



ouRoute
CITIZEN-CULTURAL HERITAGE

**“Local mapping of old and new
crafts”. Phase C**
I.E.S. Felipe de Borbón (Murcia, Spain)

Phase C



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This report has been written by **all the students who took part to phase C**, with the collaboration of the referent teachers from the I.E.S. Felipe de Borbón, Ceutí, Murcia, Spain. Because of the COVID-19 crisis and the school closure, students work on that report in June and July 2020 by digital contact, WhatsApp and mailing. Finally they work with their teacher in December 2020 with the focus group and study visit done.

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1. Introduction of the project aims, objectives and idea

1.1 Students selection

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

When students from public school finish the school year in June, from the compulsory second level (ages 14) they have the chance to decide what type of subject is going to be selected for their next school year, or they can change the institution, or they can go to a specific educational project. We work with that level of students whose fit well with the Project.

Using a constructivist approach put students from disadvantaged backgrounds at the centre. The activities will take place inside and around schools, focusing on certified cultural routes and intangible heritage related to “old & new arts and crafts”, **ouRoute** is built on a people-centred, cross-sectoral and community-led approach

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

We work in our project with students who have not been involved in this modality of education. Ages of students are going from 13 to 14 (3º ESO)

Our group is shaped by foreign students (from Morocco, Ecuador, Poland), students with educational disadvantages (low level of knowledge, limited understanding, ASPERGER), students with specific problematic families, social inclusión. Students with curricular lack are mainly the support of the group for Phase C.

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

All the students and teachers involved in the group (2º ESO group A, students from Phase B) work with an educational system approach known as COOPERATIVE EDUCATIONAL MODEL coordinated by a professional psychologist who works in our school with them. For phase C students had been working with are from 2º ESO group B.

1.2 Project objectives, aims and ideas.

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

2 The research phase.

2.1 Preparatory workshops

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

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

https://drive.google.com/file/d/19_IDCCcx-mGqSddbx0FfTWYeYanGeWJY9/view?usp=sharing

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

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

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

https://drive.google.com/file/d/1oz28aIDDDMF6ah8ePob8zy6LzgwFKD_7/view?usp=sharing

Students from phase C had the opportunity to see the videos too that can help them to be in contact with the Project in the best way

To have one first contact with the objectives, aims and ideas we work with students in class talking and debate about ANNEX I, ANNEX II

2.2 Stakeholders engagement plan

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

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

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

The following stakeholders plan has been developed by students themselves and it will be implemented by students of Phase C with the help of their teachers. The list includes stakeholders who cooperate with us in the focus group and others who cooperate with us during fieldwork and interviews.

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

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

3 The discovery activities.

3.1 The focus group

FOCUS GROUP. IES FELIPE DE BORBÓN.

The focus group in Ceutí took place on the 4th of December in IES Felipe de Borbón, from 11:30 to 13:30. It was coordinated by IES Felipe de Borbón in a zoom meeting.

Hear the consent forms

https://drive.google.com/drive/folders/16KzIDB5G1mbI0hF_gDLZM5iMtqzRBNA9

Additionally you can see the professional pathway of the them by the headline

RELACIÓN DE COLABORADORES EN EL FOCUS GROUP FASE C.

STAGE C.

FOCUS GROUP ONLINE. ZOOM MEETING ON THE 4th OF DECEMBER 2020.

SURVEY DEVELOPED BY STUDENTS OF THE IES FELIPE DE BORBÓN.

Interview carried out by María Pilar García Soria, with no chance of students' presence due to COVID protocol and school calendar. The meeting starts at 11.15 on the aforementioned day.

Which are the differences and similarities between craftwork and art?

There is a general feeling about an evident difference between craftwork and the artwork itself. Craftwork is focused on commercial interests and on its production to be commercialized. Artwork is an answer to the artist's personal questions, it has an individual value and it does not respond to commercial criteria. The point of view of the craftwork or the artwork may change depending on the observer, as the craftwork can be considered as an artwork.

Nowadays, can anyone live off of art?

It is very important to combine several career opportunities in order to get a creative independence. Sacrifice and effort must be, by any means possible, a constant in the world we live in. The romantic concept of the artist is considered, as the commercial product or artwork must belong to a market and when the work is turned into a consumer good the idea of art is left behind. As a summary, in order to live off of art verified careers and paths are necessary.

Do you believe young people our age (13 and 17 years old) understand the need for art? What do you suggest to change the situation?

Teenagers' necessities belong to a different field. They do not have needs related to official institutions or organizations. Families or educational institutions struggle to find a relevant place in the art's sphere compared to the influence of social media or the Internet. Awakening curiosity among adolescents about art is a difficult task for schools, as the system is more focused on other skills.

