a very rich and diverse cultural heritage: in the city of Murcia, baroque churches, the cathedral, the Casino (social club) of eclectic style, diverse museums... In Cartagena, Mayor Street, Roman theatre, Asdrúbal Palace...). Routes and natural assets must be pointed out as well: Ricote Valley, Calblanque beaches, Marques Fountains, Sierra Espuña...

Mrs M^a Ángeles Martí: In Ceutí, we have remains from an Arab wall from the IXth century, the church from the beginning of XXth century, Antonio Campillo & 7 Chimneys Museums, artist Saura Mira collection, as well as works of art of very relevant artists in an Open Air Museum.

Mr Manuel González: In Murcia, the cathedral, churches, museums, Roman theatre... In Cartagena, Roman theatre, museums... Caravaca and its jubilee, Lorca with its castle. Wine routes in Jumilla, Yecla and Bullas.

Mrs Remedios Funes: Canneries route (although not established), Moors and Christian festivities in Archena, fireworks festivities in Ojós, running of heifers in Blanca, Watermill routes from Alcantarilla to Cieza, carnival figures with oversized head in Abarán, olive throw in Cieza and how throw in Alguazas, ...

Mr. Juan Antonio López: Old Tower, San Onofre Church, Purísima Chapel, Chimneys from the old canneries. Routes: PR-MU 81 - ¡¡ Despacio, que no llego!! - a hiking tour passing by main historical and cultural sites in Alguazas.

Mrs. Consuelo García:

Routes: Medieval Molina. A route through the old town, starting in MUDEM (<http://mudem.molinadesegura.es/?lang=en>), and going on by Tourism Office, Church Square, Museo del Horno del Concejo and ending at Alcazaba – Castle Viewpoint.

Among Chimneys. A tour around old canneries chimneys next to which contemporary sculptures have been placed.

Other routes: Molina Shopping, Entre Sierras (Among Mountains), Molina Caudaldecaminos

Walks around cemetery, where the writer Paco López Mengual tells about the political, economic and culture history of Molina de Segura passing by the tombs of relevant people.

Sites: Alcazaba - Castle Viewpoint, various remains from the arab wall from the XI-XIII centuries, Nuestra Señora de la Asunción Church, MUDEM, Old Granary (now Mercedes Mendoza Library), Torre Anita House from the famous architect Pedro Cerdán, San Roque Hermitage, stained glass windows in Sagrado Corazón Church, different works of art (paintings and sculptures) in different places, Ethnographic Museum Carlos Soriano, Museo del Horno del Concejo + Folklore's House.

Mrs. Teresa Allepuz:

In Cartagena: National Museum of Subaquatic Archeology, Museum of Modern Art, Archeological Museum, Roman Theatre, Old Cathedral, Naval Museum, Calblanque Natural Park, Mar Menor, Fortresses Route, International Cinema Festival, Mar de Músicas (Musical Festival).

In Murcia: Salzillo Museum, Cathedral, Montegudo and Wolf King surroundings, Archeological, Ramón Gaya and Fine Arts Museums, Regional Library, Regional Film Library.

In other places in the Region of Murcia: Waterwheels Route, Pedro Cano Museum, Fuentes del Marqués (natural fountains), Sierra Espuña (mountains), Holy Week, Nativities tradition, Barroc, Modernism...

Mr. Miguel Olmos: Caravaca de la Cruz Pilgrimage Route, with very interesting sites, as well as the routes inside Caravaca city.

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

Mr Arcadio Hernández: Irrigating system and Arab culture. Ceutí had an important theatre tradition, the Passion of Christ and the Three Kings Play were represented even in other municipalities. Some of Ceutí nicknames come from the role they played in these representations: Lord, Herod, Virgin...

Mrs M. José Pérez: Traditional professions such as esparto grass, stockbreeding, agriculture.

The first mention to Campos del Río dates back from a document written in ALPERA (Albacete) where Alfonso X called the Wise, donates the territory to Villa de Mula in XIIIth century, after having conquered it from Muslims. Thanks to bones and ceramics remains, we know that people already habited there in the Xth century. Inhabitants lived around a mosque, the nowadays San Juan Bautista Church.

