



ouRoute

CITIZEN-CULTURAL HERITAGE



CITIZEN-CULTURAL HERITAGE:

TOOLKIT FOR TEACHERS
(STUDENTS' AGE: 12 -18 YEARS OLD)



Co-funded by the
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of the European Union



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TABLE OF CONTENTS



1	INTRODUCTION	2
2	CULTURAL HERITAGE AND ROUTES-KNOWLEDGE	
	2.1. Increase the relevance of intangible cultural heritage in ouroute	4
	2.2. The cultural routes of Europe	6
	2.3. Important conclusions from ouRoute research	7
3	METHODOLOGICAL FRAMEWORK OF THE PROJECT	8
4	OUIROTES AND LESSONS PLANS	
	4.1. Introduction to the structure of the activities.....	12
	4.2. Matrix of the proposed activities	13
	4.3. ouRoute toolkit activities & lesson plans	17
	4.3.1. Jewish Culture Festival.....	17
	4.3.2. Polish Style Easter Breakfast	20
	4.3.3. Wycinanki-The Art of Polish Paper Cuts	22
	4.3.4. Discovering the European Route of Industrial Heritage	25
	4.3.5. Destination Napoleon	27
	4.3.6. Recording Mediterranean Diets.....	29
	4.3.7. A Glossary on Cultural Heritage	31
	4.3.8. Video Festival!	33
	4.3.9. Our Album from The Past.....	35
	4.3.10. Cultural Routes.....	37
	4.3.11. Oxford Debate	39

4.3.12. Professions in Route.....	41
4.3.13. Network legacy	43
4.3.14. Tracing Pats	45
4.3.15. Treasure Network	48
4.3.16. Cultural challenge	51
4.3.17. Hidden Gems.....	53
4.3.18. Following the traces.....	56
4.3.19. My cultural business	58
4.3.20. Culturators - Interviews for cultural enthusiasts	62
4.3.21. Mini-activity: Cultural Maps.....	64
4.3.22. Jigsaw theater play	66

5

MULTIMEDIA RESOURCES

5.1. Heritage.....	67
5.2. Cultural Routes	68
5.3. Others (Festivities and Festivals, Local Craft, Folklore, Gastronomy)	68

BIBLIOGRAPHY	67
GLOSSARY	68
THE AUTHORS	69



INTRODUCTION





1. INTRODUCTION

“**Citizen-cultural heritage**” – **Creating a new generation of cultural ambassadors through education and training (ouRoute)** – is an Erasmus+ European project that aims at promoting common values, cultural heritage and social inclusion through education using a constructivist approach. To accomplish this, the project develops (re)discovery journeys and “ethno-videographic” expeditions that put students from disadvantaged backgrounds right in the center of the action. These activities can take place inside and around schools, and focus on the European certified cultural routes as well as intangible cultural heritage related to “old & new arts and crafts”. ouRoute is built on a people-centred, cross-sectoral and community-led approach.

Under the above scope, the ouRoute partners developed this **toolkit for teachers**, which serves as a resource to ignite the delegation of Intangible cultural heritage and European values inside and outside classroom. This toolkit serves as a comprehensive guide introducing the theoretical knowledge for the ouRoute themes, in a brief and concise way, and exposes a big collection of activities that can be implemented, together with a list of multimedia resources that challenge the reader to go deeper into the knowledge.

The guide is written as a starting point for someone that wants to “spice” the classroom and “sail” with the students in new domains, offering new interactive sessions and based on student-centered pedagogies. Within the adopted goals, the toolkit is promoting:

- > An overturn in the role of education and training in the contemporary society, towards the importance of **forming active and open citizens with a critical perspective** of their role in a globalized society; globalized society.

