

WP1 – National Report on state-of-arts ITALY

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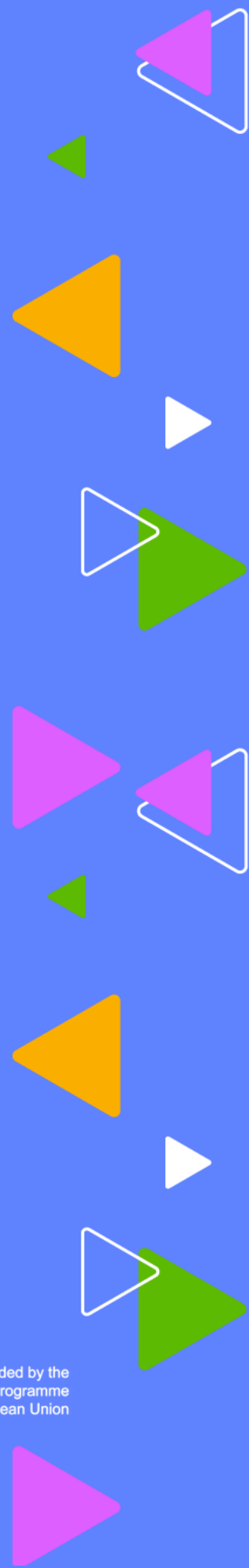


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Introduction

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

In chapter 1, we provide a detailed analysis of the Italian context regarding the conservation, protection and promotion of the tangible and intangible cultural heritage by analysing both the national legislative framework and the regional/local policies adopted by the different regions. Because of its legislative autonomy, Sicily has specific competences in the cultural field.

This analysis will be useful:

- To describe the current national context (Italy) 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 Italy. Firstly, we present the main results of the surveys deployed inside IISS Alessandro Volta (secondary school in Palermo). This task was carried out by CESIE together with the IISS Alessandro Volta school staff and the main contact persons from the local municipality – Comune di Palermo.

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 CESIE.

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

1. Desk research

1.1 The legal framework policy

The legal framework policy regarding Cultural Heritage in Italy focuses mainly on the concept of cultural heritage, referring to the “cultural goods” and the “landscapes”.

Today, the legislation is very broad considering that there are national framework laws and more specific regional laws, because of Italy has 5 regions having special statuses: Sicilia; Sardegna; Valle d'Aosta; Trentino-Alto Adige; Friuli-Venezia Giulia.

What does it mean having “special status”? Referring to the legislative matters, Sicily has the so-called “**exclusive competence**” in about twenty matters (as they are listed in the regional statute/Constitution 1946) and which include: 1) agriculture; 2) industry; 3) urban planning; 4) public works; 5) tourism; 6) primary education. In those matters, the central State has no legislative power in Sicily and all decision are taken by regional public bodies.

However, at the more general national level, culture is managed by the **Ministry of Cultural Heritage and Activities**, represented by the current minister Alberto Bonisoli. On the contrary, in the past decades culture was managed by the Ministry of Education as well.

With reference to youth, the “Dipartimento della gioventù” (acting as a Ministry of Youth), regulates and implements youth policies, working together with the other Ministries and caring for¹:

- Affirmation of the rights of young people to the expression, also in an associative form, of their requests and their interests and the right to participate in public life;
- Youth social inclusion;
- Prevention and combating youth distress in different forms;
- The promotion of the right of young people to the home, the knowledge and technological innovation, as well as to the promotion and support of work and youth entrepreneurship;
- The promotion and support of **creative activities and cultural** and entertainment initiatives of young people and initiatives concerning leisure time, cultural and study trips;
- The promotion and support of young people’s access to international and European projects, programs and funding for the management of the Youth Policy Fund;
- The support to the activities managed by the National Agency for young people and the National Youth Council as well;

However, the inter-ministerial cooperation to promote social inclusion and youth active citizenship will be explained in session 2. Core Initiatives (of the following document). We will focus firstly on national and local policies about culture, highlighting the strengths and the critical points, as well as the anomalies with particular reference to the failure to ratify the [Convention on the Value of Cultural Heritage for Society](#) (Faro Convention, 2005).

¹ <https://www.politichegiovanilieserviziocivile.gov.it/sx/dipartimento/competenze.aspx>

1.1 Laws on Cultural Heritage in Italy

As in Spain, there is a **common legal framework in Italy** developed in different laws and on the other hand some Regions have their own laws regarding Cultural Heritage, especially regions having special status such as Sicily.

According to Art.9 of the Italian Constitution "*the Italian Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the nation*". However, State and Regions have both responsibilities on the protection and legislation of cultural issues.

Most relevant National laws on Cultural Heritage:

- **1907**: Law n.386 which establishes the creation of a "Council of Antiquities and Fine Arts", headed by what would then become the Ministry of National Education in 1929;
- **1939**: Bottai Law n.1089 / 1939 "for the protection of things of artistic and historical interest" and subsequently includes "for the protection of landscape beauties" (l. N. 1497/1939). **It is the first time that cultural heritage is regulated in Italy**. NB. The law was established by the Italian Minister for Education as it didn't exist the Ministry of Cultural Heritage and Activities;
- **1974**: creation of the "Ministry for Cultural and Environmental Heritage" which from 1998 becomes "Ministry of Cultural Heritage and Activities" which follows both national provisions on the protection of cultural heritage and those proper to international law, such as The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954);
- **1998**: legislative decree n. 112 concerning about the specific areas of competence of the State and regions, and which refers to "Cultural heritage and activities". For the first time a **precise definition of cultural heritage is given**: "*those that make up the historical, artistic, monumental, demo-ethno-anthropological, archaeological, archival and book heritage and the others which constitute a testimony having the value of civilization*". In the law, we find also the following terms: "environmental goods", "protection", "management", "valorization" and "cultural activities";

However, the most significant normative work, as aimed at **bringing together the legislative framework** in the field of cultural heritage, is the [Code of Cultural Heritage and Landscape \(2004\)](#).

The code identifies the need to preserve the Italian cultural heritage. It defines as a cultural good: "*the immovable and movable things that have artistic, historical, archaeological or ethno-anthropological interest*". This definition also includes architectural assets, cultural institutions (such as museums, archives and libraries), naturalistic assets (such as mineralogical, petrographic, paleontological and botanical) and historical, scientific, geographical maps, as well as photography and audio-visual.

1.2 Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005): The Italian case

In Italy, the [Code of Cultural Heritage and Landscape \(2004\)](#) underlines how the "*Protection and enhancement of cultural heritage contribute to preserving the memory of the national community and its territory and to promote the development of culture*". Specifically, it emphasizes the role that each territorial entity (State, regions and cities or towns) assume in granting public use and exploitation of the public good. Differently, the other subjects (private or public) have the duty to guarantee the preservation of the public good.

However, this legislation focuses mainly on assets (tangible and intangible) and landscapes, **without a clear reference to intangible cultural heritage** as defined by the "Convention for the Safeguarding of the Intangible Cultural Heritage" (Unesco, 2003) art.2 - definitions:

"The intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity"

Although Italian legislation does not explicitly recognize the intangible cultural heritage, Italy should adhere to the international recommendations of the [Faro Convention](#) (Portugal, 13 October 2005) **which still need to be ratified by Italy**, although most countries have already adopted it.

Specifically, since 2013 the Italian Parliament is waiting to ratify the Faro Convention that introduces the innovative concept of "cultural heritage" and promotes access to cultural heritage for citizens, especially young people and disadvantaged people. The Faro Convention is a very important and innovative text, as it would include for the first time a set of values, beliefs, knowledge and traditions specific to the Italian people. Because it is the patrimony of the people, the people themselves have "individual" and "collective" rights that allow them to benefit from this cultural heritage.

It is specified that in Italy, according to Eurobarometer data 2013, the [rate of cultural participation](#) is among the lowest in Europe. The cultural practice index reveals some huge differences in levels of cultural engagement between Member States. The northern European countries have the highest levels of cultural engagement (very high and high score): 43% in Sweden, 36% in Denmark, 34% in the Netherlands, compared with a European average of 18%. On the contrary, southern countries have lower levels of cultural engagement: 8% in Italy, 19% in Spain, 6% in Portugal.

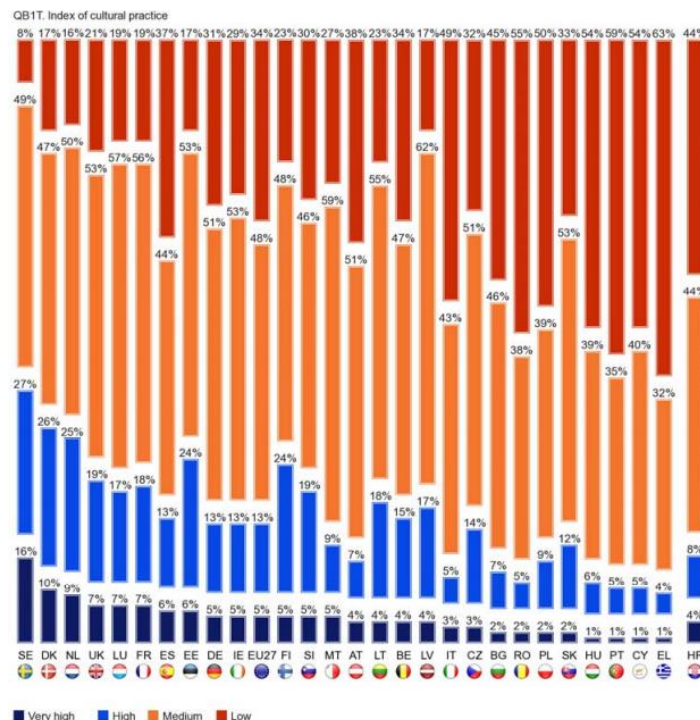


Fig.1 European rate of cultural participation (Eurobarometer 2013)

In addition, one of the main Italian newspapers "Il Fatto Quotidiano"² underlines the reason for Italy's delay in ratifying Faro Convention could be precisely due to the role of citizens, passing from the cultural heritage itself (as described by the previous normative codes) to the cultural heritage for the citizens, thus shifting the attention and giving ample space to the law of the citizens themselves.

Despite what has been said, Italy is attentive to the protection of culture. This is demonstrated by its participation in international conventions, such as:

- Convention for the Protection of Cultural Property in the Event of Armed Conflict (Hague – 1954);
- European Cultural Convention (1955);
- UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970);
- UNESCO Convention concerning the protection of the world cultural and natural heritage (1972);
- European Charter for Regional or Minority Languages (1992);
- UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (Rome - June 29, 1995);
- European Convention for the Protection of the Audiovisual Heritage (2001);
- UNESCO Convention on the Protection of Underwater Cultural Heritage (2001);
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003);
- UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

1.3 Laws on Cultural Heritage in Sicily

Sicily, as a region with a special statute, has adopted **specific legislation** on the promotion and conservation of culture. It should be noted that in Sicily the institutional body of reference is the **“Regional department of Cultural Heritage and Sicilian Identity”**. The purpose of the main regional [law 16/79](#) is to promote the social and cultural development of Sicily through activities ranging from the direct promotion of cultural initiatives and permanent education projects to the granting of contributions for cultural, artistic and scientific projects.

A series of initiatives and activities are also planned³:

- School projects in collaboration with regional museums;
- Education for cultural heritage (with relations with educational institutions at central and peripheral level);
- Enhancement of linguistic minorities in the Sicilian Region;
- Enhancement of the Sicilian language and culture.

Sicily has also launched a specific ["Plan of programming of the initiatives directly promoted in the field of cultural, artistic and scientific activities of particular importance"](#) aiming at financing the initiatives of the individuals or private bodies. The initiatives must cover the following topics:

- a) Enhancement of the Sicilian cultural heritage, both tangible and intangible;
- b) Promotion of cultural identity and social growth processes, through the transmission of historical, artistic-literary, documentary and ethno-anthropological memory;
- c) Strengthening the use of cultural assets in order to promote territorial aggregation and the development of eco-environmental awareness

² <https://www.ilfattoquotidiano.it/2019/06/15/beni-culturali-il-parlamento-non-ratifica-la-convenzione-di-faro-ed-e-incomprensibile/5255548/>

³ http://pti.regione.sicilia.it/portal/page/portal/PIR_PORTALE/PIR_LaStrutturaRegionale/PIR_AssBeniCulturali/PIR_BeniCulturaliAmbientali/PIR_Aretematiche/PIR_Educazionepermanente

- d) Activities carried out to transmit the memory of important Sicilian personalities, as well as of Italian and foreign personalities from the history, culture, art and sciences who visited the island or were inspired by it, leaving traces in the Sicilian identity;
- e) Promotion of **the cultural heritage of Sicily** in a regional, national and international context;
- f) Increase in the practice of reading and disseminating book culture
- g) Realization of educational activities also implemented using cultural heritage;
- h) Enhancement of cultural and landscape-natural assets, in order to trigger processes of economic and social growth in Sicily.

So, further actions will promote the cultural identity and social growth processes, through the transmission of historical, artistic-literary, documentary and ethno-anthropological memory of Sicilians⁴.

To better preserve this ethno-anthropological memory of Sicilians, the Sicilian region has decided to identify and register intangible cultural heritage in special catalogues "[REIS: Register of immaterial heritage in Sicily](#)" (2005).

The register is composed of the following books:

- 1) The "Book of Knowledge", dedicated to the recording of production techniques, materials used and production processes linked to the history and identity traditions of a community (ex. products of artistic craftsmanship, textiles, objects, food and wine products);
- 2) The "Book of Celebrations", dedicated to the recording of rituals, festivals and popular events associated with religiosity, entertainment and other significant moments in the social life of a community;
- 3) The "Book of Expressions", dedicated to the recording of oral traditions and expressive means, including language, artistic performances but also expressions linked to history, literature and legends;
- 4) The "Book of Living Human Treasures", dedicated to the registration of personalities, communities and groups identified as the only holders of particular knowledge and skills, which are recognized for their particular cultural interest.