Mrs M. Carmen Ros: Murcia counts with an intangible cultural heritage to which we should give much more relevance. We have many examples: trovo (musical verses), Cante de las Minas (kind of flamenco singing from La Unión Mines), esparto grass culture, Murcian Holy Week, religious pilgrimage, jota murciana (traditional dancing).

Mrs M^a Ángeles Martí: traditional agriculture (irrigation, tools, farming...). Traditions and festivities, religious as well as pagan.

Mr Manuel González: Holy Week, Spring Festivities in Murcia.

Mrs Remedios Funes: oral traditions passed from one generation to the next as esparto grass, traditional agriculture, way of preserving fruit at home, folklore.

Mr. Juan Antonio López: Traditions such as Holy Week with the peculiarity in Alguazas of Saints' Dance, the celebration (it started to years ago) of the Bought and Independence of Alguazas on October, the 30th, other festivities as those devoted to Saint Patron's Day have a long tradition.

Mrs. Consuelo García: Viviente de la Torre Alta Stations of the Cross, rituals and traditions in Centro La Albarda, Cross festivities, The innocents and Carracacha.

Mrs. Teresa Allepuz: Music, popular folklore, gastronomy, fruits gardens, maritime tradition. Peñas huertanas (clubs of fruit gardens' farmers, nowadays it is people who want to promote traditions, but it is not necessary that they be farmers themselves), Holy Week Brotherhoods, Consejo de los Hombres Buenos (Good Men Board), landscape, etc...

Mr. Miguel Olmos: important group of Murcian writers and poets. Nowadays there are three different groups which meet at the Casino. Also image, e.g. the photographer Joaquin Zamora who makes photos with drones and put texts to those images. Pool of young painters, women are outstanding.

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

Mr Arcadio Hernández: Yes, but they are not applied.

Mrs M. José Pérez: We do not know government's policies regarding cultural heritage protection, so we would like to get information about them.

Mrs M^a Ángeles Martí: Ceutí is trying to get the award of BIC (asset of cultural interest) for the arab wall, as well as enhancing the brand Ceuti Turístico (Touristic Ceutí)

Mr Manuel González: No

Mrs Remedios Funes: Yes, but there aren't enough.

Mr. Juan Antonio López: It would be good to have more information regarding this aspect. Some of the policies are: protection of BIC (asset of cultural interest) and restoration of some monuments.

Mrs. Consuelo García: Great knowledge. (She provides a several laws).

Mrs. Teresa Allepuz: Only some initiatives about cultural sites, but to be honest, it is more an agenda and electoral promotion, than real facts.

Mr. Miguel Olmos: Not a big knowledge. However I think there isn't enough interest in protecting the cultural heritage.

What are the biggest challenges in promoting culture, language and identity in the last few years?

Mr Arcadio Hernández: Our own culture heritage hasn't been enough valued and there has been a big loss. Our roots have been lost, when people name, for example, our saint patron, there are really using empty words without content.

Mrs M. José Pérez: To pass our knowledge so that it is not forgotten, keeping therefore our identity.

Mrs M. Carmen Ros: In an ever more world globalised world where people easily embrace other traditions coming from other countries, it is really important to point out the value of our language, dialect, traditions and customs. Although it is important to know as well other countries cultures, there is a general tendency to adopt them as ours, so there is a risk that after some years, the future generations may think that celebrations such as Halloween are from our country and not adopted from others. There are many local traditions that are not known outside the municipal outskirts. There should be a promotion of these traditions, so that people from other municipalities may come and know them.

Mrs M^a Ángeles Martí: To adapt the cultural heritage to the new technologies, connecting past, present & future.

Mrs Remedios Funes: To promote the traditions to younger generations, because they do not know their own territory nor municipality. If these traditions are not valued, younger generations won't preserve them and they will be lost. To make our traditions attractive to people from other places.

Mr. Juan Antonio López: Creation of a strong cultural tourism. Promotion of cultural heritage and creation of cultural routes between municipalities. To make culture an strategic sector, crucial to the promotion of municipalities.