How has technology influenced the art work?

Technology has changed and it has arrived to stay in the fields of fashion design, music and any artistic representation. However, technology becomes slavery when the tool has greater importance than the product. Technology can be used to solve problems that had been previously set out as ideas. It is necessary to reflect about technology as a tool or as a product itself, able to create artworks that can be consumed by the citizens. Technology is present and future and it will be able to create art by itself. A last reflection about the cost of technology must be pointed out.

What has changed and what remains about the way of creating art since you started?

Curiosity must be the main reason for the artwork's value. Students should be influenced by technology but it should not be applied to their creations, in order to learn how to use it in the specific moments. By balancing the influences around us an own criteria can be created, which is a useful tool to a professional development in the artistic and craft world.

How does tradition and heritage influence the artwork?

It is necessary to diversify. A dreamy point of view cannot be maintained. Art needs a creation process independent from the market. The piece of art must not be restrained to the market or the consumption of products, but it must be the result of the representation of feelings and emotions that contribute to the development of human beings.

Which is the role of education regarding the understanding of art?

Secondary education has no capacity for creating a critical point of view in our students. However, it should be mentioned that meetings of people with similar curiosities can lead to artistic products, which are mainly created in specialized schools.

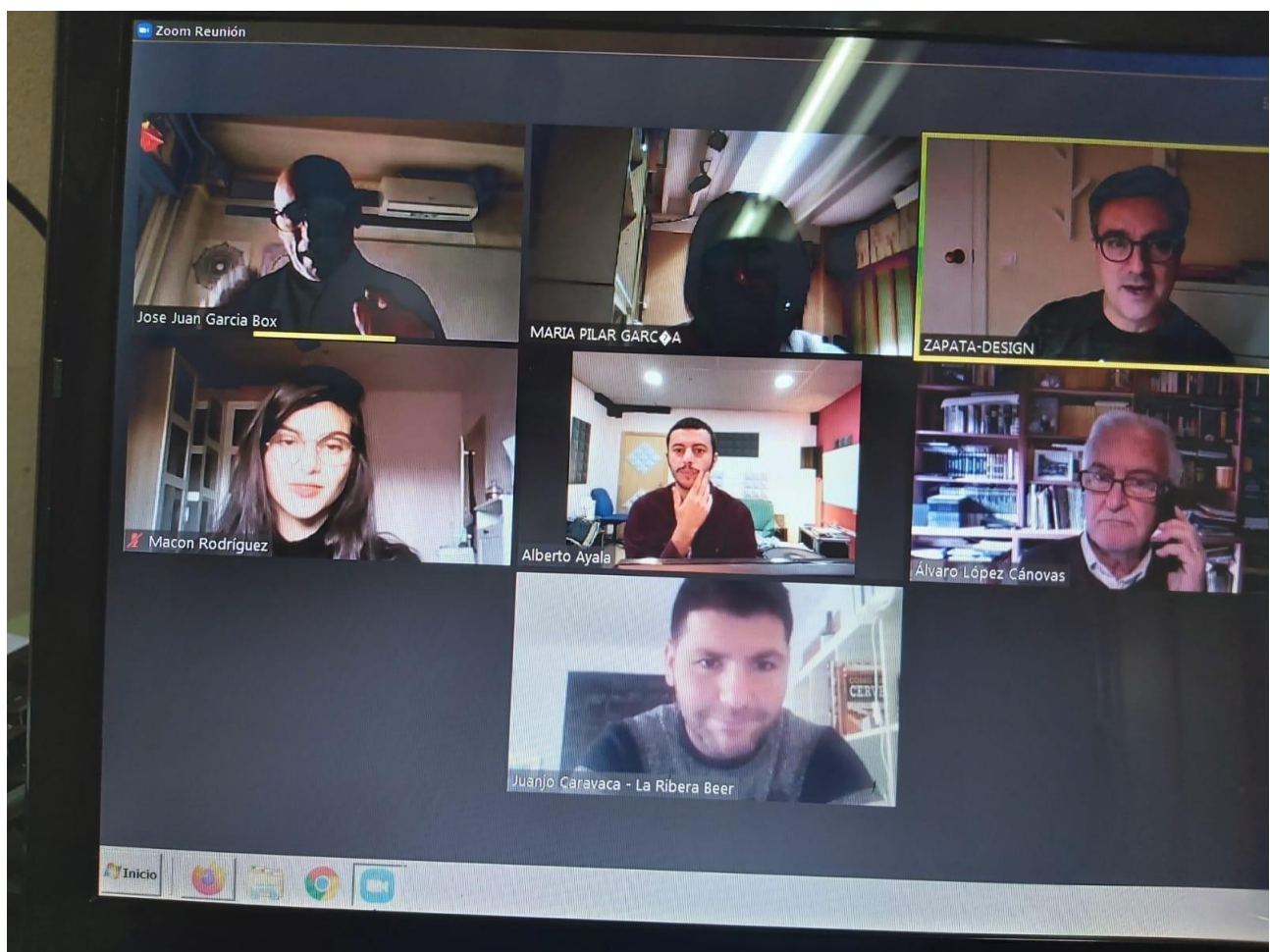
Is an artist considered as a cultural ambassador? Why?