In addition, Sicily will finance several projects related more specifically to **the arts & crafts**, and in particular⁵:

- Paths of knowledge of the cultural heritage of the arts and **popular traditions and ancient crafts in Sicily**, through research, study and enhancement, also in multimedia terms;
- Paths of research, study and enhancement of the arts and popular traditions and ancient crafts, as well as **local artisan production techniques**, supported by direct experience in processing materials and producing artefacts, based on the use of innovative technologies such as example, fab lab, 3D modelling and printing, multimedia, augmented reality;
- Workshop paths, including inter-artistic processes for the creation of original works that re-elaborate artisan prototypes of the Sicilian tradition;
- Educational paths to deepen the historical-artistic and cultural evidences and testimonies related to the cultural heritage of the arts and popular traditions and of the ancient crafts in Sicily, also through guided visits, by the students and with the involvement of external experts.

To conclude, in the Sicilian regional legislation there is a **clear reference to cultural heritage**, where this reference is quite confused in the more generic Italian national legislation. Moreover, since 2002, the Sicily

⁴http://pti.regione.sicilia.it/portal/page/portal/PIR_PORTALE/PIR_LaStrutturaRegionale/PIR_AssBeniCulturali/PIR_Infoedocumenti/PIR_Decreti/PIR_Decretiassessoriali/4.pdf

⁵http://pti.regione.sicilia.it/portal/page/portal/PIR_PORTALE/PIR_LaStrutturaRegionale/PIR_AssBeniCulturali/PIR_BeniCulturaliAmbientali/PIR_Infoedocumenti/PIR_Circolari/PIR_Circolari2018/Circolare%20n.12_2018%20Comuni.pdf

region has also expressed its will to have a [“Regional Code of Cultural Heritage and Landscape”](#), through an administrative and autonomous act. The collaboration between the National Government and the Sicilian Region in the field of cultural heritage will be strengthened with the establishment of a special technical committee.

1.4 Presence of cultural heritage in educational legislation

In Italy, the [“General Directorate for Education and Research”](#) coordinates, processes and evaluates education, training and research programs in the fields pertaining to the Ministry of Cultural Heritage and Activities.

More specifically, the teaching of culture in Italian schools is regulated by the [“National Plan for Cultural Heritage Education 2018-2019”](#) which defines the role of education in the promotion and protection of cultural heritage, favouring the participatory governance of both pupils and citizens.

The plan has 3 main objectives:

- 1) cultural heritage education and strengthening of inter-institutional relations;
- 2) promotion of planning in educational sectors, increasing the educational/training offer
- 3) develop new processes, analysis and dissemination of results, through the preparation of analysis methods and the improvement of internal and external communication.

These objectives are then divided into specific ones, having some common elements: **accessibility** (physical, socio-economic, sensory, cognitive, as an essential right); **communication** (as a process following recognition of cultural heritage); **participation** (as a right in the Universal Declaration of Human Rights, Paris 1984 and based on the principles of the Faro Convention 2005)⁶.

So, the National Plan for Cultural Heritage Education addresses to a plurality of subjects and involves the stakeholders in the management and safeguarding of cultural sites as well as in the acquisition of new knowledge with mutual benefits for society and the heritage itself. Most of the initiatives are intended for schools.

The main activities to be carried out in schools are:

- Guided tours;
- Internship and apprenticeships (school-job);
- Historical documentary paths;
- Training courses and workshops;
- Vocational courses;
- Naturalistic and tourist itineraries.

The Italian integrated approach to heritage education needs the understanding and collaboration between the various areas of competence: contemporary art and architecture, landscape education, museums, books and literature, tourism.

Italy also grants pupils the opportunity to carry out **internships** in the context and places of culture. At the same time, the National Plan for Education also refer to the **efforts that must be made by the teaching staff**, in particular: digital skills and new learning environments; multilingualism; relationship between languages; intercultural competences; intercultural dialogue and global citizenship; internationalization of curricula; transnational mobility (internships, job shadowing, study visits, exchanges and stays abroad). That’s why at national level there is a plan for teacher training too⁷.

National education therefore seeks to increasingly include the issues related to the culture understood in all its components.

⁶<http://www.sed.beniculturali.it/getFile.php?id=1550%27Educazione%20al%20patrimonio%20culturale>

⁷ http://www.istruzione.it/allegati/2016/Piano_Formazione_3ott.pdf

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 Cultural Heritage and Activities**, represented by the current minister Alberto Bonisoli, is responsible in Italy for the cultural heritage and actions related to it.

The Ministry is articulated, at central level, in a general secretariat and in 8 general directorates (DG), with reference to specific issues:

- DG for organization, general affairs, innovation, budget and personnel;
- DG for organization, general affairs, innovation, budget and personnel;
- DG for antiquities;
- DG for landscape, fine arts, contemporary architecture and art;
- DG for the enhancement of cultural heritage;
- DG for archives;
- DG for libraries, cultural institutions and copyright;
- DG for the cinema
- DG for the live show.

In addition, there are 7 technical-scientific committees, such as advisory bodies of the Ministry and with a specific focus on: museums; archaeology; libraries and cultural institutions; archives; contemporary art and architecture; fine arts.

The Ministry of Cultural Heritage and Activities provides for the **protection and promotion** of the cultural heritage (archaeological, architectural, historical-artistic, landscape, demo-ethno-anthropological) and supports research, education and training in the field of culture. The Ministry also deals with **preventing and suppressing** any violation of the legislation on the protection of cultural heritage.

With reference to the 2019-2021 interventions, the Ministry announced a ["2019-2021 Performance Plan"](#) indicating the following priorities:

1) Priority I: Protection of cultural heritage, territory and landscape:

- Protect, monitor and recover the territory, with reference to those exposed to risks of dispersion and in the areas hit by catastrophic natural events;
- Promote contemporary art and architecture by supporting the redevelopment and recovery of urban, peripheral and degraded areas;
- Support and monitor the management of Italian UNESCO sites.

2) Priority II: Enhancement, use and safety of cultural heritage and workers in cultural place:

- Promote Made in Italy in all its forms of expression, from fashion to design and to the creative industry;
- Promote less known cultural realities, in order to revalue minor sites and on the other, to decongest the major tourist-cultural attraction centres such as Rome, Venice, Florence, Naples;
- Carry out activities to monitor the security of ministerial offices and places of culture, both for visitors and for workers, also through digital systems and modern technologies, such as satellite observation.

3) Priority III: Research education, training and dissemination of knowledge of cultural activities:

- Promote and support studies, research and new technologies for the preservation, conservation and recovery of cultural heritage;
- Enhance and support cultural activities in every form by increasing interaction with schools of all levels, as well as with universities;

- Promote the study and knowledge of cultural heritage in every field of art, including dance, cinema, music and theatre, in order to promote the cultural growth of new generations.

4) Priority IV: Efficiency of institutional activity through the digitalization of cultural offer, modernization and transparency of administrative processes:

- Unify and integrate all information systems at central and peripheral ministerial structures;
- Encourage the creation of systems that ensure the transparency, control and monitoring of the various phases of administrative procedures;
- Raise the levels of prevention of the corruption and transparency risk of the administration.

As for Sicily, the institutional body of reference is the **“Regional department of Cultural Heritage and Sicilian Identity”** that deals with:

- Protection, restoration, use and enhancement of cultural heritage;
- Architectural heritage;
- Historic, modern and contemporary architectural heritage;
- Bibliographic heritage;
- Demo-ethno-anthropological heritage;
- Cataloguing;
- Protection of the landscape;
- Civil protection of cultural heritage.

1.3 Regional/local intangible cultural heritage & local arts and crafts.

1.3.1 Sicilian “tangible” and “intangible” cultural heritage

Sicily is the largest island in the Mediterranean, with a total of around 5 million inhabitants.

The Sicilian popular culture is expressed through various artistic and cultural expression but also through its dialect **“the Sicilian”** which has various influences and Arab origins. The presence of the Arabs was above all in Palermo; the city was in fact declared the seat of the emir, becoming a great cultural and economic centre of the Mediterranean in the past ages.

In Sicily, there are many religious celebrations related to the Catholic faith, such as the celebration “Santa Rosalia” in Palermo, where the religion is accompanied by folklore and popular celebrations with typical food, fireworks etc. **Religious rites** are widespread in all 9 major cities in Sicily and in particular the Easter celebrations that retrace the life of Christ in the moments before death.

There are also many popular traditions linked to the **old and new crafts**: the “slaughter of tuna” in tuna fish (now proposed only for tourism purposes) and swordfish fishing; the **“carrittieri”** when there was no other means of transport than horses. Today the “carrittieri” still work with tourists, by promoting them the tour of the city using the Sicilian carts. The Sicilian carts are still hand-painted, with different colours, and represent a great attraction for tourists. It is important the processing of salt in the so-called **“salt pans”** of Trapani.

Today the salts pans are places of interest for tourism, who love how the sea turns pink.

Among the typical and the most common artisan productions we have: the Sicilian puppets (puppets) and the puppets theatre in Palermo⁸. From 2008, the puppets theatre is inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.

Very important is the processing of **ceramics** (plates, vases, objects for the home), in the cities of Caltagirone and Sciacca, as well as products derived from **“lava” stone** since in Sicily the Etna volcano is still present and active.

⁸ <https://ich.unesco.org/en/RL/opera-dei-pupi-sicilian-puppet-theatre-00011>

Testimonies of Sicilian folklore and intangible cultural heritage can also be found in the various city libraries and museums, including the "Giuseppe Pitrè" ethnographic museum in Palermo which preserves traces of hand-paint wooden tablets with religious value "ex voto"⁹.

It should also be noted that UNESCO has given particular importance to the Sicilian cultural heritage.

Today UNESCO in Sicily identifies:



Fig.2 UNESCO in Sicily (source: argocatania.org)

a) material cultural heritage:

- archaeological area of Agrigento;
- Roman Villa of the hamlet of Piazza Armerina;
- The Aeolian Islands;
- Mount Etna;
- Syracuse and the rocky necropolis of Pantalica;
- The baroque cities of the Val di Noto.

b) intangible cultural heritage:

- the sapling screw;
- the work of Sicilian puppets;
- the Mediterranean diet.

c) geoparks:

- park of the Madonie;
- fortress of Cerere.

There is therefore a 360-degree attention, with reference not only to cultural assets (tangible and intangible) but also to environmental ones.

⁹ <http://www.sapere.it/enciclopedia/Sic%C3%AClia.html>

1.3.2 Local cultural heritage

Palermo is a metropolitan city in Sicily and capital of the region, of around 673735 inhabitants (ISTAT 2017). In 2018, the city of Palermo was named “[Italian Capital of Culture](#)”, thus initiating a process of urban, social and cultural transformation based on respect for human rights and legality. As Palermo is a very multi-ethnic city and an expression of the dialogue between European culture and the Arab world, Palermo's candidacy as Capital of Culture has been quite significant.

In 2015, Palermo has been inscribed in the “**Unesco World Heritage List**” because of its Arab-Norman buildings and the Cathedrals of Cefalù and Monreale (closed to Palermo). The set of all these buildings represents an important example of coexistence, interaction and interchange between different cultural components of heterogeneous historical and geographical origins¹⁰.

In Palermo, Byzantine, Islamic and Latin elements are fused, creating an excellent artistic value and an extraordinarily unitary that still exist nowadays.

Today, Palermo still be considered an important cultural interface, based on the rights of all the people and religions that live there. That's why in Palermo, a specific municipal administration was established, first in Italy, known as the “**Consulta delle Culture**”, a purposeful and consultative body that allows the democratic participation of foreign citizens (representing different cultures) living in Palermo. The Consulta delle Culture is an important institutional body after the City Council and it represents seven geographical areas: Central Asia, East and West Asia, West Africa, North Africa, East Africa and Central Africa, Council member countries of Europe and the Americas and Oceania.

The cultural programming for the year 2018, with Palermo Capitale della Cultura, concerned the following strategic axes:

- a) The reorganization of the cultural spaces in 4 main spaces: exhibition spaces, theatrical/performative spaces, library/archive spaces, ethno-anthropological spaces;
- b) The strengthening of the public-private relationship and the enhancement of networking among the associations active in the city;
- c) Collaboration with the Cultural Institutions of the City: University of Palermo, Palermo Academy of Fine Arts and support to the main cultural enterprises;
- d) International collaborations and attraction of foreign investments;
- e) Technological innovation for the enjoyment of cultural assets and activities;
- f) New synergies and processes to foster the relationship between Cultural Heritage (material and immaterial) and Contemporary Art Products.

In 2018, the city of Palermo was also selected to host the European biennial of contemporary art “[Manifesta 12](#)”, whose theme of the year was: migration and climatic conditions. Why the choice of Palermo? Because of its connections with North Africa and the Middle East that have strongly influenced the local culture, laying the foundations for a multicultural society. The places to visit during the biennial Manifesta 12 have been grouped into specific groups focusing on 3 themes: “Garden Of Flows” that explores the toxicity in plants and more generally the safeguard of the Planet; “City On Stage” possible cultural relaunch of Palermo; “Out Of Control Room” which investigates the issue of power in the current global flow regime. The event took place from 16.06.2018 to 04.11.18, with the participation of around 200,000 visitors for a total of 480,000 visits in just 5 months.

¹⁰ <https://arabonormannaunesco.it/>

1.4 Core initiatives (educational resources and initiatives) inside and around schools

In 2011, Sicily approved the regional law n.9 2011 "[Regulations on the promotion, valorisation and teaching of the history, literature and Sicilian linguistic heritage in schools](#)" for the **teaching of dialect and Sicilian history at school**. It should be noted that the training offer plan will be established by each individual school (1-hour mandatory teaching per week), according to the rules established by the regional law.

The n.9 2011 is a regional law, which does not detract from national laws on education, but on the contrary represents an added value. It will not simply be the study of the main historical events in Sicily but also the "Oral traditions" (proverbs, riddle, rhymes, songs, prayers etc.); "Feasts and rituals, domestic life and crafts", what we commonly call intangible cultural heritage.

How will the 1-hour mandatory teaching of Sicilian culture work?¹¹

A part of the lessons will be dedicated to "life stories": record the memory of the elderly, significant moments in their life connected to places, habits, work, so to appreciate the past and share it with local and stranger students living in Italy.