Mrs. Consuelo García: To bring our cultural heritage closer to citizens, with activities in which they take part, and also a bigger promotion through social networks.

We try to have information available in several languages.

It is important that people from our municipality, region and other places get to know our cultural heritage.

Mrs. Teresa Allepuz: the continuous changes in politics make that some actions are interrupted, so there should be a pact above all these changes, as culture belongs to all of us, and it is something that we should demand as society. Another challenge is to understand the concept of cultural promotion, which is much wider than tourist promotion, and sometimes these concepts are mixed. Culture must be a tool, a weapon of past, present and future. Another challenge is to make an optimal use of new technologies for the promotion of our culture, language and identity, and not using them for frivolous uses. Fake news does a disservice. In general, the better the society is informed and trained, these challenges will be diminished.

Mr. Miguel Olmos: It is important to promote our language. I do not like that words that are nowadays spread are being included in RAE (Official Dictionary – Spanish Royal Academy) and others that I find more beautiful are being lost. I do not like either having so many anglicisms.

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

Mr. Arcadio Hernández: It is important to apply in class specific programmes in order to achieve those aims. Textbooks contain little information about our local and regional history. In Ceutí, many teachers come from other municipalities, they only come to work in their school, so there isn't enough interest for our municipality.

Mrs M. José Pérez: Through a practical and dynamic education, where students are the main actors in the search for information and its exhibition, as the most efficient way of learning and embracing the knowledge.

Mrs M. Carmen Ros: It is important to work with projects where students are involved in the task of research, giving them responsibilities and therefore increasing their self-esteem, where they have to find out about their own culture and compare it with cultures from other countries. It should be a project where they may come in contact with children from other countries, making the experience much more enriching, and giving them the opportunity of practicing other languages.

Mrs M^a Ángeles Martí: Talks, guided visits to cultural sites, contests promoting the acquisition of cultural heritage by youngsters in order to collect our legacy.

Mr Manuel González: Schools are essential to create an interest for culture in children from an early age. Children enjoy playing and nowadays have a very wide digital offer, so it is important to promote other kind of interests. Schools are the ideal place.

Mrs Remedios Funes: Through extracurricular activities such as "Know your Town", "Know your surroundings", so that students may know their cultural heritage.

Mr. Juan Antonio López: Raising awareness activities and discovery of local cultural heritage, to place cultural heritage in a regional, national and international context, taking into account the historical circumstances every time.

Didactical units related to citizens' values and local culture. Even a subject on constitutional values, culture promotion and EU.

Mrs. Consuelo García: It is necessary to include in schools' programme actions in which students get to know their culture heritage in a visible and tangible way: through projections, exchanges, direct contact with people, etc.

Mrs. Teresa Allepuz: Schools can play a big role, they must be aware of what they offer they have around and include it in a transversal way. Therefore it is important to take part in collaborative project with other schools, share knowledge, good practices including teachers, students, parents' associations, society.

Mr. Miguel Olmos: It is the ideal place the promotion of common values should be an objective in the school programme and treated in all subjects. There should be one of the teachers' priorities. As a teacher, I have always tried to promote values.

During the last 12 months, what are the local authorities and/or European entities you worked with the most?

Mr Arcadio Hernández: Ceutí & Region of Murcia. I miss there is not specific councillor for handicrafts, therefore there is no one interested in promoting our traditions / our roots. We are always looking for new things, and we leave apart the ancient ones. It is important to bring the traditions and adapt them to modernity, evolve little by little, not a radical change.

Mrs M. José Pérez: During the last one and a half year, we are twinned with a French town.

Mrs M. Carmen Ros: Region of Murcia Government

Mrs M^a Ángeles Martí: Ayuntamiento de Ceutí is involved in different EU projects, one of them OuRoute, and has among its plans to build alliances with foundations in order to take all this work further.

Mr Manuel González: Region of Murcia, network of art exhibiciones and performances.