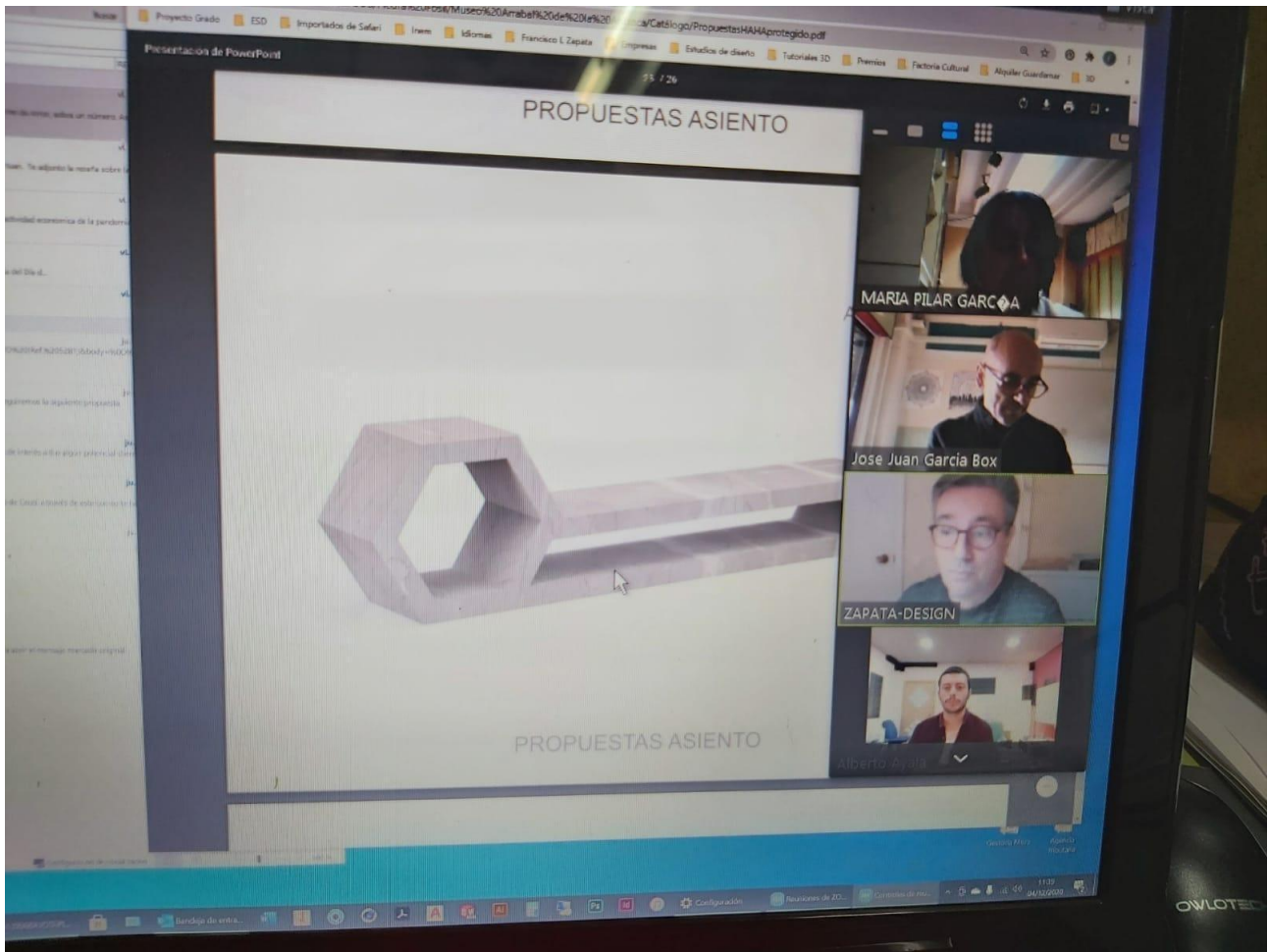
There is no doubt about it. It depends on our consideration about the concept of cultural ambassador. If we consider the ambassador as a person that transmits culture to other people or societies, and as a representant of a specific way of understanding a culture, a nordic, russian or asiatic artist cannot represent art as a mediterranean one, but all of them have the capacity to understand each other.