As for the Sicilian dialect, it is necessary to ensure that children gradually acquire a linguistic consciousness and self-consciousness, related to the current multi-technical context as well.

The Sicilian strategy highlights how the central State and/or local governments can instrumentalize the management of culture. However, the law plays an important role in the cultural heritage debate and construction of heritage as well. That's why some researchers asked the following questions: "*Does the heritage law simply express the State's power deployed in favour of the preservation of heritage? Or does it reveal the conviction, more or less clearly expressed, that heritage is a shared and collective resource?*"¹²

In 2018 Palermo was the capital of culture and there was a strong strengthening of the public-private relationship in support of local communities. Palermo has also returned to the "Manifesta 12" cultural project and was selected as a city with a great social inclusion and attention to the problem of migrants and climate change. This last initiative involved several schools and universities in Palermo.

From 2018, Palermo became the third Italian city of **lifelong learning** recognized by the UNESCO Institute for Lifelong Learning. In the next years, Palermo will work on the promotion of partnerships and building capacity activities for school. In addition, it will give an important contribution to the achievement of the objectives of the UN 2030 Agenda for Sustainable Development (SDG), in particular SDG Objective 4: "*Guaranteeing inclusive and equitable quality education and promoting lifelong learning opportunities for all*".

An important role is attributed to culture. Nowadays, several schools in Palermo can "adopt" a monument, through the initiative "**La Scuola adotta un monumento**" who address students of all levels and grades helping to let tourists, but also citizens, discover a series of representative monuments and forgotten places that can be visited, for the occasion, for free. In addition, in 2019 different schools have symbolically adopted the city "**La scuola adotta la città**" by promoting a series of initiatives in collaboration with local museums and theatres in Palermo, inspired by the theme "Palermo, a community of women and living together"¹³.

In addition, the Palermo local association "**Le Vie dei Tesori**" engages youngsters in the promotion of the cultural heritage, managing the discovery journeys and using storytelling during the ethnographic adventures led by students. Today, "Le Vie dei Tesori" engage 500 volunteers (from the local high schools in Palermo) and propose cultural rediscovery activities for 300,000 people. In Ouroute, Mr. Giovanni Orlando will help Italian teachers from the "Volta" high school when leading their study visit and participating in the cultural week on

¹¹ https://palermo.repubblica.it/politica/2018/10/16/news/regione_il_governo_musumeci_ai_docenti_ecco_come_insegnare_la_cultura_siciliana_-209118829/?refresh_ce

¹² « Heritage: A political history », Vingtième Siècle. Revue d'histoire, 2018/1 (No 137), p. 2-61.

¹³ <https://www.palermoviva.it/eventi/panormus-la-scuola-adotta-la-citta-2019/>

May 2020. Le Vie dei Tesori includes also a network of several organizations and museums, churches etc., extending its collaboration with the “**Amici dei musei siciliani**” association.

2. Data collection

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

2.1.1 Introduction to the school surveys

A survey template has been distributed by CESIE to ouRoute school partners, in order to conduct a first need analysis aiming to understand the knowledge of students, teachers and school leaders (in Portugal, Spain and Italy) about the European common values and cultural heritage, raising awareness of the importance of Europe’s cultural heritage between youngsters and enhancing the role of the education in it.

In Italy, 3 different surveys have been administered as follow:

- Students survey: 104 answers (goal: 50 answers)
- Teachers survey: 33 answers (goal: 20 answers)
- Leaders survey: 5 answers (goal: 5 answers)

The 3 surveys have been administered in the high-school “Istituto Alessandro Volta” in Palermo.

2.1.2 Students’ surveys

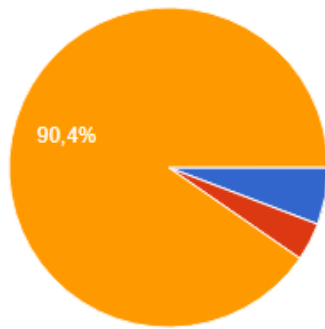
Demographics: personal information

- 87,5% of our target are 13-16 y.o.;
- the majority of our sample is represented by male (92,3), Italian (99%), living in a big city (92,3%).

Definition of culture

The majority of students, 94/104 (90,4%) consider “**culture**” as something more general than mere cultural goods. According to students, culture is the characteristics of group of people, encompassing its language, religion, customs and social habits as well as its artistic productions, historic buildings, music and arts – Fig.1. With reference to “**cultural heritage**”, students seem to agree with what was said before, so that the cultural heritage include also the intangible norms and values, 79/104 (76%) agreeing – Fig.2. As for the “**European cultural heritage**” students agree that it doesn’t concern the “made in Europe” but it’s something more, including tangible and intangible culture, 76/104 (73%) – Fig. 3.

Only few students, 4/104 (3,8%) still have a wrong perception of culture, while defining it as the historic buildings and goods belonging to the past – Fig.1.



- Cultura è tutto ciò che riguarda le diverse produzioni artistiche (pittura, scultura, architettura, etc.)
- Cultura è l'insieme dei monumenti storici e di tutte le opere artistiche realizzate nel passato
- Cultura è un insieme di caratteristiche e conoscenze di un popolo. La cultura include la lingua, la religione., le tradizioni culturali, nonché le produzioni artistiche, i monumenti st...

Fig.1 Meaning of "culture"

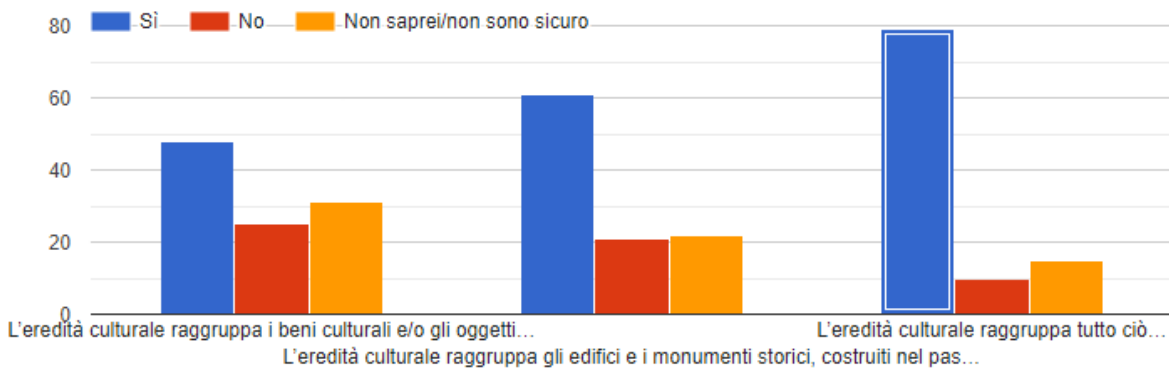


Fig.2 Meaning of "cultural heritage"

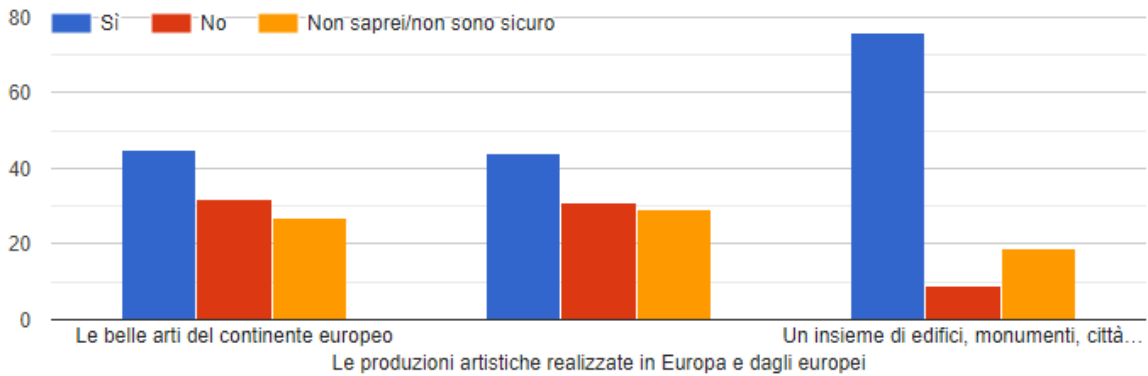


Fig.3 Meaning of "European cultural heritage"

NB. To conclude, according to the Italian students, the cultural heritage is something that need to be preserved and guarantee as well for the old and new generations. So, there is a common responsibility to look after it 84/104 (81%) agreeing – Fig.4.

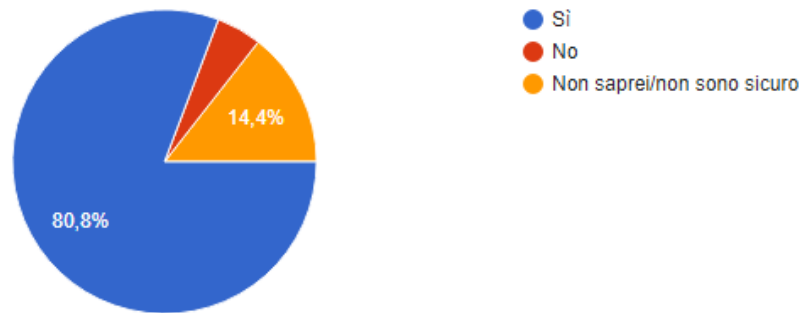


Fig. 4 Importance of cultural heritage

Dealing with culture in youngsters' daily life

Italian students claim that culture favours intercultural dialogue and should therefore be promoted through a series of initiatives: art, music, theatre etc. (around 90% agreeing – Fig. 5). However, in spite of this, most of the interviewed students interviewed are not involved in any cultural activity (81/104, 78% not involved in any activities – Fig.6), neither recreational nor related to any voluntary activity.

This **negative trend** shows how youth policies on culture are not sufficiently developed and promoted in Italy (and with reference to the city of Palermo) or that, on their turn, students may not find a way, time and interest to participate in any cultural activities. Only 7,7% students are member of a cultural and recreative association.

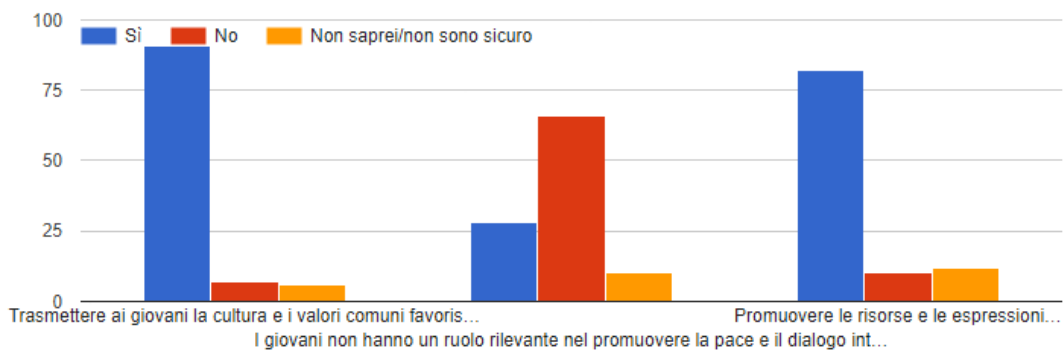


Fig.5 Importance of culture in ensuring diversity and intercultural dialogue

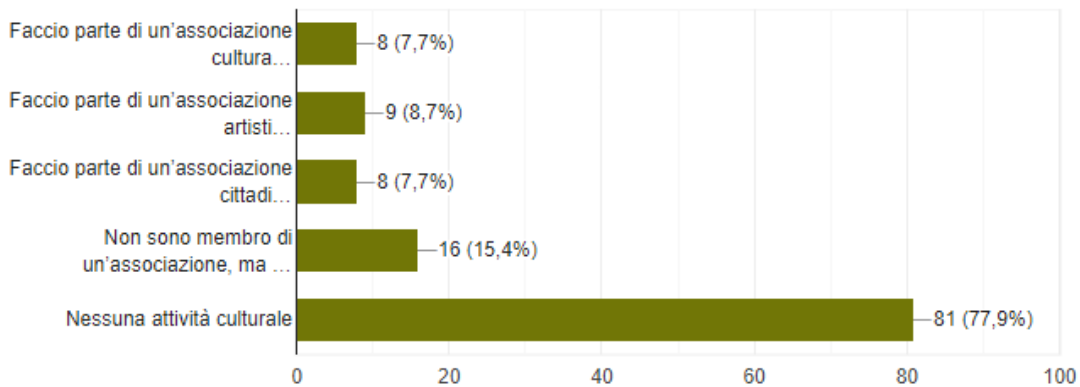


Fig.6 Involvement of students in cultural activities

Dealing with culture in school

We investigated if the school “Alessandro Volta” is active enough in the promotion of cultural activities among students, and if the students respond positively through an intense participation and engagement.

The Alessandro Volta school promotes a series of activities, especially cultural/recreative activities and educative workshops & short courses, which find a **positive response of approximately 30%** of the interviewed students – Fig.7. In spite of this, around 43% of students declared that they are not involved in these activities, although we don't really know if it is their voluntary choice, a lack of interest, etc. However, most of the students confirm that they have **fair access to the school cultural activities (65/104, 62,5% agreeing)**, without disqualification or lack of involvement from the school staff towards students.