Mrs Remedios Funes: 12 municipalities in the local action group, other local action groups from the Region of Murcia, partners in LIVERUR project (<https://liverur.eu/>)

Mr. Juan Antonio López: Alguazas Town Council

Mrs. Teresa Allepuz: Regional Ministry of Education, several schools, universities and EU offices around Spain

Mr. Miguel Olmos: Region of Murcia Government, Real Casino de Murcia (<http://realcasinomurcia.com/>), which is a private entity but with increasing cultural activities.

Did you take part to any European project dealing with cultural topics?

Mr Arcadio Hernández: No

Mrs M. José Pérez: We have not been involved in any European project, but we are planning a cultural exchange for youngsters with our French twinned town.

Mrs M. Carmen Ros: Collaborations with Ars Civilis which develops cultural activities in different areas such as creative and cultural industries, urban strategies, innovation, education and training.

Mrs M^a Ángeles Martí: Yes

Mr Manuel González: No

Mrs Remedios Funes: Not myself, but the group participated in a project about traditions some years ago.

Mr. Juan Antonio López: No

Mrs. Consuelo García: We are working on an URBACT project.

Mrs. Teresa Allepuz: Yes, thanks to my job I have participated in EU projects dealind with cultural topics, especially under Erasmus + Programme, Life, Europe for Citizens, Creative Europe.

Mr. Miguel Olmos: with Santa María Capua Vetere in Italy. Francisco Salzillo father came from that city and we are collaborating with them in cultural exchanges, two books have been written, there is a cultural twinning bwteen Murcia and the Italian city. (Francisco Salzillo is a very well known barroc sculptor).

How proactively would you like to engage youngsters from your local community? What are the socio-cultural or contextual obstacles you might encounter?

Mr Arcadio Hernández: Youngsters should take part in the local development through associations. They are not integrated in our town's life. There aren't any activities connecting youngsters with our town. It would be important to promote an interest from youngsters towards Ceutí's identity. There are some things that unite everybody, such as processions, but much more things could be done.

Mrs M. José Pérez: Youth is one of our pillars, they are our future, so we try to involve them as much as possible in cultural aspects. However, there is a very litlle interest for these topics, so we will try to pr,ote our traditions, professions, history.. through interesting and dinamic projects.

Mrs M. Carmen Ros: It is of vital importance to develop a camgpain in order to raise younsgetrs awareness about the importance of cultural hearitage. We are always looking forward, paying attention to modernity and new technologies. We do not value enough our cultural heritage. It is important to transmit to younsgtgers that it is possible to combine the old and the new.

Mrs Mª Ángeles Martí: Maximum participation through the involvement of youngsters in order to build a better Europe.

Mr Manuel González: There is a challenge of making culture attractive to children. We have a former experience in Ceutí with an arts & science centre called Ceutimagina: through hands-on, play, the use of new technologies, there is a strong interest for children and youngsters.

Mrs Remedios Funes: There is a lack of interest from youngsters. They should be involved through the use of new technologies, audiovisual tools, interactive workshops...

Mr. Juan Antonio López: As much as possible. Its is culture that a good state of culture becomes part of our life since we are small kids.
Obstacles: low accesibility to cultural resources, deprived environments, low socioeconomic situation.

Mrs. Consuelo García: Exchanges programmes to get to know other experiences. Obstacles: financing.

Mrs. Teresa Allepuz: I would like to involve the general public, not only youngsters, by making them a principal actor is the best way to involved them, generating a commitment. Obstacles: It depends how the message is sent out, which kind of participation is demanded, how the benefits from participation are presented. We need a citizens' message that adds up, not a political message than divides people.

Mr. Miguel Olmos: Free activities for everybody. One of the obstacles of the Real Casino de Murcia activities is that they are offered only to members. The Casino (a social place, not a gambling place) is making a great job engaging young people in their activities by organising things that they like. There is more and more a very good ambiance of young people that attracts new youngsters. Youngsters copy the respectful ambience in the Casino de Murcia.

2.1.5. Focus Group by the local authorities

The focus group in Ceutí took place on the 18th of October in IES Felipe de Borbón, from 10:30 to 12:30. Ater the focus group, a visit was organised to the old inn.