- > The support of more and more children and youngsters to be **proactive, autonomous** and able to integrate various types of knowledge and skills, that not only enable them to be well prepared for the labour market but also to pay a constructive role in their local communities and at global level;
- > Getting youngsters to **know their roots, their local context and form a sense of identity** that encourages them to contribute to their local ecosystems instead of migrating to larger cities and strengthening existing unbalances. At the same time, this sense of identity to be inclusive and contribute to acknowledge different cultural manifestations, instead of creating a sense of negative difference in comparison to other groups considered to have a different identity;
- > The **counter of “bad heritage” and the low self-esteem** (thinking that someone comes from “disadvantaged context”) which reflects in lack of enthusiasm at school, where educational programmes are often defined at a national centralized level with little consideration for local realities;
- > The **sharing and appreciation of Europe's cultural heritage**, raise awareness about common history and values, and reinforce a sense of belonging to a common European space.

After all, “*being an ouRouter means being...*”

DEFENDER OF COMMON EUROPEAN
VALUES AND DIVERSITY

CURIOUS ABOUT YOUR PAST AND
INTERESTED IN YOUR FUTURE

ACTIVIST THAT WANTS TO MAKE A
DIFFERENCE

STORYTELLER AND DIGITAL NATIVE



**CULTURAL
HERITAGE**
Routes-knowledge



2. CULTURAL HERITAGE, ROUTES AND EU VALUES

2.1. INCREASE THE RELEVANCE OF INTANGIBLE CULTURAL HERITAGE IN OURROUTE

“Citizen-cultural heritage”: creating a new generation of cultural ambassadors through education and training (ouRoute)” aims at promoting cultural heritage through the involvement of educational stakeholders, local authorities and professional from the cultural/creative sector, in order to enhance youngsters and citizens’ awareness on shared cultural heritage in Portugal, Spain and Italy.

ouRoute goals match the needs to provide educational resources and methodologies for creating awareness on cultural heritage and promoting common values among youngsters. At the same time, try to integrate the issues of tangible and intangible cultural heritage in the lesson plans and school curricula, while reinforcing the teaching of common and European shared values in and out of the schools.

In this context, education and training can provide knowledge and skills to help youngsters become active citizens who develop a sense of belonging to a community, share civic values and recognize themselves in a specific culture and identity (regional, national and/or European).

According to the “2015 Joint Report of the Council and the Commission on the implementation of the strategic framework for European cooperation in education and training (ET2020)” education promotes human and civic values while guaranteeing inclusion, equity and equality for all.

In parallel, the “EU Youth Strategy 2010-2018” enhances active citizenship, social inclusion and solidarity among all young people with the aim to promote respect for a common set of civic/democratic values. Education plays a critical role in this area as it gives the opportunity to youngsters to learn about the others, develop a sense of common understanding and respect for all. In this context, culture is a very important way to foster social cohesion among youngsters and at the same time promoting diversity and inclusiveness.

Therefore, the new “EU Youth Strategy 2019-2027” will give new opportunities for young people to act and it will be based on three main actions: 1) involve, 2) connect, 3) empower, in order to foster social and civic engagement of youngsters and let them take part in the society. According to the “EU Youth Strategy 2019-2027”: “encourage and equip young people with the necessary resources to become active citizens, agents of solidarity and positive change inspired by EU values and a European identity” will be the new priority to encourage civic, social, cultural and political participation of young people.

What is culture? Today, culture is so considerate as an integrated system (of both tangible and intangible elements) that evolves over time and adapts to evolving society and multiculturalism, culture is so built over time. Culture is everything, and it also include social relations, emotions and shared values from local communities.

Culture can be also perceived as a social benefit and a valuable source of the economy as some individuals can benefit from such practices, rituals and/or cultural activities. It is also therefore a good opportunity for youngsters for their future professional careers in the cultural and creative sector.

From the research phases in ouRoute, it emerged that the concept of cultural heritage has followed an uninterrupted process of expansion over the last century and in all legislative national frameworks in Italy, Spain and Portugal. From the artistic and historical and the monumental as central values and typologies, it has also come to incorporate other elements that make up a new expanded notion of culture, more linked to tradition and local values. That's very important because national laws started including the "immaterial/intangible cultural heritage" as part of the more general culture.

On October 2003, UNESCO adopted the "Convention for the Safeguarding of the Intangible Cultural heritage" whose aim is a greater awareness among European communities and younger generations on the importance of the intangible cultural heritage and it's safeguarding.