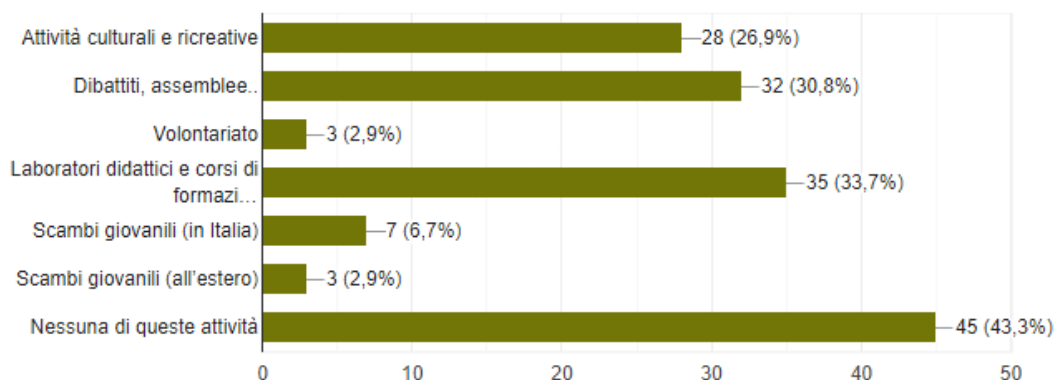


Fig. 7 Cultural participation of students at school

The **time allocated** to the teaching of culture (with reference to the local cultural heritage and environmental conservation) at Volta school is sufficiently adequate (48% students agreeing – Fig.8), even if the favourite subject dealt by teachers remains history, geography and historical geography (89% students agreeing – Fig.8).

NB. However, there is a growing interest on the part of Volta school staff in teaching social science and civic education, also including norms, values, knowledge that we define as **“intangible cultural heritage”**- Fig. 8.

It is specified that in Sicily, from 2011, a law has been adopted so to teach Sicilian culture and dialect at school.

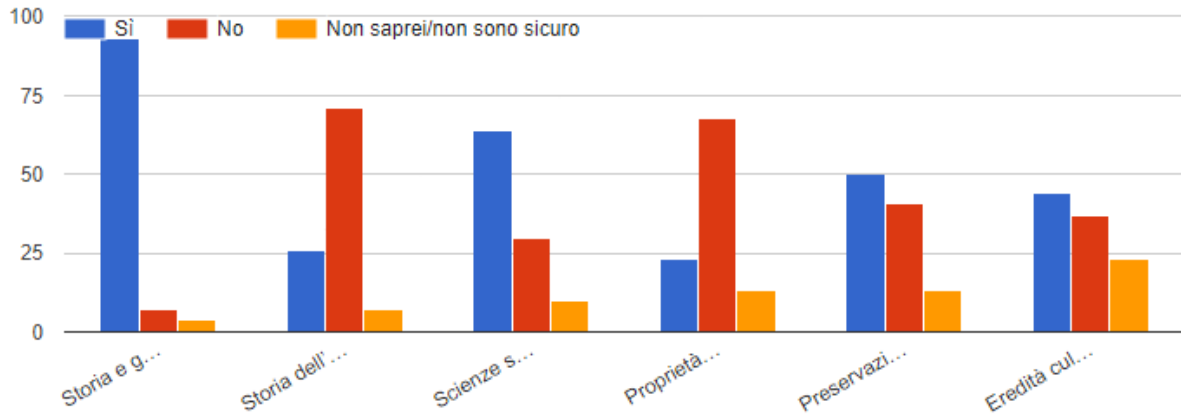


Fig.8 Main school subjects dealt by teachers

Through the ouRoute questionnaire, students were also able to express their **preferences** indicating their deep interest for:

Visits museums and archaeological sites (74/104, 71% agreeing – Fig.9);

Recreation, leisure and sport activities inside and outside school (71/104, 68% agreeing – Fig.9);

Training programmes and school exchanges, in my country and abroad (61/104, 59% agreeing – Fig.9);

Intergenerational activities with local craftsperson and artists (61/104, 59% agreeing – Fig.9).

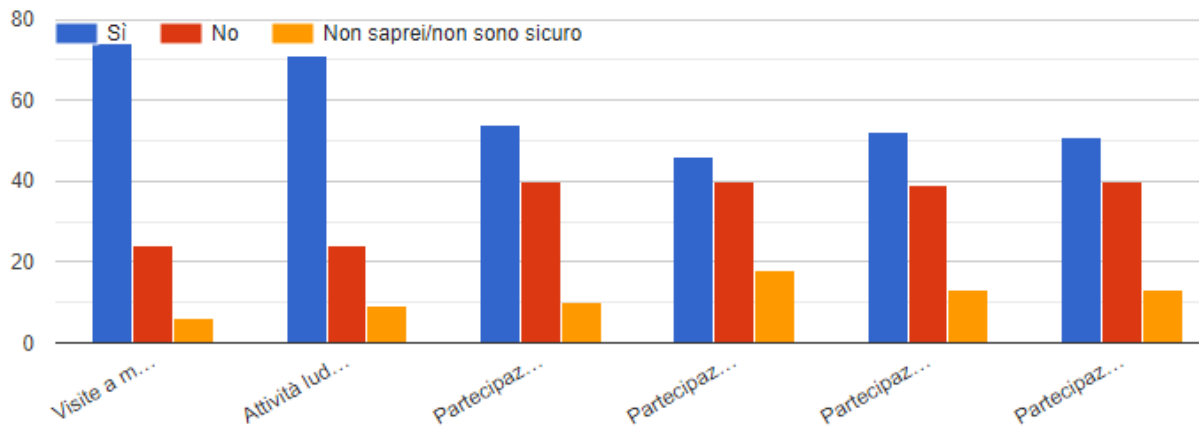


Fig.9 Cultural activities (by type) in which students would like to be involved by their teachers

To conclude, around **49% of students expressed a real interest** to be involved in the rediscovery of the local arts & crafts, having a more active role in the promotion of their culture – Fig.10

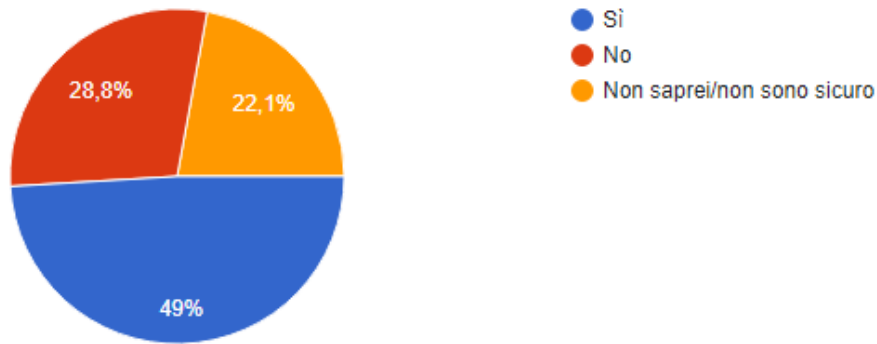


Fig.10 Interest expressed by students in discovering and promoting their local culture

2.1.3 Teachers' surveys

Demographics: personal information

- The sample is composed of 33 teachers from Italy aged over 35, the majority of whom (55%) are over 57. 70% are women.
- 95% of them have more than 15 years of teaching experience and about 67% more than 20 years. They are teachers of languages (33.3%) and science (18.2%). 48.5% of respondents did not specify their specialty.
- The schools in which they teach are all located in a big city offering a comprehensive cultural offering.

Definition of culture

For 100% of the interviewed teachers, “cultural heritage” encompasses tangible and intangible culture -Fig.1. All of them include cultural values and norms in the definition of “culture” – Fig.2.

7. Secondo lei, cosa vuol dire “eredità culturale”?

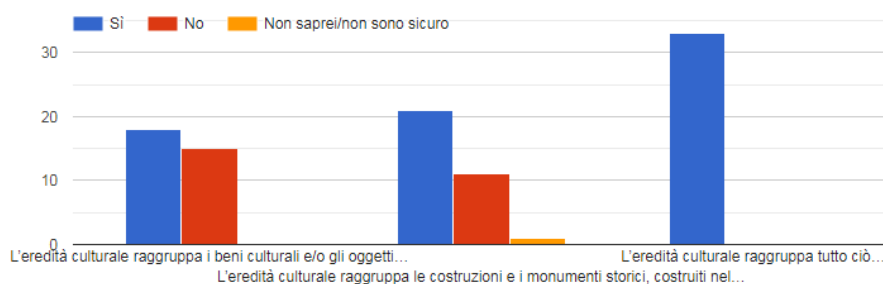


Fig.1 Meaning of “cultural heritage”

8. La parola “cultura” ha diversi significati e definizioni. Le definizioni, sotto indicate, sono tutte corrette. Secondo lei, quale tra queste è la più appropriata? (selezionare una sola scelta)

33 réponses

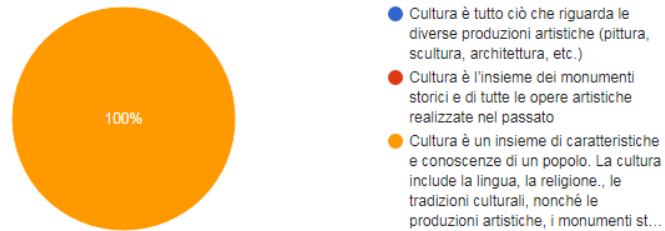


Fig. 2 Meaning of “culture”

According to all of them, young people have a decisive place in intercultural dialogue – Fig.3.

9. I giovani possono fare da ponte tra le diverse culture, connettendo tradizioni passate e correnti e favorendo il dialogo tra persone di diversa condizione sociale, culturale, religiosa. È d'accordo?

33 réponses

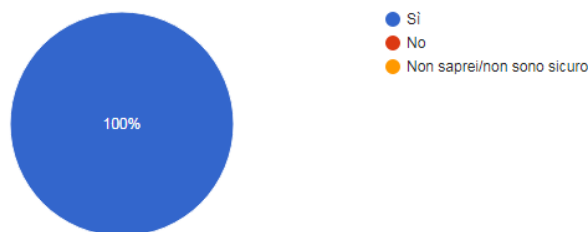


Fig.3 Role of youngsters in the promotion of culture

Teachers are unanimous in saying that cultural transmission encourages interculturality and diversity, and that promoting active citizenship increases student’s sense of belonging to the community. This is why, 75% of teachers think that learning citizenship is relevant in formal education and in the school curriculum -Fig.4.

10. Giovani e cultura: cosa ne pensa?

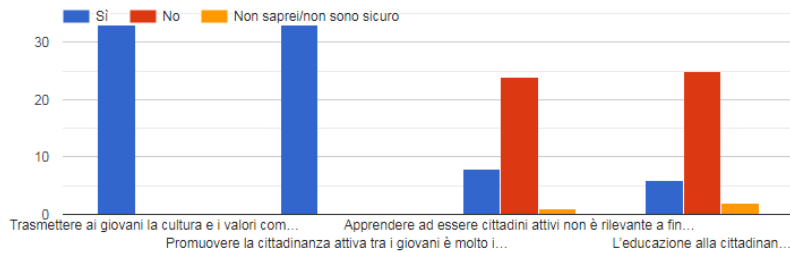


Fig.4 Youth cultural understanding

Dealing with culture in school

At school, culture is approached in various forms: social sciences and civic education (75%), preservation of local culture (72%), cultural heritage (69%), history/geography (48%), history of art (45%), cultural property, art traffic and preservation of artistic works (27%) – Fig.5.

11. Parlare di cultura in classe: quali sono gli argomenti da lei trattati durante le ore di lezione?

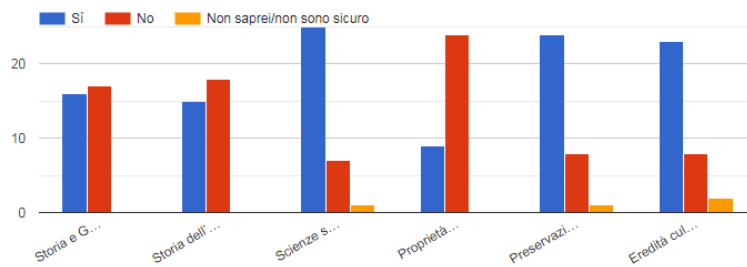


Fig.5 School subject related to culture

According to the teachers the best activities to involve students with culture would be community and citizen **activities directly related to their city (78%)**, activities for safeguarding and promoting cultural heritage (69%), visits to museums and archaeological sites (66%), associative activities and youth groups directly related to their city (57%), trainings and student exchanges (54%), recreational and physical activities (45%), civic activities promoted in foreign countries (45%), intergenerational activities with local artists, artisans and professionals (42%) and finally, art and handcraft labs or vocational workshops (36%) – Fig.6.

12. Quali sono le attività da lei proposte per coinvolgere gli studenti?

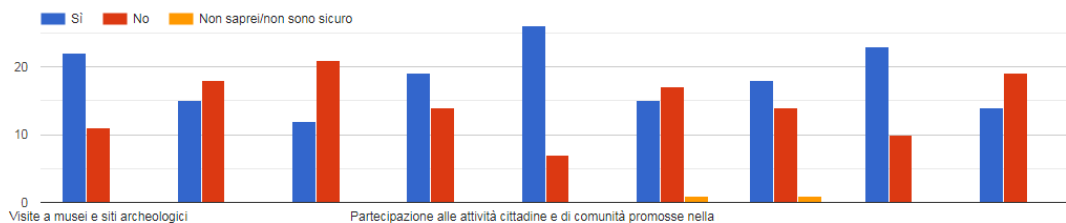


Fig. 6 Cultural activities promoted by the teachers

The vast majority of respondents (91%) agree that European values are human dignity, freedom, democracy, equality, respect for the law and human rights, including the rights of minors. Almost 67% of them think that these rights and values cannot be applied arbitrarily by European countries – Fig.7.

54.5% of teachers say that the violation of these fundamental values should lead to the suspension of a Member State of the European Union and 42.4% do not know whether this violation would lead to such a punitive measure – Fig.7.

13. Cittadinanza europea e valori comuni

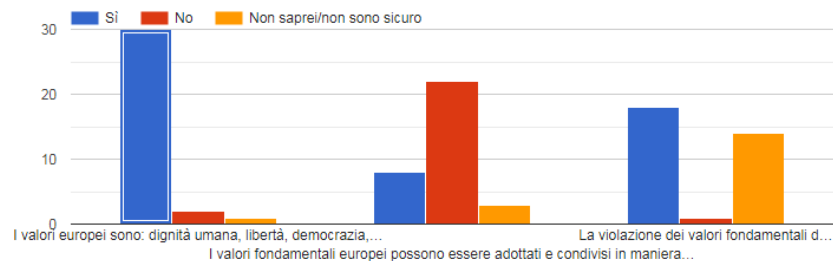


Fig.7 The European common values

While 79% of teachers are familiar with the *Cultural Route of the European Council*, the numbers drop dramatically for UNESCO’s *World Heritage Education Programme* and *World Heritage in Youth Hands Educational Resources Kit*, the vast majority admit they do not know what they consist of – Fig.8.