Evaluation focus group template

OURROUTE LOCAL AUTHORITY PARTNER INFORMATION: AYUNTAMIENTO DE CEUTÍ & IES FELIPE DE BORBÓN

PARTICIPANTS IN THE FOCUS GROUP:

- ARCADIO HERNÁNDEZ CAMPILLO – ARTISAN OF RECYCLED PAPER & MEMBER OF ARTISANS ASSOCIATION CREA
- ANA ISABEL DEL CANTO RODRÍGUEZ – ARTISAN OF ENAMELWORK & MEMBER OF ARTISANS ASSOCIATION CREA
- OTILIA MIRETE RÓDENAS – ARTISAN OF NATIVITIES & CABEZUDOS – MIRETE ARTESANÍA
- ANDREA GÓMEZ – ONE OF THE PROMOTERS OF BE MEMORIES PROJECT IN HOP UBIQUITOUS
- JOSÉ ANTONIO TORREGROSA “TORREGAR” – WELL-KNOWN ARTISTS FROM CEUTÍ & TEACHER IN THE FINE ARTS FACULTY IN THE UNIVERSITY OF MURCIA
- VALVANERA SANZ – SPECIALIST & TEACHER IN EMBROIDERY & OTHER SEWING ARTS
- REME FUNES FROM LEADER LOCAL ACTION GROUP IN VEGA DEL SEGURA
- SANTIAGO ALCOLEA FROM CAVES’ FRIENDS ASSOCIATION AND OWNER OF A FLAMENCO CAVE
- MARIMAR ROMÁN – PHD IN EDUCATIONAL TECHNOLOGY AND PROFESSOR IN UMU
- CARMEN JARA FERNÁNDEZ – CEUTÍ’S LIBRARIAN
- MIGUEL LUCAS – GLASS ARTISAN & LIGHTS’ DESIGNER
- FERNANDO GARCÍA – PRESIDENT OF EL TOMATE FOLKLORE’S GROUP

INTERVIEW	COMMON THEMES AND OPINIONS	DIFFERENCES OPINIONS IN THE OPINIONS
<p>1. What does “culture” mean to you?</p>	<p>Culture is everything (gastronomy...), culture is what remains after having studied. There is also a very important popular culture, popular knowledge There is a difference between an educated person (in the way that knows about art, museums...) & and a person with culture (everyday culture, knowledge about your traditions...). A difference bewteen education & culture Interesting debate about different countries with different cultures, the right to keep them when you emigrate, but also it is important to integrate in a new country Among the participants different experiences: emigrants & immigrants (people who emigrated and felt united with peers thanks to their orginal culture & people who have come to Murcia and value getting integrated in the culture of your new destination) Culture is very linked to emotions</p>	<p>When you are in another country you value more you own culture. But other people who are immigrants from other parts of Spain say that it is important to also integrate in the new culture. All cultures enrich you.</p>
<p>2. How would you describe the tangible and intangible cultural heritage assets from your region?</p>	<p>Culture is everything, including food, which is an intangible cultural asset Tangible: cathedral, Iberian remains Main assests in the Region of Murcia: gastronomy, unique traditional agriculture with irrigating water channels from the arabs, Mar</p>	