According to Art.2 of the Convention, intangible cultural heritage means:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

On the contrary, according to UNESCO, tangible cultural heritage includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future.

In ouRoute, partner schools participated in a preliminary survey for students and teachers to investigate their starting knowledge in the cultural field. Later, students and teachers took part in a series of workshops to set up interviews, focus groups and study visits where students improved their cultural understanding and discover the key elements of their local culture.

In particular, students experienced how cultural heritage is a system of practices, customs and values specific to a group of people. It encompasses both buildings, arts and customs and values specific to a group of people. It encompasses both buildings, arts and crafts, but also any other local manifestation, oral traditions, music, dances and festivities. In line with that, students are finally aware that cultural heritage is a shared resource and a common good that must be kept for future generations and therefore it is everyone's responsibility to take care of it.

Which is the role of education in promoting culture? And why safeguarding intangible cultural heritage in education? Schools should create a new interest for culture in all students from an early age and link past and present by using all the expressive forms of culture such as literature, theatre, music, art and architecture and so to raise students' awareness on cultural heritage which still be "living".

In addition, Art 2.3 of the Convention for the Safeguarding of the Intangible Cultural heritage highlights how “safeguarding” culture passes through formal and non-formal education. Learning and teaching of intangible cultural heritage should be included in all the disciplines and school curricular.

For that purpose, it will be important to reinforce the investigation of local culture, so that schools can later include in the curriculum of some thematic subjects related to local culture. On the other hand, it will be important give students the possibility to discover local spaces (organization of study visits) and meet local professionals, artists, artisans and craftsmen in order to raise awareness but also set up new partnerships that could be useful for their job future career.

2.2. THE CULTURAL ROUTES OF EUROPE

The definition of “Cultural Route” encompasses a multitude of features which present culture as a whole, so there is the tendency to approach the cultural heritage from a multidimensional perspective. That’s why a cultural route is not strictly referred to a physical path but it’s a more comprehensive concept:

“A cultural route is a land, water, mixed or other type of route, which is physically determined and characterized by having its own specific and historic dynamics and functionality;

showing interactive movements of people as well as multi-dimensional, continuous and reciprocal exchanges of goods, ideas, knowledge and values within or between countries and regions over significant periods of time; and thereby generating a cross-fertilization of the cultures in space and time, which is reflected both in its tangible and intangible heritage” (ICOMOS 2007). The purpose of a cultural route is therefore to promote and preserve the cultural heritage of a place, in order to assure the identity of a community but also to enhance the socio-economic and cultural development of it.

In ouRoute, partners carried out some activities (desk research and fieldwork research) to identify the main peculiarities of the cultural routes in the different countries: Portugal, Spain and Italy, which can be identified through: geographical peculiarities of the places, artistic or architectural peculiarities, but also for some typical elements of the local religion. Here below, the main finding from the research carried out by partners in ouRoute:

In Palermo (Italia), we have many cultural sites and natural ones, including naturalistic and archaeological parks as well as numerous elements of the folk tradition, historical cultural routes, including the cultural routes identified by the UNESCO (Arab-Norman routes).

In Braga (Portugal) there are more festivals, pilgrimages and religious celebrations than in Palermo. Folklore stands out in intangible heritage. The diversity of instruments, music, dances, costumes, costumes, popular parties is incredible too. There is a lot of musical tradition in Braga, while in Palermo the tradition is more focused on the local language (baroque dialect) and its oral traditions.



In Murcia (Spain) we have a very rich and heterogeneous cultural heritage: baroque churches, cathedrals, roman theatres, but also old and new museums. Routes and natural assets must be pointed out as well: Ricote Valley, Calblanque beaches, Marques Fountains, Sierra Espuña

In ouRoute, networks of partners representing scientific/technical experts, schools and local authorities were created to identify the main cultural routes.