14. Promuovere la cultura europea

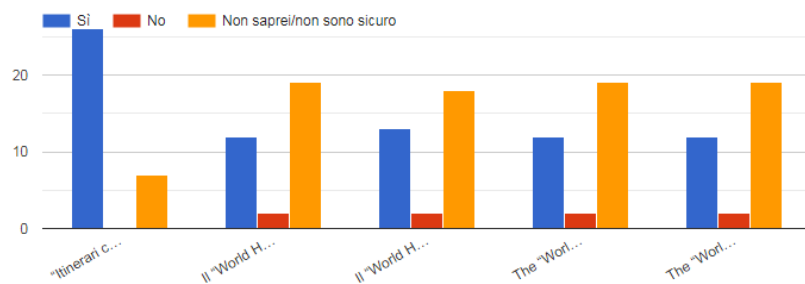


Fig.8 Promoting European culture (based on the teachers' knowledge)

Only 30.3% of the teachers say they are well informed of the opportunities offered within the framework of the 2018 *European Year of Cultural Heritage*, while 48.5% aren't at all – Fig.9.

15. “L’anno europeo della cultura 2018” celebra la diversità e forma del patrimonio culturale europeo (tangibile, intangibile, naturale, digitale) e promuove diversi eventi culturali in giro per l’Europa. È informata/o circa le opportunità offerte?

33 réponses

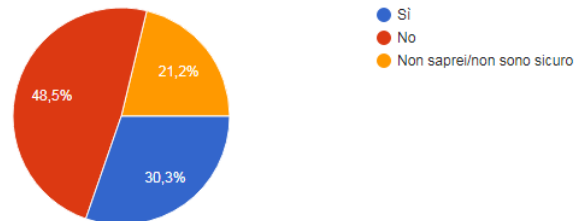


Fig.9 Are our teachers well informed?

The cultural activities organized by their school are: visits to museums and archaeological sites (97%), recreational and physical activities (94%), community and citizen activities directly related to their city (82%), activities for safeguarding and promoting cultural heritage (61%), associative activities and youth groups directly related to their city (54.5%), trainings and student exchanges (48.5%), art and handcraft labs or vocational workshops (45.5%), civic activities promoted in foreign countries on par with intergenerational activities with local artists, artisans and professionals (36%) – Fig.10.

16. Quali sono le principali attività culturali offerte dalla sua scuola?

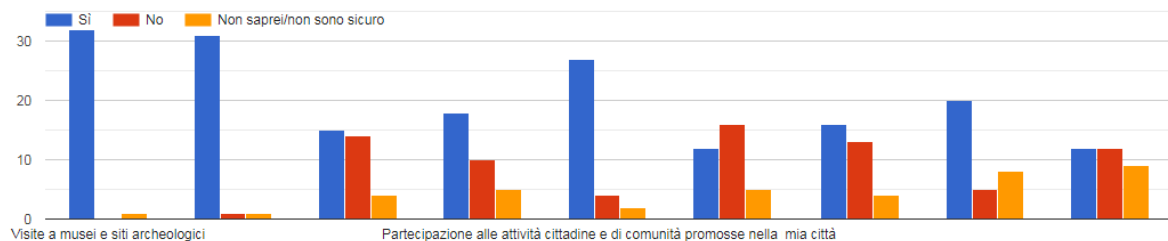


Fig.10 Cultural activities promoted by the Volta school

In order to promote culture, teachers collaborate with their academic peers as well as public institutions (88%), professionals from the cultural sector (60.6%) and 51.5% also work with youth associations and professionals – Fig.11.

17. Con quali professionisti collabora la sua scuola nel promuovere la cultura?

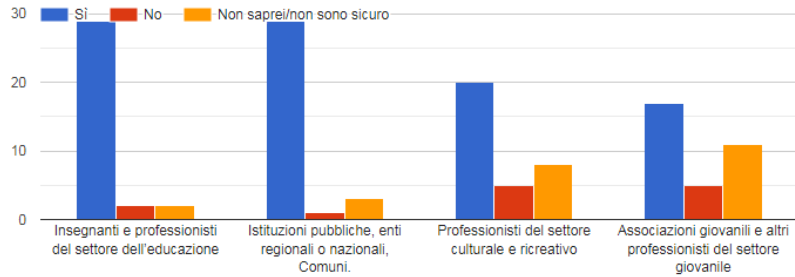


Fig.11 External collaboration in the promotion of culture

As a conclusion, 70% of interviewed teachers are interested in learning more about cultural promotion and heritage through *OuRoute* and the educational resources it will develop – Fig.12.

18. In *ouRoute*, pensiamo che tutti i beneficiari: docenti e alunni, politici, professionisti locali, possano promuovere e condividere la propria visione di cultura e valori comuni europei. È interessata/o a saperne di più sulle risorse didattiche del nostro progetto?

33 réponses

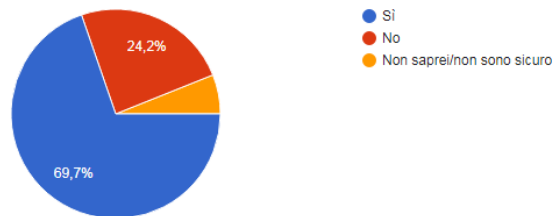


Fig.12 Teachers interest in *Ouroute*

2.1.4 school leaders' surveys

Demographics: personal information

- The 5 respondents are between 45 and 65 y.o., and 60% are 47-56 y.o.
- The sample is composed of 2 men and 3 women from Italy, the majority living in the city of Palermo, and they've all been working in education for more than 20 years.
- 80% of their schools are situated in a big city with a comprehensive cultural offering whereas 20% run rural schools with very limited cultural opportunities.

Definition of culture

All the respondents consider “culture” as something more general than mere cultural goods, and emphasize on common values and traditions as part of the “cultural heritage” - Fig.1.

6. Secondo lei, cosa vuol dire “eredità culturale”?



Fig.1 Meaning of “cultural heritage”

In Italy, young people have a **decisive role in promoting intercultural dialogue** – Fig.2, and school plays an essential part in cultural transmission and cultural learning – Fig.3. All school leaders seem to have fixed **educational objectives of promoting common values**, interculturality and diversity in Volta high school – Fig.4.

7. I giovani possono fare da ponte tra le diverse culture, connettendo tradizioni passate e correnti e favorendo il dialogo tra persone di diversa condizione sociale, culturale, religiosa. È d'accordo?

5 respuestas

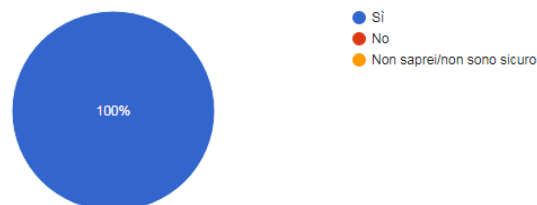


Fig.2 Role of youngsters in the promotion of culture

8. La cultura è: “un insieme o un sistema di conoscenze, tradizioni, valori, credenze nonché comportamenti che permettono di risolvere la questione principale – la nostra sopravvivenza” (Ogbu, 1989). Secondo lei, la scuola ha un ruolo essenziale nell’affermare il concetto di cultura(e)?

5 respuestas

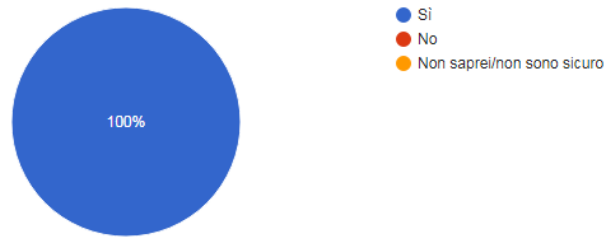


Fig.3 Role of the school in the promotion of culture

9. Cultura e didattica: come la cultura si inserisce tra gli obiettivi didattici stabiliti dalla sua scuola?

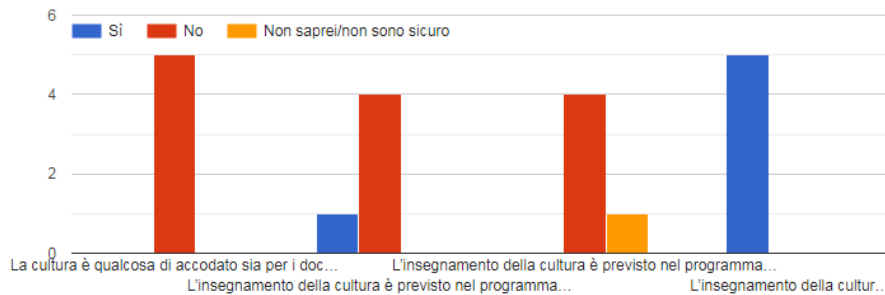


Fig.4 Culture and school learning goals

In Volta high school, 100% of leaders say they offer a cultural experience allowing their students to appreciate and understand their local cultural environment through direct experimentation. However, only 40% of them think that local cultural heritage may be formally promoted during school hours (through the study of specific books)– Fig.5.

10. Come la scuola promuove il patrimonio culturale locale?

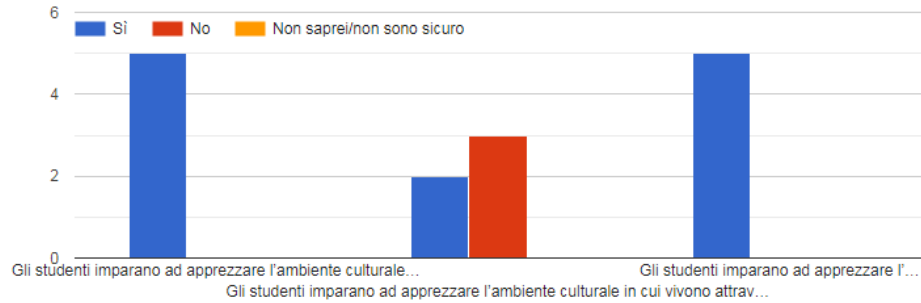


Fig.5 How school promotes cultural heritage

Dealing with culture in school

To the question: "what cultural activities are implemented by your structure?", **100% of leaders mention visits to museums and archaeological sites**, as well as community and citizen activities directly related to their city, 80% point out recreational and physical activities, activities for safeguarding and promoting cultural heritage, or intergenerational activities with local artists, artisans and professionals, 60% mention trainings, student exchanges, associative activities and youth groups, and finally, 40% of leaders report art and handcraft labs or vocational workshops – Fig.6.

11. Quali sono le principali attività culturali promosse dalla sua scuola?

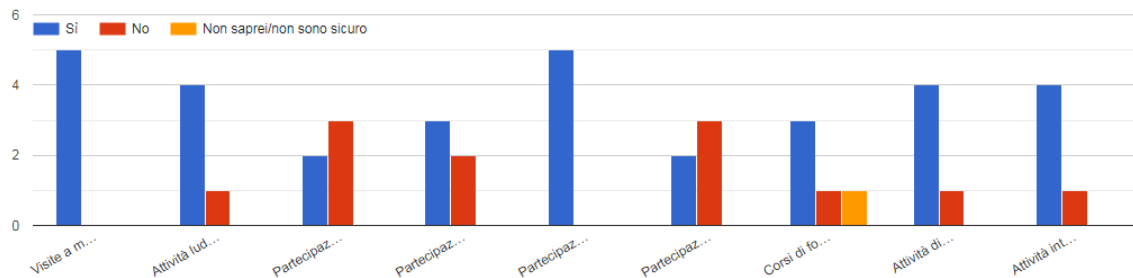


Fig.6 Cultural activities promoted by Volta school

According to all 5 respondents, promoting **culture in schools is an efficient way to fight against discrimination and poverty** – Fig.7. For this purpose, 100% of them collaborate with academic staff, public institutions, youth associations and professionals, and 80% involve professionals from the cultural sector – Fig.8.

12. Secondo la sua esperienza professionale, la scuola riesce a combattere la discriminazione e la povertà attraverso la promozione della cultura?

5 respuestas

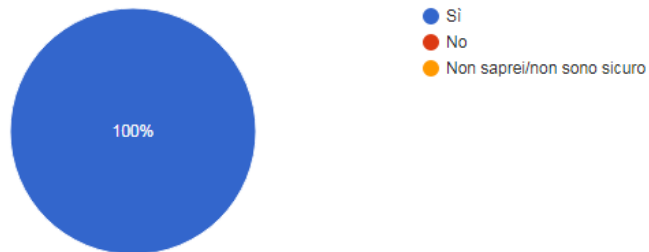


Fig.7 Culture and social leverage

13. Con quali professionisti collabora la sua scuola nel promuovere la cultura?

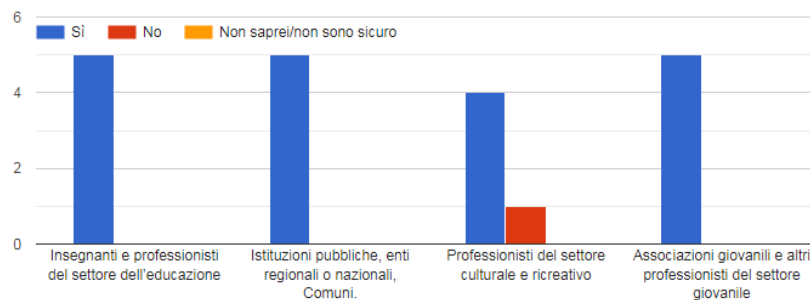


Fig.8 External collaboration in the promotion of culture

60% of leaders believe that Palermo city allows young people to participate actively in the organization of cultural events or in public institutions such as museums, theatres and archaeological sites, while for 40%, their city failed to involve them – Fig. 9.

14. Secondo lei, le autorità locali della tua città permettono la partecipazione attiva dei giovani nell'organizzazione di eventi artistici, tirocini curriculari nelle istituzioni pubbliche e nei siti quali: musei, teatri, siti archeologici? C'è un coinvolgimento dei giovani in tal senso?