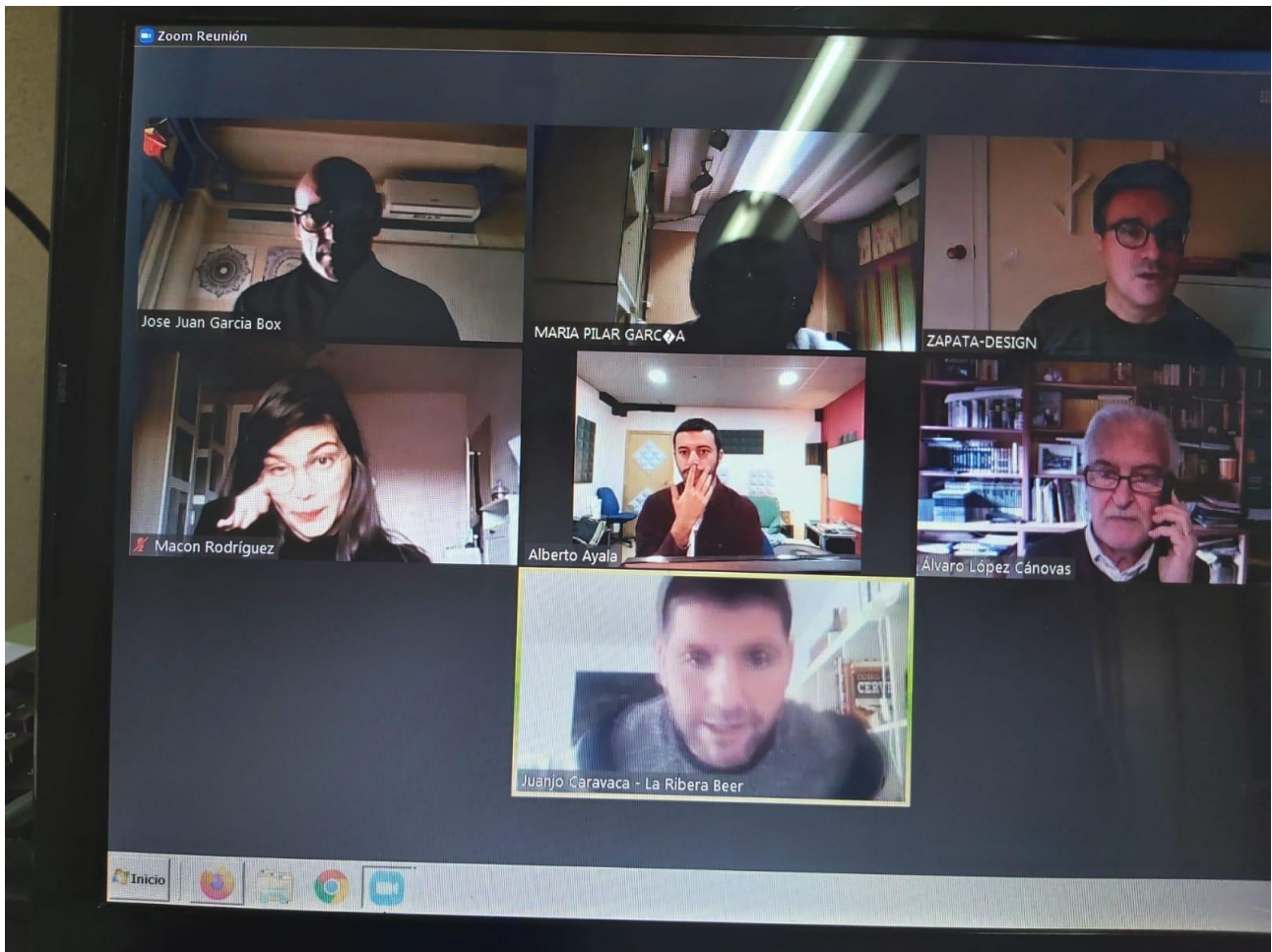
Would you like to add a conclusion that helps us understand the current situation of art and its relation to heritage and craftwork?