	Menor (sunrise & dusk, life next to the sea...), traditional costumes & stitches (Valvanera had recuperated one from the XVIth century),	
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?	<p>It is everyone's responsibility to keep our cultural heritage. For example, it is a pity that with so many people celebrating Halloween, the tradition of representing Don Juan Tenorio in the theatre is being lost</p> <p>In other countries they value more the tangible cultural assets and don't destroy them, as we have specially seen in our region</p> <p>There is a discussion about the Mar Menor problem (a recent environmental disaster. Responsibility of governments as well of citizens who do not take care of the environment)</p>	Some people say that new channels are needed in order to make the traditions more attractive to younger generations. For example, represent Don Juan Tenorio in a cemetery Who knows if in the future, a modern building that has been put in place of an old one, will be also considered as a valued tangible asset
4. What is the impact of cultural and creative sectors at regional and national level, considering different dimensions such as economic, social, educational...?	Considering culture as such a wide concept, the impact is very high	
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?	<p>Sometimes it is a hard work, because you have to keep looking for customers, but you do something that you enjoy, in what you believe. It enriches you: it may allow you to travel, meet many different people.</p> <p>There is a demand for people looking for unique works: for example, despite a machine can make a traditional costume, some people earn a living by sewing these costumes which may take 4 months and it is much more expensive</p> <p>Handicrafts may be contemporary, may be innovative</p>	<p>There is an evolution which leads to mixtures of the old and the new. Keeping to traditions without the use of new technologies. Youngsters are better at mixing and being more flexible finding new things</p> <p>One example: Pajarajote game, mixing tradition with a new cards game</p> <p>Debate about people defending unique pieces from handicraft, other not so linked to tradition, more opened to innovation. For example making these traditional costumes with machines, experimenting with new materials</p>
6. How can young students be encouraged to embark in careers linked to the cultural and creative sectors? What areas	<p>These sectors are more attractive for youngsters when they can combine it with new technologies.</p> <p>This is the example of Andrea, from HOPU, she has been able to combine on her job Fine Arts with New Technologies</p>	

could be more attractive for them and why?	However, even when using new technologies, you need to learn the technique, the work. You need a training, a background	
7. How can educational paths and activities contribute for creating awareness for the importance of protecting and promoting the cultural heritage?	Making these kind of activities with students as OuRoute	
8. How can student be more actively involved in protecting and promoting the local cultural heritage?	Making things interactive/ attractive. For example Torregar investigates with his students with different materials getting to amazing results, which really motivates them.	
9. Your organisation collaborates or could collaborate with schools. How?	All participants agreed and are really encouraged to participate with students alongs the project. All of them offer the students to visit their work in place and get deeper into their profession There was a great ambience, with people loving the activity, having a high value for the project...	
10. Do you have anything else to add about the topics discussed?		

2.2. Secondary data collection (results from the literature review carried out by the scientific partners)

2.2.1. Introduction

1. Criteria used to search.

This revision includes articles about Cultural Heritage, Inmaterial Cultural Heritage, Education, Secondary Education and Social Inclusion. These concepts are our keywords together with the next criteria: information published in last 10 years (2009-2019) and they would be in open access. We have made only two exceptions with two articles out of these data, but they have been considered very relevant in our literature review for our local context. Finally, we have made the search in two languages, English and Spanish.

2. Process to select information.

We have used the filter "order by relevance". After we decided to analyze only articles with one or more keywords in the title or in the abstract in every data-base, founding a lot of different type of articles: literature revisions, description of experiences, evaluative research or case study. In the majority of them, methodologies are mixed with quantitative and qualitative data, but we have a lot of qualitative research too.

Once we have finished the search and the selection with these criteria, we have considered the relation between the aspects (cultural heritage, education and secondary education); research taking into account legislation in different levels (local, regional, national and international); and thirdly, good practices relative to cultural heritage and social inclusion.

3. Sources of information.

Our studies were identified by searching on electronic base of data, both in English and in Spanish. The search was done on Google Scholar (2009-2019), Scopus (2009-2019), DOAJ (2009-2019), Web of Science (WOS) (2009-2019) and finally we have also searched on "Observatorio de Educación Patrimonial de España" (OEPE).

2.2.2. Discussion

From this process of literature revision, we have found several anchor points to take into account if we want to work in this field of cultural heritage, both formal or no-formal level, both national or international proposals. These key points are the relevance of legislation, the training of teachers, the relevance of the cultural heritage for the citizenship and the relevance for the social inclusion.

Our heritage (historical, cultural, artistic, immaterial or any other type) will help us to understand our present. This attribute shows the inclusive role of heritage, so the educational initiatives based on discover the heritage are inclusive initiatives, and they can help us to strengthen and to make visible the cultural diversity -also real in our classrooms-. These educational proposals can afford the promotion of individual identity and to come closer to the collective identity. On the other hand, some studies show that usually the methodologies are very traditional with aesthetic views, as well as educational designs are low structured or uncompleted (without clear objectives, or mistakes about temporalization, adaptation or evaluation), they address the problem in a superficial way.