5 respuestas

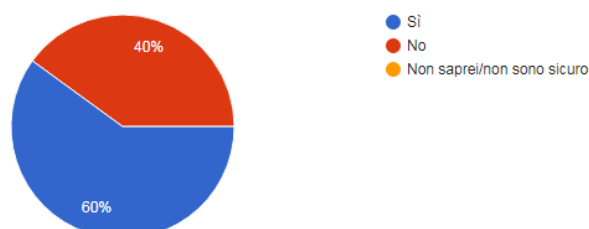


Fig.9 Public policy and youth engagement in culture

Referring to the promotion of the culture, school leaders believe more in the power of action and transmission of their school than of their city. Nevertheless, they identify some obstacles to the implementation of cultural activities by schools such as the **lack of resources** and a particular sociocultural context (80%) – Fig.10. It is noteworthy that students are not lacking interest in the cultural field, and their willingness is never seen as a barrier by the leaders – Fig.10.

15. Quali sono gli ostacoli all'organizzazione di attività culturali all'interno della sua scuola?

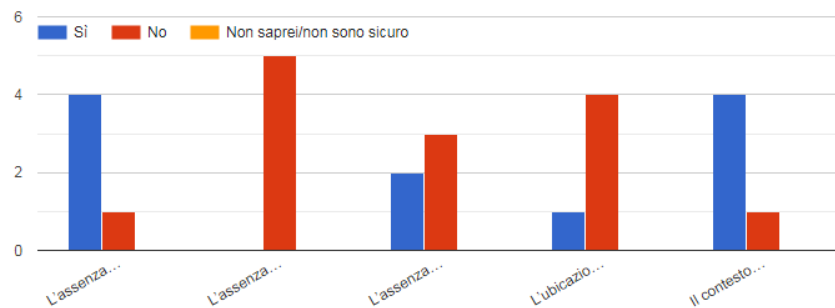


Fig.10 Which are the obstacles faced by schools?

As illustrated in the graphic here below, **80% of schools have the support of public authorities**, 60% of associative entities, 40% of private institutions in the cultural sector and 20% of private companies – Fig.11.

16. Quali istituzioni/enti sostengono le sue attività?

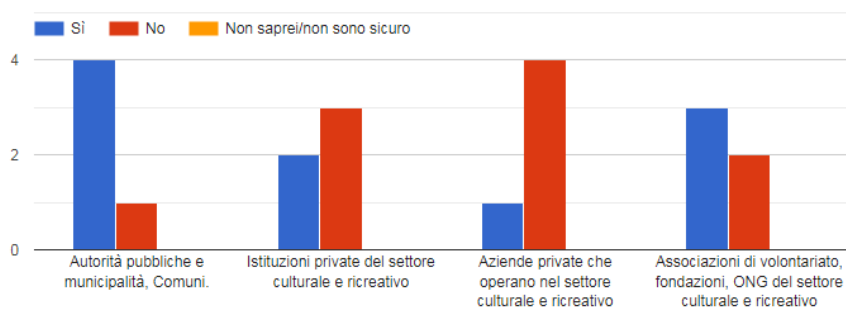


Fig.11 Which external stakeholders support school?

Finally, the majority of leaders (60%) say they are not kept sufficiently informed of both local and national strategies for the promotion of cultural heritage – Fig.12, and 100% of them are interested in knowing more about it through *OuRoute* project and the educational resources that will be developed – Fig.13.

17. Ritieni di essere sufficientemente informata/o sulle strategie locali e nazionali di promozione del patrimonio culturale?

5 respuestas

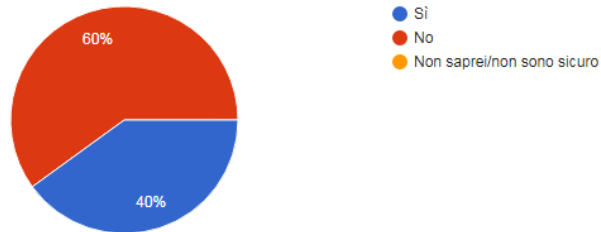


Fig.12 Information about cultural strategies and/or initiatives

18. In ouRoute, pensiamo che tutti i beneficiari: docenti e alunni, politici, professionisti locali, possano promuovere e condividere la propria visione di cultura e valori comuni europei. È interessata/o a saperne di più sulle risorse didattiche del nostro progetto?

5 respuestas

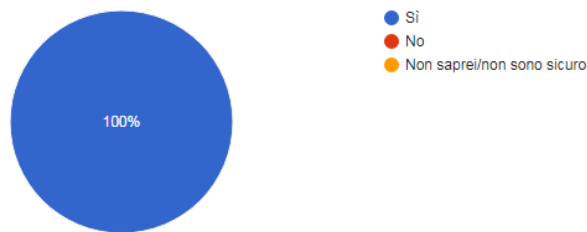


Fig.13 Leaders'interest in *Ouroute*

2.1.5 Interviews by the local authorities

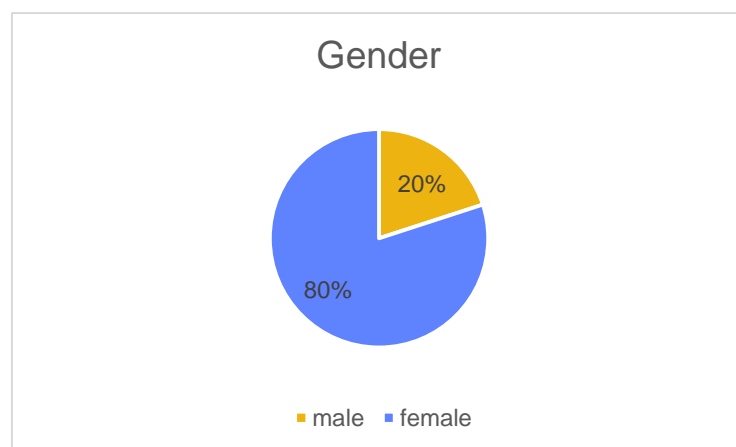
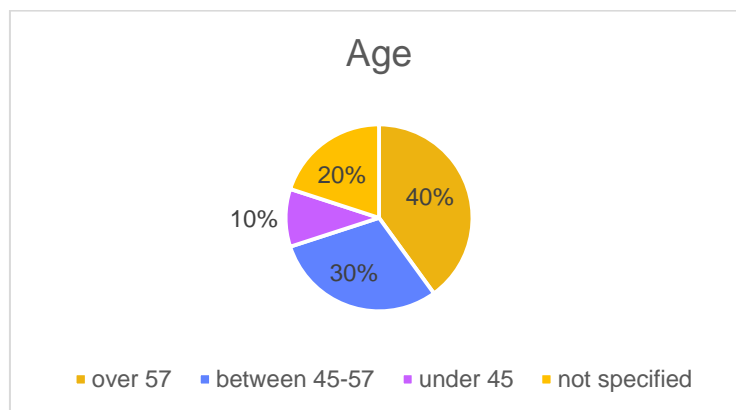
Interviewer name: Rossella Pizzuto (Municipality of Palermo); Giuseppa Raimondi (Comune di Palermo) – with the collaboration of Laura La Scala (CESIE)

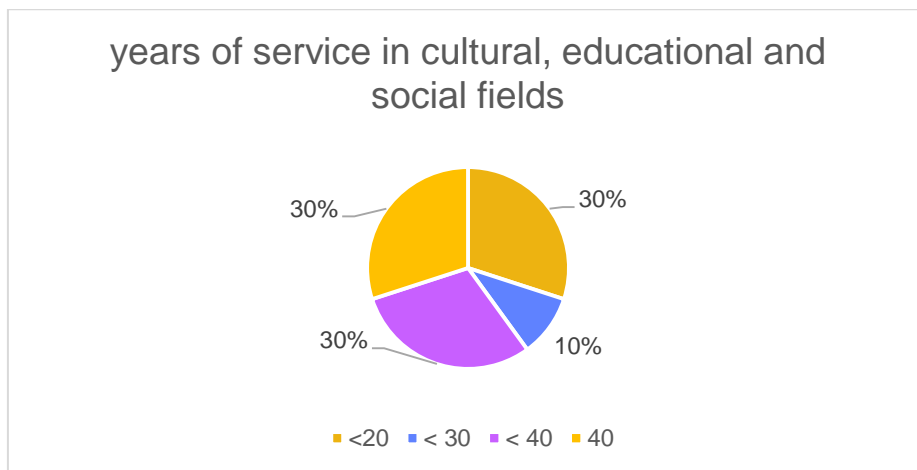
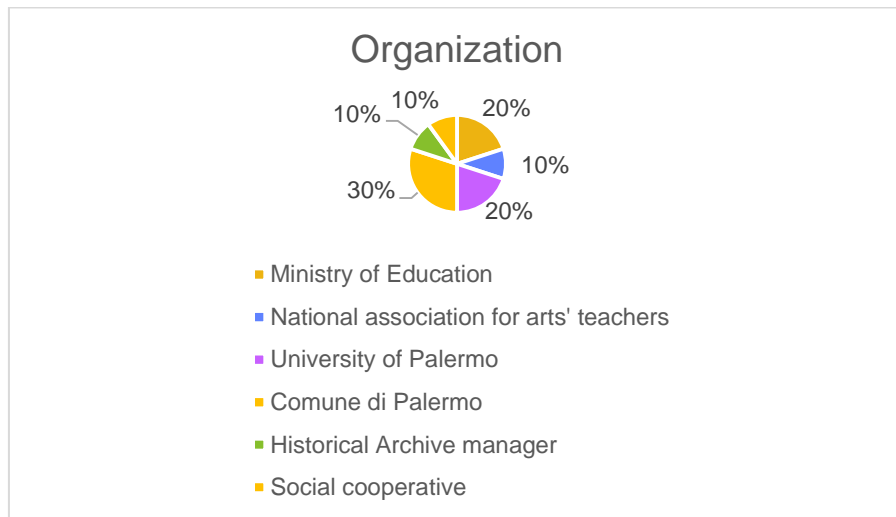
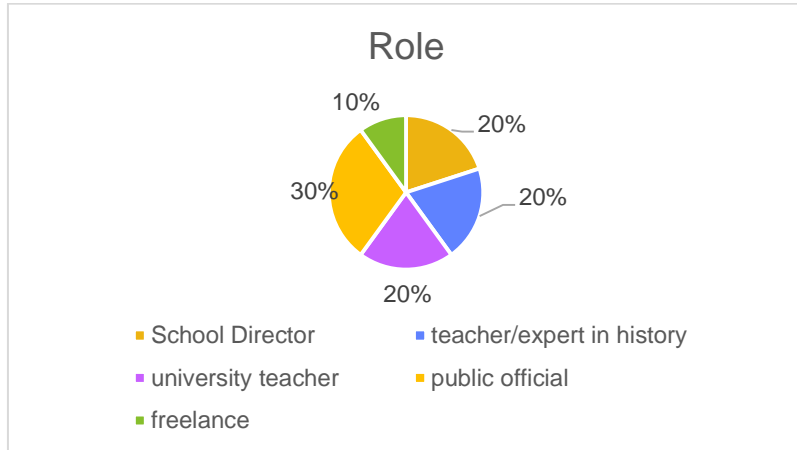
Local authority partner: Comune di Palermo

The interviews have been administered online and on paper to:

- Mrs Sabrina di Salvo
- Mr Salvatore Tallarita
- Mrs Alida Lo Coco
- Mrs Maria Anna Fiasconaro
- Mrs Rossana Maranto
- Mrs Maria Antonietta Spadaro
- Mrs Palma Sicuro
- Mr Marco Picone
- Mrs Valeria Catalano
- Mrs Daniela Dioguardi

Repartition of the participants





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

Mrs Sabrina di Salvo: Cultural heritage means the valorisation and therefore the possibility of being able to transfer cultural heritage to future generations.

Mr Salvatore Tallarita: cultural heritage means the transmission of cultural values from one generation to another, a path to the future of the community.

Mrs Alida Lo Coco: cultural heritage is a system of practices and values specific to a group of people. These practices and values are learned through a process of "ethnic" socialization within our social networks: family, peer group, institutions (including schools).

Mrs Maria Anna Fiasconaro: all resources in terms of values and traditions inherited from the past in a given place / community.

Mrs Rossana Maranto: cultural heritage is something that has been transferred from generation to generation

Mrs Maria Antonietta Spadaro: historical, artistic and literary heritage, etc. that we inherited and that we have a moral obligation to pass on to future generations starting first from schools but foreseeing also a sort of permanent education for all the ages of life.

Mrs Palma Sicuro: cultural heritage means the participation of the community in cultural life in order to live and enjoy the arts. This participation enhances the awareness of the importance of the cultural heritage as a contribution to the wellness and quality of life.

Mr Marco Picone: in the Italian cultural tradition cultural heritage is mostly about architectural emergencies but it would be more correct talking about traditions and culture in a wider sense.

Mrs Valeria Catalano: integrated and acquired system of language, traditions, rituals.

Mrs Daniela Dioguardi: The complex set of thoughts, symbols, ideas, monuments, models, behaviors, customs that reaches us from the past. Unfortunately, it is an almost exclusively male cultural heritage that erases women.

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

Mrs Sabrina di Salvo: there are many cultural routes in the city of Palermo such as the Arab-Norman route, the Baroque arts route, the liberty one and the Renaissance Gothic routes. There are also several naturalistic routes.

Mr Salvatore Tallarita: in Palermo, we have many cultural sites and natural ones, including naturalistic and archaeological parks, as well as numerous elements of the folk tradition

Mrs Alida Lo Coco: the baroque and Arabic routes are the main cultural routes in Palermo. In addition, there are also several private palaces that are very significant from an artistic point of view.