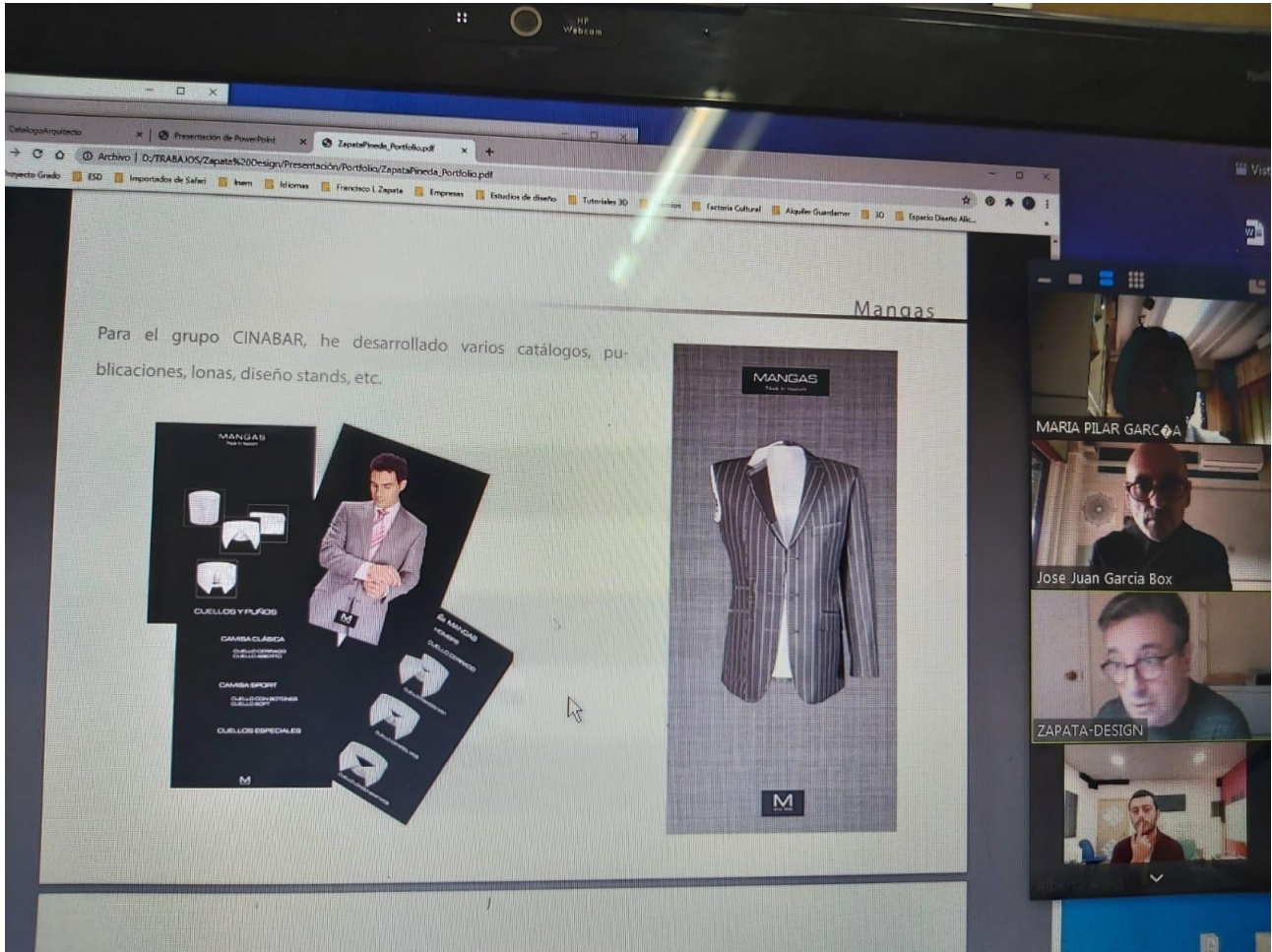
The interview finishes at 13.25 on the aforementioned day.