2.3. IMPORTANT CONCLUSIONS FROM OUROUTE RESEARCH

The ouRoute toolkit is a very valuable source for teachers and give them some practical ideas about projects, programs and activities to improve the training offer at school and make students be aware of cultural topics. From a previous desk analysis, carried out by scientific partners in ouRoute, we found-out the problem related to school curriculum and the lack of cultural heritage programs, activities and school subjects in it. This problem also emerged from the administration of a preliminary survey on culture to teachers and students in ouRoute partner schools.

Generally, we saw that culture still be mainly considered as artistic heritage, thus binding to subjects such as history or the history of art in the school curricula. From ouRoute research, it emerged that in school curricula, there is still no specificity linked to intangible culture or even an interdisciplinary approach when it comes to culture. New topics such as cultural heritage can and should be addressed, but currently are not (except in case of teachers own initiatives).

The school curricula still remain too generic and this problem is both in Italy, Spain and Portugal. School curricula must be more culture targeted and include specific subjects on culture, while guaranteeing interdisciplarity and multidisciplinary of the educational approaches. School curricula should also foster intercultural competences, promote intercultural dialogue and global citizenship among students giving them the possibility to organize study visits and students' exchanges locally and abroad.

The toolkit for teachers will support schools in ouRoute to drive new curricular and pedagogical activities fostering cultural learning in and out their classrooms. It will also be used to plan new activities and promote (re)discovery cultural journeys.



**METHODOLOGY
STRATEGY AND
TRAINING BLOCKS**





3. METHODOLOGY FRAMEWORK OF THE PROJECT

The design of the activities proposed in the Toolkit is based on the methodological principles of active methodologies, placing the student as the protagonist of the educational process and considering it an agent who learns by doing and, above all, thinking. In turn, the activities are mainly based on one of the most important developments of the last decades since the theory of education: constructivism. This theory suggests that the student learns best through an interactive and dynamic teaching-learning process. It is the same apprentice who interprets the information that is provided to him from the outside to elaborate his own speech, promoting the revision, modification and construction of his own mental schemes. The goal is to promote meaningful learning and knowledge acquisition through experiences that occur through exploration and discovery. A central idea in this theory is that there must be an adequate connection between previous knowledge and new information that leads to an optimal metacognition process promoting learning-to-learn skills.

In this toolkit, the stimulation of this type of learning is done through the use of methodological strategies that promote both theoretical and practical knowledge. Therefore, meaningful experiences become a key element to develop. In this sense, experiential learning is based on exploration and experimentation. The student engages in the exploration of a learning that he is passionate about, since it has meaning for him, becoming meaningful learning. It can be mediated, by technology, nature or any other space that encourages curiosity, attention and motivation.

Methods are proposed that foster collaborative and cooperative teamwork. By carrying out projects and challenges that motivate and involve the student in their learning. Through the implementation of scheduled activities. With innovative and varied digital media that can be adapted to your needs. Through the use of digital tools, the student will be able to develop their learning by developing skills such as locating, evaluating, creating and sharing new information. In this way, the apprentice can work and learn from different types of applications on the network, creating, publishing and sharing digital content. It is evident that the activities proposed in this Toolkit promote student participation in their learning, their creativity and their own autonomy.

Next, the basic principles of the most used teaching methodologies and strategies are developed in this toolkit.

STORYTELLING

Storytelling uses traditional narrative techniques to build speeches that connect significantly with students. In this way stories with great motivating power are created, especially if it is connected with a student's experiential experience.

This type of teaching-learning process encourages active listening, stimulates creativity, and encourages motivation through story building.

The most used way to create stories that promote these capacities is the use of short video. Through personal narratives and the combination of video, image and sound, attractive stories can be told that have three key components: an adventure or event that alters the life of the protagonist, a transformation arising from the solution to a



problem and a conclusion that generate a change derived from the conflict. The types of stories are very varied: personal narratives, in which significant stories of one's life are treated, historical documentaries, where stories of the past are analyzed, formative stories, which collect content that instructs on some subject specifically, of places, biographical and photo album.

PROJECT BASED LEARNING

It is a methodological programming and design strategy for solving problems, through a process of research or creation of the student in order to achieve significant knowledge. It implies an education focused on "knowing how" and the dissemination of the final product. It also includes ethnographic studies aimed at interpreting and knowing the customs and identities of a specific sociocultural environment.