Mrs Maria Anna Fiasconaro: historical centre cultural routes, including the cultural routes identified by the UNESCO (Arab-Norman route for instance)

Mrs Rossana Maranto: Sicily has been a land of domination, and there are several cultural heritages such as the Arab-Norman cultural routes that have been recognized by UNESCO

Mrs Maria Antonietta Spadaro: the immense historical-artistic and scenic wealth of Sicily offers an enormous amount of cultural and environmental itineraries: the numerous Greek and Roman archaeological itineraries, the naturalistic sites of the Sicilian archipelagos and extraordinary emergencies such as Etna and other volcanoes. Given the breadth of our literary heritage we cannot overlook the literary parks from Verga to Pirandello to Tomasi di Lampedusa for example. Sicily has mainly an peerless artistic richness. Let's think about the Unesco itineraries, world heritage sites: such as the Baroque of the Noto area; Pantalica and Syracuse; the Arab-Norman path of Palermo. Just Palermo offers a large number of historical and artistic sites ranging from prehistory to the Roman age, from the Arabs to the Normans, from Frederick II to the fifteenth century, from the Renaissance to the Baroque, from the Rococo to the Neoclassical, from the Liberty to our days, and all of extraordinary importance.

Mrs Palma Sicuro: In Palermo they are the Arab Norman and Baroque itineraries

Mr Marco Picone: the Arab Norman itinerary and the many sites in Palermo, such as Palazzo dei Normanni, la Cattedrale, il Castello della Zisa and much more.

Mrs Valeria Catalano: the Arab Norman itinerary and the many sites in Palermo, such as Palazzo dei Normanni, la Cattedrale, il Castello della Zisa, Teatro Massimo, Duomo of Cefalù, Villa del Casale of Piazza Armerina.

Mrs Daniela Dioguardi: Sicily is rich in cultural itineraries and historical-cultural sites due to its thousand-year history, characterized by a succession of different dominations. It is full of archaeological sites and baroque cities of priceless beauty and value. In Palermo in particular there are areas: archaeological (from the Roman period), Arab-Norman, Baroque, liberty and cultural itineraries through the places described in novels of great importance, such as the Gattopardo or the Council of Egypt.

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

Mrs Sabrina di Salvo: The puppets theatre, the Sicilian dialect, all the traditional food including the main common “street food”, Sicilian folk songs.

Mr Salvatore Tallarita: In Sicily, we have a combination of different cultures and civilizations, which also include elements of the ritual and the myth.

Mrs Alida Lo Coco: there are several elements of intangible culture in Palermo, such as: the “Festino di Santa Rosalia” (catholic celebration); “the street food”; the puppets theatre, folk dances such as “Il ballo della cordella” in Petralia city (close to Palermo)

Mrs Maria Anna Fiasconaro: the food, the Sicilian dialect, the puppet theatre

Mrs Rossana Maranto: the puppet theatre “Cuticchio” is now UNESCO intangible cultural heritage, but there are other existing forms of intangible cultural heritage that have not been recognized yet. In addition, folk tales are one the most important cultural heritage elements in Sicily.

Mrs Maria Antonietta Spadaro:

- The dialectal forms coming from the many dominations that have interested the island.
- Musical and instrumental expressions.
- The shows, in particular the "Opera dei pupi" (puppet theater).

- Public events in all the big and small centers of the island, religious and non-religious traditions.
- The many craft activities
- Sicilian cuisine (Mediterranean diet).

Mrs Palma Sicuro: Puppet Theater, Mediterranean diet and Sicilian cuisine.

Mr Marco Picone: Sicilian traditional cuisine and street food, as well as the tradition of hospitality and openness that is part of our culture.

Mrs Valeria Catalano: Traditional music and dance and food.

Mrs Daniela Dioguardi: religious rituals that often keep the memory of pre-Christian periods, music, songs and popular dances; literary production in dialect; street food.

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?

Mrs Sabrina di Salvo: despite all the policies adopted by the Italian government for the promotion of cultural heritage, there is a huge lack on public spending. Public spending on cultural heritage has been strongly reduced, also due to the economic crisis.

Mr Salvatore Tallarita: currently there are few public funds and the promotion of culture is often possible thanks to voluntary interventions, donations and sponsors by the individuals.

Mrs Alida Lo Coco: ---no answer

Mrs Maria Anna Fiasconaro: all the measures contained in "National code of cultural heritage and environment" (national law from 2004) including the cooperation between public and private subjects in maintenance, use and enhancement of cultural sites while promoting tourism

Mrs Rossana Maranto: both tangible and intangible culture must be promoted and protected also by relaunching the territory from an economic point of view. However, most of the cultural sites have been exploited as meeting venues (bar and restaurants) or just they have been opened once a month, just on Sunday. So that's why culture still be something underappreciated, and not accessible for all. Most of the young people join some cultural events, just because of the school agenda. Italian policies on cultural promotions must change, especially there should be a change in the management of the culture.

Mrs Maria Antonietta Spadaro: Since 2013 Italy is expected to ratify the International Convention of Faro: an important text that renews the concept of cultural heritage, introducing the most innovative of "legacy-cultural heritage", which is considered "a set of resources inherited from the past that the populations identify, regardless of who owns the property, as a reflection and expression of their values, beliefs, knowledge and traditions, in continuous evolution "... Meanwhile, since 2008 the public expenditure for Cultural Heritage in Italy has decreased a lot. Even at local level, the insufficient economic resources do not allow adequate actions for our immense cultural heritage, in many cases abandoned.

Mrs Palma Sicuro: thanks to the recent law n. 76 of 19th June 2019 by the Prime Minister, the free entrance to the cultural sites has been encouraged. By the promotion of Festival and cultural itineraries (such as Le vie dei Tesori) the knowledge of cultural heritage has been encouraged.

Mr Marco Picone: in the last years in Palermo and in other places, government focus on touristic flows through urban marketing and big events (Manifesta 12, Italian Capital of Culture). These are contradictory phenomenon, close to positive effects there is a strong risk of speculation.

Mrs Valeria Catalano: Events like Panormus and Le vie dei Tesori.

Mrs Daniela Dioguardi: The policies adopted so far are completely inadequate starting from the fact that not all the artistic heritage has been adequately restored and protected and that the necessary services that can favor its use are lacking.

Cultural and artistic events, including international ones are organized (in Palermo: Manifesta, Palermo, the capital of culture, Bampalermo) and can attract visitors, as well as special periods such as Le vie dei tesori and free days to visit museums.

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

Mrs Sabrina di Salvo: today, a series of interventions aim at promoting culture, such as the delivery of a “culture card” for 18-year-olds. There are also days for free enter to museums, “FAI” days (FAI= fund for the environment and cultural protection) and the annual cultural event “Le Vie dei Tesori” = the streets of the treasure (which aims to revalorise the cultural heritage in Palermo and its surroundings).

Mr Salvatore Tallarita: there is a progressive loss of national identity and more and more particularism at the local/regional level.

Mrs Alida Lo Coco: there are new events in Palermo such as “Manifesta” (art exposition/showing); “Palermo capitale della cultura” (in 2018, Palermo was the main city for culture in Italy).

Mrs Maria Anna Fiasconaro: there is more attention on the topic

Mrs Rossana Maranto: most of the activities are co-funded by the EU. That's very helpful for sure. However, despite of this, cultural policies are planned at EU level and seems so far from our local/regional needs.

Mrs Maria Antonietta Spadaro: probably through some television programmes. In school, sometimes, with the project "School / Work", but in general very few.

Mrs Palma Sicuro: valorization and riqualfcation of historical centres, the awarding of European Capital of Culture to Italian cities, Exhibition that choose Palermo, as Manifesta 12, Biennial of Contemporary Art.

Mr Marco Picone: I am not a supporter of the promotion of the national identity that often ends to be an invention for tourists. As I said Palermo is focusing a lot on big cultural events. About language I do not see any particular policy.

Mrs Valeria Catalano: no answer

Mrs Daniela Dioguardi: many more initiatives are promoted aimed at enhancing aspects that were previously neglected, such as gastronomy, and regional and municipal institutions tend to favor projects of Associations whose objective is the rediscovery and knowledge of local traditions.

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

Mrs Sabrina di Salvo: schools should create a bridge between the past and the present using all the expressive forms of culture such as literature, theatre, music, art and architecture. In recent years initiatives have been taken in this sense, in particular with the national law. 60/2017 which established that educational institutions must include theoretical and practical activities in the artistic, musical, theatrical, archaeological and artistic-historical level (during the three-year plan of the educational offer)

Mr Salvatore Tallarita: schools must be helped, not only by providing minimum assistance but by giving them more autonomy as well. It is also necessary to promote activities of revaluation of the community identity, while respecting the cultural diversity in our city.

Mrs Alida Lo Coco: there are several projects for schools in Palermo. School should work and promote the sense of belonging to a community and the active citizenship.

Mrs Maria Anna Fiasconaro: we should organize some activities that involve and target families too.

Mrs Rossana Maranto: our school system is different from the other EU countries and our students spend less time at school, so that they can study and experience more. Moreover, projects in schools are not so much and they are not accessible for all pupils, sometimes there is a lack of knowledge and cultural awareness in general.

Mrs Maria Antonietta Spadaro: Knowledge and appreciation of the local cultural heritage is the beginning to promote active citizenship and, at the same time, the best way to guarantee the conservation and protection of the heritage itself. The Municipality of Palermo for 25 years, with the project "Panormus, The school adopts the city", have made the citizens rediscover the value and importance of our historical and artistic heritage through the involvement of young pupils of schools. In the previous decades, sadly known as "the sack of Palermo", it had been ignored by a very "inattentive" political management. Thanks to the geographical centrality of the island, Sicily has had contacts in history with many countries of Europe and others facing the Mediterranean, so it is not difficult to identify the many links with the cultures we have crossed over the centuries. It would be enough to introduce the study of the history of art in all school curricula, which is currently limited to a few typologies of high schools and even with a reduced number of hours.

Mrs Palma Sicuro: school promotes the knowledge of the places where people live, in order to valorise and respect the territory, to understand the external places as "classroom" and promote the education to beauty. To requalified the neighbourhood as well as to valorise the origin of every single student. School can educate to the respect for artistic and cultural heritage by promoting visits and excursions. School can develop the concept of belonging. School can promote the exchange among countries and participate in strategic partnerships.

Mr Marco Picone: In my opinion school should work on the concept of community beyond the traditions and the history. Working on community would allow to recuperate the values of active citizenship focusing on participation. It's something in which I also worked for with the project "the school adopts the neighborhood".

Mrs Valeria Catalano: Active citizenship

Mrs Daniela Dioguardi: The school can do a lot through an effective pedagogical and didactic practice and many teachers work in this direction. But we must consider the unfair devaluation, even economic, which has long affected the Italian school and the demotivation of part of the teaching staff.

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

Mrs Sabrina di Salvo: during the last years, we didn't cooperate with other local or European entities.

Mr Salvatore Tallarita: today, we just collaborate with local authorities. In the past, there were more collaborations with National Cultural Institutes around the world.

Mrs Alida Lo Coco: some projects in collaboration with the "Assessorato alla scuola"; Assessorato alle culture" (of the Municipality of Palermo) and some Erasmus and Horizon projects. NB. "Assessorato" means department.

Mrs Maria Anna Fiasconaro: the UNESCO foundation

Mrs Rossana Maranto: I collaborated with the guarantor for children, the department of culture, the department of school and social policies one. In addition, I worked with different regional or university libraries, but also single foundations. Other associations such as UNICEF and the Italian Cultural Institutes and Consulates around Europe.

Mrs Maria Antonietta Spadaro: Comune di Palermo and Regione Siciliana (District of Sicily).

Mrs Palma Sicuro: Municipality of Palermo, Department of Youth and School and European Commission DG Cultura.

Mr Marco Picone: with different departments of the Municipality of Palermo

Mrs Valeria Catalano: Municipality of Palermo

Mrs Daniela Dioguardi: Municipality of Palermo, School Department, Cultural Heritage and Culture Department

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

Mrs Sabrina di Salvo: I have never participated in a European project about culture.

Mr Salvatore Tallarita: I have never participated in a European project about culture.

Mrs Alida Lo Coco: Erasmus on civic engagement

Mrs Maria Anna Fiasconaro: I have never participated in a European project about culture.

Mrs Rossana Maranto: personally, I didn't take part in any European project. However, I know that the Municipality of Palermo works on that collaboration.

Mrs Maria Antonietta Spadaro: I am currently collaborating with a school in a PON FSE 10.2.5A– FSEPON-SI-2018-84

Mrs Palma Sicuro: Comenius Project 1999-2000 'The Myth of Europe' Students from Sicily, Greece and Island compare their cultures through myths.

Project 'I love this game' 2011-2013. The origin of games in different ages and countries.

Mr Marco Picone: No

Mrs Valeria Catalano: Erasmus KA1

Mrs Daniela Dioguardi: No

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

Mrs Sabrina di Salvo: in the most disadvantaged socio-cultural contexts, it is possible to clash with the difficulty to get good quality cultural opportunities.

Mr Salvatore Tallarita: we should revise our governmental system.

Mrs Alida Lo Coco: we should work more on the civic engagement. As for the criticalities, we should select the right partners to work with and define for how much time the collaboration should last.

Mrs Maria Anna Fiasconaro: "Panormus: la scuola adotta un monumento" project in Palermo. It's a project for schools, so to sensitize students on the preservation/promotion of a specific monument/cultural site.

Mrs Rossana Maranto: I work for a social cooperative where we created a new cultural centre "Skené" which is mainly for children. In addition, we have the "Illustramente" festival. This festival is about literature for children. In our cooperative, we have also several art exhibitions, library activities, creative ateliers, meetings with authors. We are always open and accessible for all users (schools but also families), even during the weekend. I think that our interactive and dynamic centre "Skené" should be replicated and created in other neighbourhoods around Palermo. That's because we actively offer training for the educational staff and we try to progressively involve families and children, making values based on our educational activities. Moreover, based-literature activities such as the "Illustramente" festival are very important.

Mrs Maria Antonietta Spadaro: Palermo is a large and complex city, socially and culturally. However, I believe it is possible to activate projects aimed at specific local realities in order to increase interest in the history of the city in young people and to acquire that critical awareness and culture essential for their growth as citizens.