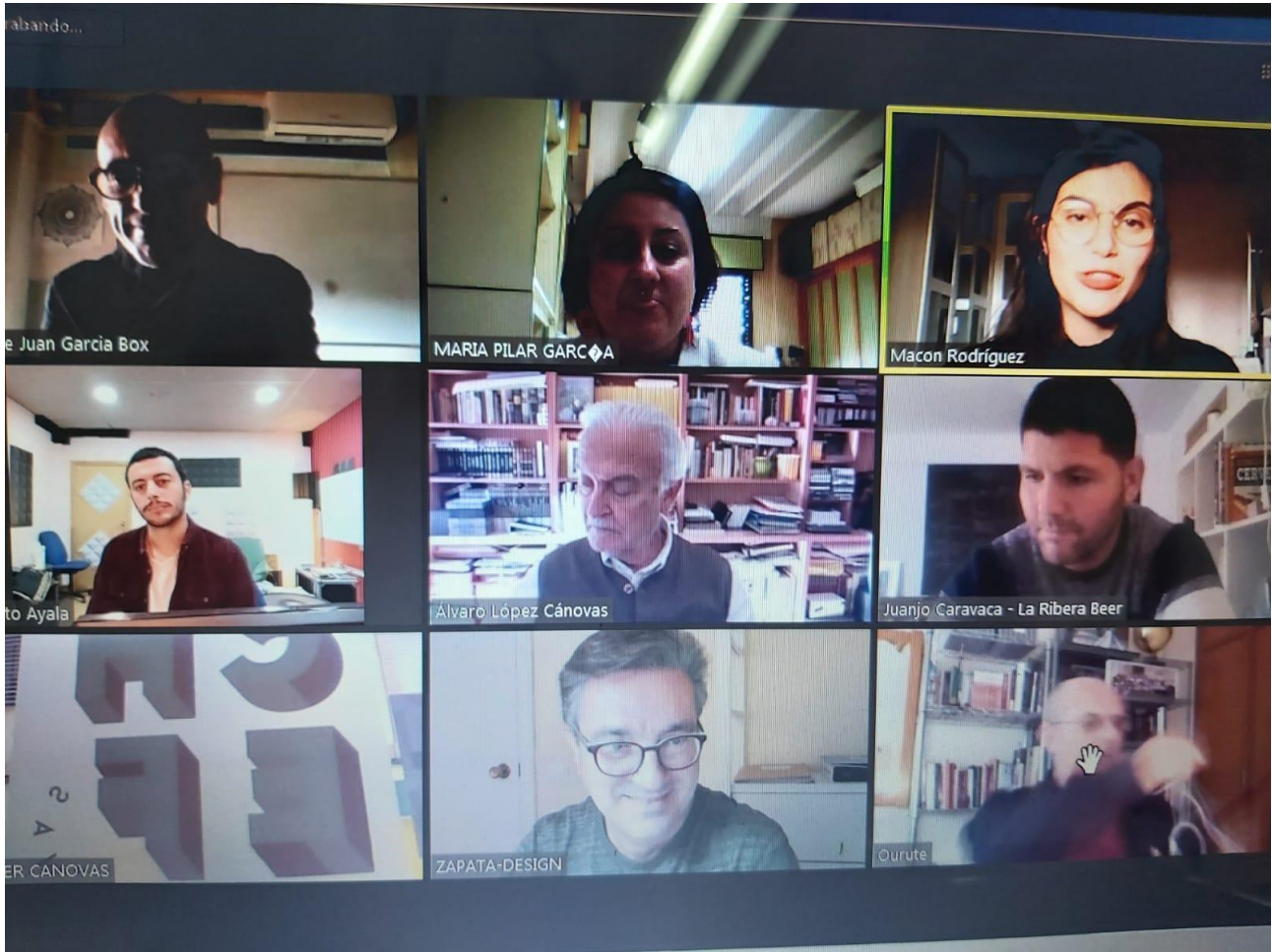
EVIDENCES.