This methodology uses problem solving and teamwork for the student to develop skills such as product creation and development, process planning and control, application of the scientific method, cooperation, communication and teamwork. It fosters motivation and initiative so that students are responsibly involved in the project resolution process.

The final product or mental ingenuity must come from the needs of solving a problem previously presented by the teacher. He will guide and supervise students throughout the learning process. It will carry out the problem statement, will promote the search and preparation of resources, he will organize the tasks, the creation of groups and the definition of roles. So that, the students can develop the project through a phase of analysis and synthesis, production and presentation and evaluation by the students themselves and the teacher.

Gamification refers to the use of early game elements to motivate students and promote

GAMIFICATION AND GAME-BASED LEARNING

problem solving and learning. This methodology is based on the establishment of objectives, the knowledge of the student's profile, a significant narrative (history and context), and the determination of mechanics that promote the achievement of rewards through technological tools adapted to the characteristics of the student.

Game-based learning is also a method in which game dynamics are also used to make the student the protagonist of their learning. The teacher acting as a guide in the use or creation of games with the intention of strengthening concepts and learning through them.

In this method the focus would be on the game's level of gameplay and entertainment. Some games focus simply on having fun, but they can be adapted to teach specific content or meet specific needs. While others are designed from the first moment for learning a more specific topic or concept. Both gamification and game-based learning are strategies that can be used individually or together. They also promote the design and adaptation of activities to training needs and the creation of own resources.

Problem-based learning begins with a teacher-

PROBLEM-BASED LEARNING

designed problem statement. It is essential to include global problems so that students can experience all possible components to promote creative solutions. The problem should not be easily solved and the correct solution may not always appear. It may not be related to real life. Its



design must guarantee the interest of the students, be related to the objectives of the course and lead the student to the search for information, decision-making and the making of judgments based on facts. This methodology is very focused on learning about something and not so much on learning to do something. Cognitive skills such as critical thinking, creativity, or cooperation are encouraged. It stands out for promoting the development of skills to identify, analyze and solve problems. And of course, it encourages the learning of concepts and content specific to the subject of study.

RESEARCH-BASED LEARNING

In research-based learning, students carry out the teaching-learning process through the scientific method, developing with attitudes, skills and knowledge. The process of analysis and reflection that involves research-based learning provides students with the consolidation of knowledge and helps them create meaningful learning and skills to improve professional practice.

In this learning methodology, the teacher acts as a mediator or guide in the student's research process. Helping to identify those most relevant and significant situations that can provide you with greater knowledge and motivating you to carry out these critical reflection processes through individual or team work.

It promotes learning and socialization through dynamics aimed at heterogeneous work groups in which its components work to achieve common goals with the aim of achieving synergy to achieve their objectives. Thus increasing positive

interdependence among group members through a series of rules previously set by the teacher, and developing skills such as "learning to learn"

In collaborative learning, leadership and responsibilities are shared between teachers and students. Focusing more on the importance of the learning process than on the result. The teacher plays a facilitating role, through participation and the promotion of co-evaluation.

COOPERATIVE AND COLLABORATIVE LEARNING

This method uses three fundamental elements: the interaction between a small group of members, the need to monitor the work processes and the evaluation, which must take into account both the collaborative processes and their results. Furthermore, this methodology consists of two phases: The initial phase, focused on the objectives pursued and the design of collaborative tasks; the implementation phase, in which groups are formed, instructions are given for the monitoring of tasks and work processes and the virtual space is formed; and finally, the evaluation phase, already designed in the first phase and from which information was collected during the development of the implementation phase. In this way, as has been proposed, through collaborative learning, a more horizontal strategy is used in relation to the relationship established between the teacher and the student. Differentiating from cooperative learning in that students are not as dependent on the figure of the teacher since it is he who organizes and supervises the tasks of the work groups.