Mrs Palma Sicuro: I could work on increasing the knowledge of the local reality to improve the attention to the national and European context, I could promote the International cultural exchanges. Cultural poverty of the parents and the lack of resources could be obstacles.

Mr Marco Picone: working in the project "the school adopts a neighborhood" makes me understand how much is important to involve the youngsters in urban requalification projects. Obstacles are mostly linked with the administrative sphere that is not used to recognize an active role to people not belonging to the bureaucratic machine.

Mrs Valeria Catalano: Cultural Exchanges, Sites adoptions. Obstacle is the social and cultural disadvantage of the people.

Mrs Daniela Dioguardi: making them protagonists of the rediscovery, knowledge and dissemination of a substantial part of history, the history of women, so far erased from the official story, of which the young generations know nothing. Organizing readings and screenings in the women's library and guided visits to

museums to indicate the difference between those who are subject, normally men, and those who are objects of art, normally women and show the possibility of a different "look"

2.1.6 Focus Group by the local authorities

The focus group in Comune di Palermo took place on the 19th of October in Comune di Palermo (Via Notarbartolo 21/A, Palermo, from 15:00 to 17:00).

Interviewees personal details

- 1) Mrs Giuseppa Raimondi: pedagogist, she is one of the contact persons for the Municipality of Palermo in the field of youth policies. She is also responsible for reviewing and working on the school portal website (containing information about the schools);
- 2) Mrs Rossella Pizzuto: expert in local and international cooperation, and responsible of the "Piccolo Teatro Patafisico" in Palermo;
- 3) Mrs Valeria Catalano: school director of the "Colozza-Bonfiglio" school in Palermo. This school includes all classes: preschool, primary and secondary school. The school is really engaged in the promotion of culture and works with local authorities and entities for the promotion of the active citizenship.
- 4) Mrs Antonina La Malfa: she works for the Comune di Palermo and she is actually in charge of the monitoring of social risks, working in the "Ingrassia" school and on the behalf of the observatory for early school leaving
- 5) Mrs Amalia Biondo: she manages the activities addressed to school and on the behalf of the Comune di Palermo. Cultural management and organization of the "Notte bianca delle scuole" and "Panormus" which aim is to involve schools and students in the cultural promotion.
- 6) Mrs Maria Concetta Mimeci: she manages the activities addressed to school and on the behalf of the Comune di Palermo. Cultural management and organization of the "Notte bianca delle scuole" and "Panormus" which aim is to involve schools and students in the cultural promotion.
- 7) Mrs Caterina Maltese: administrative officer at Comune di Palermo
- 8) Mr Giuseppe Pulvirente: social worker coordinator at Comune di Palermo. He is one of the coordinators for social workers and he works on the behalf of the observatory for early school leaving as well. When early school leavers occur, the schools ask for the help of the observatory for early school leaving.
- 9) Mrs Simona Barricelli: expert for the care and health of external relations on the behalf of the Comune di Palermo. She is also a project manager at Comune di Palermo.
- 10) Mrs Francesca Iovino: municipal officer and administrative instructor at Comune di Palermo.

1. What does "culture" mean to you?

Culture as the heart of a population, a network that includes social relations but also emotions and common/shared feelings and values. It's an integrated system that evolves over time and adapts to evolving society, culture is built over time. Culture is also what remains and needs to be transmitted to the future generations. It is necessary to transmit culture to future generations and a good way to do this is the "Time Bank". In Palermo, the "Time Bank" is not a real bank but a network of people and associations giving their time so to help other people. The actions carried out by the "Time Bank" have been included in the "Citizens' Education Legality Laboratory" funded by the Sicily Region, currently creating opportunities for exchange and personal and social enrichment, improving the quality of life considering the other person as no longer a stranger but as a potential friend, enhancing skills and knowledge, creating a network of solidarity and self-help among people, developing a sense of belonging to the territory and to the society in which we live.

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

Sicily is full of examples of intangible culture that can be found in a series of popular customs and traditions. Tuna fishing is one of that, but also salt pans in Marsala. Today, some schools in Palermo such as the “Colozza-Bonfiglio” (the school director joined the focus group) started a path of active citizenship that provides for various activities the rediscover of intangible cultural heritage: 1) rediscovery and artisanal realization of the ancient Sicilian games, the typical games played on the road; 2) “educarnival” project: rediscovery of the culture of floats and the Sicilian carnival, through the creation of new fantastic figures; 3) “Palermo science”: awareness about nature and science, 4) “Le vie dei tesori” (the golden routes): tangible and intangible heritages but also ancient crafts (visit to tuna fisheries for tuna fishing, roasting for the production of local coffee etc.), 5) “La scuola adotta un monumento” (school adopts a monument), 6) “Il punto luce Zisa”: schools in Palermo collaborate with “Safe the children” for a creation of a free area for children, the so-called “punto luce” in one of the poorest neighborhood in Palermo, “La Zisa”. There are many free activities for children from 6 to 16 and some spaces equipped for different laboratories: painting, music, sport, education for responsible use of new media, library for children and free school support to prevent early school leaving.

3. “Cultural heritage is to be considered a shared resource and a common good held in trust for future generations...It is therefore a common responsibility to look after it”. How does your everyday work combine and fit into the protection and promotion of the tangible and intangible cultural heritage?

Many of the interviewees work in the youth sector (in schools, in the Regional School Observatory for early school leaving etc). In Italy, culture is something “transversal” because it can be found in the different school programs and school subjects, culture is the object of study in several disciplines. In Sicily, the most of the schools adopt the so-called “PON” (national offer educational plans) so to launch new cultural projects on culture. Nowadays, schools offer several opportunities for students.

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

From a social point of view, there is a new awareness on culture, also given by the presence of new policies that allowed public and private bodies to reopen several museums and archaeological sites (accessibility to all). However, there is a lack of economic resources, sponsors and civil commitment are more available than public funds. As for schools, there is a strong engagement of the families. On the contraries, funds and subsidies from the national and local government remain very limited.

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

Potential: some schools are taking part in work placement projects by offering a programme of apprenticeships for students in third year of high school (Today, students in Palermo have the possibility to work in different cultural areas and sites). Work placement projects are very important because they foster the social inclusion of the young people before to join the labour market.

About the barriers, the absence of economic resources is associated with the absence of structured and registered services, targeting and meeting the needs and interests of different segments of the population (children, young, adults, seniors). Targeted age-oriented activities still miss.

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

In Sicily, the most attractive activities for young people are: music, sport and art. Sport is very inclusive because it is common to all, “educated” and “uneducated” people. It is an activity that can be carried out in open spaces available to the public and offered for free by the Municipality of Palermo. Sport is a very important instrument

for aggregation, socialization and construction of culture, but which is often underestimated by schools that are not well equipped with indoor or outdoor spaces and gyms.

Music is also an important instrument for intergenerational knowledge and communication, even if it is not always accessible for all. Music requires hearing but it also requires a certain sensitivity and sense of rhythm.

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

Schools need to invest more in “sports education”. Internet tends to distance students from culture, from sport, from socialization in general... but we could work on “digital storytelling” so as to favour the communication and the transmission of culture among the young people. We must also consider that the interests of young people are very heterogeneous and mainly reflect the macro-culture (national or Sicilian) or micro-culture (urban and neighbourhood) in which they live and exchange.

Schools must educate parents first and make students more active without the use of mobile phones. The computerization of the study but also of social relations and therefore of the transmission of culture has made young generations in part "desensitized", incapable of feeling and sharing values.

We need to:

- Make students able to observe, giving them the possibility to do direct experiences;
- Need to “de-digitized” social relations;
- Need to raise awareness and rediscover the use of the senses;
- Need to work more on non-formal educational methods.

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

We need to focus on the “experiential school” rather than the “classical school”, based on the frontal approach. We must combine old and new school methodologies and bring the students to enrich their oral vocabulary, increase their verbal communication skills ... use the simple communicational code but also the more elaborated one. In this way, students can have cultural experiences and be able to communicate them to their peers, arousing in them the interest in discovery and cultural rediscovery.

9. Your organization collaborates or could collaborate with schools. How?

All the interviewees work in the educational field (public or private bodies and institutions).

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

- Environment and ecology: awareness of ecology, the sea as a common good (common heritage of mankind) and with reference to Sicily. In this regard, the schools participate in the “Panormus project: the school adopts the city”. The annual 2019/2020 theme for Panormus project is sea and music. Panormus is the ancient name of Palermo which means port, that’s because of the presence of the sea.
- Education and training: need to train those who work for the promotion of culture (all employees and staff working in the cultural sites, museums, tourism office...). It’s very important not only the knowledge of the cultural heritage, but also education in general and above all the knowledge of languages (English and French). A lot of investments for the maintenance of the cultural site but not for the training of the staff who work in it.

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 and intangible cultural heritage, focusing on the integrated approach to heritage education and with a particular reference to the Italian case. The most of the information are opensource, although some articles have been extracted from the Cairn.info web portal, containing school materials in social sciences. The search have been made in two languages, English and Italian.

2. Process to select information.

The sources have been selected following the general objectives in ouRoute, such as: common values and cultural heritage; intangible cultural heritage; social inclusion; educational paths. We chose qualitative data, including sources such as: national and international laws; newspaper and scientific articles as well as some case studies from the Italian context. Once the material selected, we analyzed how international laws influenced the choices of the Italian government and local governments while ensuring the promotion of a participatory governance, that should care the protection of cultural heritage by both the State and the citizens.

3. Sources of information.

We used the electronic database Cairn.info, as well as university sources and articles available on Unilibro.it and Libreriauniversitaria.it

2.2.2 Discussion

The literature review carried out by CESIE highlights how today the promotion of culture in Italy passes through the understanding and collaboration between different areas of competence (including tangible and intangible goods) managed by a diversity of actors. Nowadays, there are several entrepreneurial initiatives, public and private activities and resources, technological innovations etc. who guarantee the promotion of culture.

In relation to the Italian legislation, our literature revision focused on the integrated approach to cultural management. From the legislation and national laws analyzed, we outlined that there is an increased recognition of the "intangible cultural heritage". In the past, on the other hand, there was a rather generic use of the term "heritage" meaning mostly the monuments, the cultural property and goods.

As well as in Spain, our Italian legislation considers the intangible cultural heritage as a social benefit and a valuable source of the economy, because some individuals can benefit from such practices, rituals and/or cultural activities.

From the analysis of the international bibliographic sources, we noticed that the UNESCO's concept of Intangible Cultural Heritage, 2003 as well as the ideas contained in the Faro Convention, 2005 would consider culture as something that belongs to the citizens themselves and therefore should be considered as a public collective good.

The Intangible Cultural Heritage (ICH) refers to people and their uses and customs, as underlined in our literature review and in reference to some local cultural practices we listed: "The Road of the Fish (France)"; "The silent circle dance (Dalmatia)"; "The Historical itineraries of Como's creativity in silk production (Italy)"; "The polyphonic folk singing Song of tenor (Italy)"; "The art of the Neapolitan pizzaiuoli (Italy)".

An important case study is represented by Sicily. In 2011, Sicily adopted the regional law "Regulations on the promotion, valorization and teaching of the history, literature and Sicilian linguistic heritage in schools" for the teaching of dialect and Sicilian history in the schools of the island. It should be noted that the contents and trainings will be established by each individual school (1-hour mandatory Sicilian teaching per week), according to the regional law. This very innovative educational path aims to ensure the protection and promotion of cultural heritage and cultural diversity of the Sicilian people. At the same time, it represents an important political choice

made by Sicily and in compliance with its educational autonomy from the more general national education system.

However, the Italian government is actually more sensitive to the cultural heritage and a new advocacy campaign "Restart from Culture" has been launched on 2013, identifying 5 priorities and 10 objectives to be addressed. The main objectives are: cultural fruition; protection and enhancement of heritage; support for education; lifelong learning; scientific research; centrality of knowledge; enhancement of skills and competences. That's why the government will be engaged in the support of dissemination of knowledge and use of cultural, material and immaterial heritage, passing from the northern to the southern regions.

In addition, Italian national programmes for cultures will focus on the efforts that must be made by schools as well, while improving digital skills and creating new learning environments for teachers; fostering intercultural competences; promoting intercultural dialogue and global citizenship among students giving them the possibility to join study visits and exchanges locally and abroad.

3. Conclusion

3.1 From desk research

Legislation

In the Italian legislation, the issue of cultural heritage therefore invites us to reflect and consider a broader perspective, which refers to the interdependence demonstrated between political dimensions, social and educational, in relation to the construction of the patrimony for our citizens.

Organization and actions

The desk research conducted by CESIE focused on how both national and regional/local policies increasingly support educational and cultural processes by promoting dialogue and active collaboration of citizens.

First, culture management was something belonging to the Italian central government. Today, local authorities and private bodies such as museums and theatres are increasingly involved in the process. Partnerships are increasingly promoted by creating new links for the benefit of citizens, giving them free access to culture.

There is also a new awareness, aimed at promoting the "intangible cultural heritage" as demonstrated by the Sicilian law that introduces the teaching of Sicilian culture at school.

The ouRoute project fits perfectly into these new cultural policies, promoting student rediscovery of the city's cultural heritage.

3.2 From surveys in the IISS Volta

All the respondents (students, teachers and school leaders) are unanimous in saying that cultural transmission encourages interculturality and diversity, and that promoting **active citizenship increases student's sense of belonging to their community**. That's why the Volta school would like to involve students in the rediscovery of their local context, by participating in the activities directly related to Palermo city and in the frame of the ouRoute project.

In general, teachers and school leaders are familiar with the "Cultural Route of the European Council", but sometimes they miss relevant information and knowledge on other programmes/initiatives such as the "World Heritage Education Programme" and/or the "European Year of Cultural Heritage". As consequence, a better

engagement of both students and teachers will be promoted through the participation in ouRoute discovery activities of old and new arts & crafts.

3.3 From literature review

CESIE investigation on the promotion of the culture both in Italy and internationally has therefore highlighted how starting from the culture means creating the conditions for a new social well-being of the citizens, as well as to create new collaborations between the State and local autonomies/governments, public sector and third sector, public investment and private intervention.

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