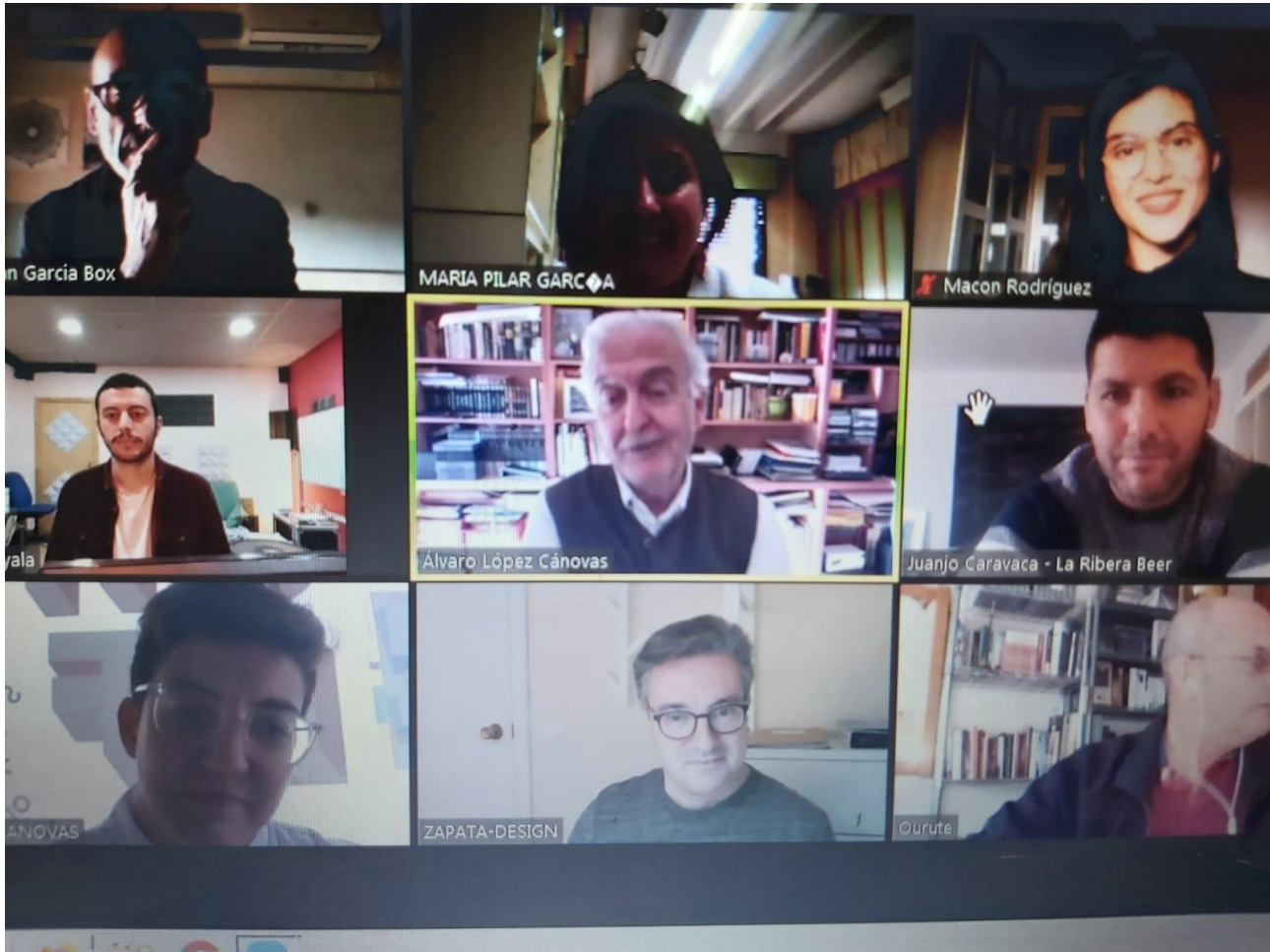






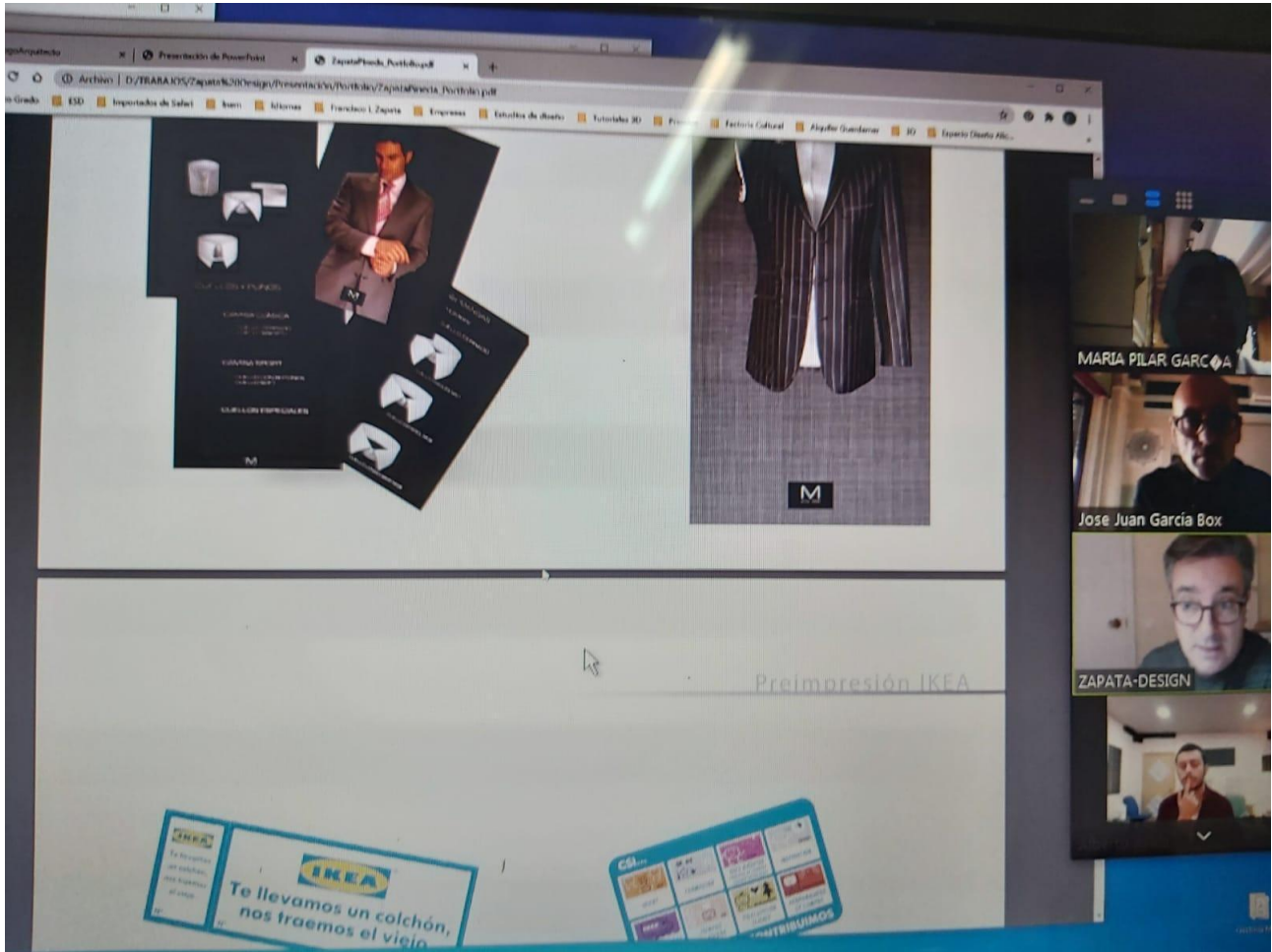








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3.2 The interviews

Students decided to work with artists from the cultural sector with a professional pathway metal artisans, painter of fine art, traditional Baker, Regional literature dramatist, plastic manufacturer,

They made a group of questionnaires:

https://drive.google.com/drive/folders/1u-VKivoDaveRZir_zVJJ4u14CrEm--4o

Hear the consents form.

<https://drive.google.com/drive/folders/1Q9turPmkL5tp2uxKaXVfv7hoGOrCv4s->

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

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

3.3 The study visit and supporting observational grids

Whit the Pandemic problematic situation the mobility of students and health educational restriction, we have to change the plan of study visits and we only done one with the group of which we are working with to the Museo de las Siete Chimeneas in two different group, one of them with 13 students and another with 10. During this activity students did video recording interviews with people of our village related with the aims of the project. It helps them to have the best contact of the ideas and characteristics of the project.

<https://drive.google.com/drive/u/0/folders/1caewbwaQkUnm2CiRxQJnkCZoVyldQrVb>

4 Monitoring and impact.

The involvement of peers will be step by step. We will start from the basics (what the culture is) and our own experience and we will move through the analysis of the research tools and methods for qualitative research, and how to connect with the new stakeholders added to our database during Phase B and C.