In this revision, we have found that social inclusion remains a challenge: attention to diversity, support and founding, training, competences, assessment, diffusion and make projects visible are aspects of great relevance.

Moreover, we have understood that the development of activities based on cultural heritage promotes both the historic knowledge and the awareness among students, with important consequences in citizenship and also in the care of the own heritage. These educational activities help them to understand and value the past and the present of their communities, so they will be able to build their personal and social identity in a critical way.

Some keys of these educational proposals are: proposals based on specific theory about heritage education and the didactic of heritage; innovative; creative; useful to promote learning; interdisciplinary; integration of ICT as tool and as content; coordination of implied agents, institutions and organizations; consider diversity; relevance of evaluation; and finally, the consideration of heritage at both micro and macro level. All these aspects remark the need of design educational programs based on pedagogical criteria to measure actions in our countries.

In relation to legislation, our literature revision highlights the need of overcome the vision of heritage as an object, the heritage is not only objects, things, tangible elements, material reality. It is also necessary to overcome the historical vision, the economic vision or the playful character of heritage. On the contrary, it is relevant to promote legislation with a holistic approach where people are active part of the heritage, a new vision with a symbolic and social dimension (Gómez, 2011). Thus, we will change our understanding of current heritage and we will promote a new concept of heritage from the education, adding characteristics of cultural heritage which are near people, according to Fontal (2016).

About this issue it is frequent to found some results of research that point out the need of collaboration among all levels of government who are in charge of apply regulations, from supranational institutions to local government. This must be done taking into account the different views and the relevance of their collaboration, overall relative to the conservation of cultural heritage.

Another relevant anchor point is teachers' training and cultural agents' training who work in the development of educational programs. So, we must deepen the analyze and design of training programs and we must contribute to the diffusion of good practices, overall which involve not only teachers and students, but also all the complete

community. Furthermore, we can improve the educational proposals if we work on objectives, contents, strategies, methodologies, evaluation and diffusion; we need to design and develop training programs based on collaboration, certainly this will promote the acquisition of professional skills to elaborate our own resources far from commercial materials. As example, the text books show the heritage as complement of official contents, but not as cultural and collective expression of identity of people and civilizations.

This analysis is the result of research carried out in last decade by research and innovation groups in education at the international level. They demonstrate that we have to unlearn traditional methodologies based on lineal contents, so we must try to use innovative approaches to History teaching and learning from critical views and with civic values. It is necessary to change the curricula in the university, because our future teachers must learn to use historic sources and heritage in a didactic way. In this sense we can find some international actions related to teachers' training developed by European Union or UNESCO, for example the program about cultural itineraries (DG Grow) or one developed by European Commission (DG-REGIO, Routes4U).

This literature revision allows us to become more aware about the big responsibility we have as community members, it is a responsibility with our students, our future teachers and our future citizens, and we are also responsible of our heritage and its future. The heritage helps us to identify, individual and group, and we have to care it with sustainability. This goal will be impossible without the active participation of our young people to recognize our heritage, to value it, to preserve it. And education is the best way to get this challenge, to avoid the abandon of heritage and to put it in the correct level.

Our collected data highlight the need of projects like OuRoute, where the collaboration among partners, the teachers' training, the participation of different social agents, the collaboration of students and all our work will answer the questions we have remarked. We will also have the opportunity to contribute to the research in the field of education and cultural heritage from an inclusive approach based on the cultural heritage as essential right of humanity (Convention about the value of Cultural Heritage, Convention of Faro, 27th of October, 2005).

3. Conclusion

3.1. From desk research

Legislation.

The analysis carried out on national and local legislation on Cultural Heritage shows a great interest in this subject at the different administrative levels.

At the **national** level, there are not only specific laws on Cultural Heritage, but also aspects referred to it in other more general laws such as the penal code.

The relationship between the legislation analysed and education shows a greater presence of cultural heritage aspects in education laws at the **regional** level than in laws at the national level, due to the fact that it is in regional laws that the official curriculum is specified (Fontal y Martínez, 2016).

Organizations and actions.

With regard to organizations and actions on Cultural Heritage at both national and local levels, we find an active **organizational structure** committed to the defence and dissemination of heritage. Special mention should be made of the National Plans in which there is an own plan on Heritage and Education.

The model for the promotion of cultural heritage in the Region of Murcia is also characterised by the existence of different **local consortiums** that have promoted various actions to rescue and promote local heritage, such as "Cartagena Port of Cultures", or "Lorca workshop of time". Abellán (2005) indicates that municipal alliances with private initiatives are a good alternative to take advantage of local heritage.

The cultural heritage of the Region of Murcia is very **diverse**, influenced by the presence of different civilizations along history. Local crafts and customs have a great influence on the **daily life** of the Region of Murcia. The Region has actively participated in the declaration of various elements as **World Heritage**. Furthermore, it is undeniable the great interest and importance of our region in terms of the development of world cultural heritage. The Region of Murcia actively participates in **two European cultural routes**.

Despite the fact that actions of great interest have been developed and there is a drive to encourage local and national culture in Spain, the economic crisis has influenced in culture issues, and specifically in local cultural policies (Fundación Alternativas, 2019). However, there are more initiatives that promote the **link between cultural heritage and school**. As demonstrated by the initiative of the regional government to incorporate a local heritage subject as an elective in Secondary Education and the proposal of experiences such as cultural ambassadors.

We have to continue working actively to promote and preserve local cultural heritage, as we are doing with the participation in OuRoute Project.

3.2. From surveys in the IES Ceutí

School manager's

Students learn to appreciate the value of their cultural-heritage environment combining both the study of books and the fieldwork experiences.

Activities offered by school:

- Visits to museums and archaeological sites
- Recreation, leisure and sport activities inside and outside school
- Civic engagement and community service projects in my city

Local institution does **NOT** let students participate in their activities such as organising art exhibitions in the neighbourhood, working in museum workshops, doing an internship in their institution.

The main barrier in the implementation of cultural activities in the school:

- The lack of resources (time, money, technical resources, teachers and school staff, etc.).
- The lack of interest from the families.
- The socio-cultural context in which my school is located.

They are not sufficiently informed about the local/national strategies in the field of cultural heritage.

Teachers

They did not inform about the opportunities offered by European Year of Cultural Heritage 2018.

The main cultural activities offered by school:

- Visits to museums and archaeological sites.
- Recreation, leisure and sport activities inside and outside school.

Interested in testing the project resources.

Students

The cultural activities they would like to be involved by their teachers:

- Visits to museums and archaeological sites
- Recreation, leisure and sport activities inside and outside school
- Participation in art workshops or craft workshops
- Participation in local activities run by youth associations and youth groups
- Civic engagement and community service projects abroad
- Training programs and school exchanges (in my country and abroad)
- Actions to protect and promote cultural heritage
- Intergenerational activities with local craftspeople and artists

It is not clear if they are interested in having a more active role in the promotion of your local intangible heritage through the development of videos showing how to see your local arts & crafts.

3.3. From literature review

This literature revision allows us to become more aware about the big responsibility we have as community members, it is a responsibility with our students, our future teachers and our future citizens, and we are also responsible of our heritage and its future. The heritage helps us to identify, individual and group, and we have to care it with sustainability. This goal will be impossible without the active participation of our young people to

recognize our heritage, to value it, to preserve it. And education is the best way to get this challenge, to avoid the abandon of heritage and to put it in the correct level.

Our collected data highlight the need of projects like OuRoute, where the collaboration among partners, the teachers' training, the participation of different social agents, the collaboration of students and all our work will answer the questions we have remarked. We will also have the opportunity to contribute to the research in the field of education and cultural heritage from an inclusive approach based on the cultural heritage as essential right of humanity (Convention about the value of Cultural Heritage, Convention of Faro, 27th of October, 2005).

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This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.
Project N°: 604661-EPP-1-2018-1-PT-EPPKA3-IPI-SOC-IN