Students think how difficult is to approach new concept or ideas who were teaching in classical or normal lessons, where the teacher used no prospective methods against the ones that we had been using for our project, where they had learned how to collect information, how to select the objectives of the project, differences between concepts which had been manipulated with the focus group, study visit, lessons done by an expert from the ones that had been work in a class.

Unfortunately, the impact had been less than expected at the beginning of the project, where they planned to make a diffusion of the project such as ouRoute ambassador not only with their colleagues of phase C but also with another classmate from the school because, as we said, students from 2º ESO A on phase B, work with students of 2º ESO B for phase C, but they prepared lessons about what they had learned with students of 2º ESO CM y 2º ESO DM.

When they had prepared some special shows for those activities with ppt about what they had learned, the COVID avoided all of that.

Although they had done activities with families, parents, stakeholders, study which allowed them to do a significant impact between closer people. Additionally in the school, they had been well known because they worked with other students sharing with them information about what they had been working on or asking for help with their activities.

Link to diffusion and impact of interviews done by students.

https://drive.google.com/drive/folders/1znIVC-rHzry2EPXFlj_vwqT3PCpb3hNu

ANNEX I.

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

TAREA 1. ELABORACIÓN DE UN **MAPA CONCEPTUAL** DE FORMA COOPERATIVA

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

HERENCIA TANGIBLE

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

HERENCIA INTANGIBLE

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

ANNEX II.

PROYECTO EUROPEO. IES FELIPE DE BORBÓN

CUESTIONARIO INICIAL. HACIA UNA DEFINICION DE **NUESTRA IDENTIDAD CULTURAL**.

Justifica tu respuesta:

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



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