To carry out these phases and the processes that comprise them, it is especially relevant to define the criteria for the organization of collaborative groups. These have to have a certain



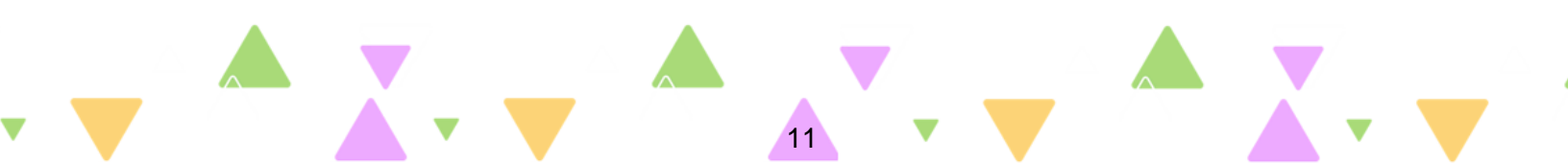
heterogeneity. For this, it is possible to meet the students through presentations in forums or questionnaires.

In the process of student activity, the teacher must be able to resolve those conflicts that may arise in any group. Being able to restructure it or readjust the previously assigned tasks.

Digital tools or resources must take precedence in all phases. Using them as a conductive means of tasks. In this way it is possible to present them through documents, infographics, videos, etc ... To later collect information on their use and the products that come from it.

This collection of information reflected in virtual environments, which will also contain the communication and participation processes of the students, will facilitate the weighted evaluation, both of these processes and of the tasks assigned by the teacher.

In the case of collaborative learning in virtual spaces, it is possible to combine it with the use of synchronous tools, which enable real-time communication, such as chat or videoconference; and asynchronous tools, applications to collaboratively edit documents or share resource folders.





ACTIVITIES & LESSON PLANS





4.1. INTRODUCTION TO THE STRUCTURE OF THE ACTIVITIES

The toolkit is mainly structured in two parts: an **illustrative and awareness-raising part**, aimed at promoting knowledge and teaching to young people about the historical-cultural tradition of the place where they live (which can be festivals, religious celebrations etc.), and a more **practical part**, which proposes concrete actions and examples of activities that young people can re-propose inside and outside the classroom, thus becoming active citizens and “cultural ambassadors” in their territories. The toolkit therefore deals with a number of different themes, coming from historical heritage (see references to Destination Napoleon), from religious inheritance (such as Easter celebrations, Jewish holidays), from artistic and cultural heritage etc. The goal is to, through knowledge, develop a sense of **social cohesion and community identity** that is built on common values over time.

The ultimate goal of ouRoute Toolkit is to **link together different experiences** and different cultural inheritances of the different European countries in ouRoute: Spain, Italy, Portugal, Poland, which still recognize themselves in a common desire to recover and spread values, knowledge and traditions among young people. Despite of the national and regional diversities, **common and European cultural values are highlighted** in ouRoute. The objective is therefore not to conceal specificities and/or delete national diversities, as underlined by Article 167.1 of the Treaty on the Functioning of the European Union (TFEU) *“The Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore”*. Instead, the aim is to incorporate these diversities into a larger and European value system so as to foster a series of European good practices and collaborations among EU countries.





For this reason, the Council of Europe proposes a set of historical, cultural and/or landscape itineraries that cross the different European countries and express a **common feeling of peoples and a transnational rather than national/regional interest**. In ouRoute, some of these itineraries “Cultural Routes” are underlined by this Toolkit as part of the WP2 (based on a documentary research conducted by the partners) and among these Cultural Routes of the Council of Europe we find: The European Route of Jewish Heritage and the Destination Napoleon. Other itineraries in ouRoute were explored personally by the students as part of the WP1, in which students explored the different historical-cultural practices in their territories, focusing on the Cultural Routes such as: the European Route of Ceramics and the Routes of El legado andalusí.

The Toolkit also deals with **the intangible cultural heritage** of UNESCO, defined as a set of “oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts”. From the researches conducted, the main intangible cultural heritage forms in ouRoute countries are: The Puppet theatre; The Mediterranean diet, The Traditional agricultural practice for wine, The Fado urban popular song of Portugal.

To conclude, both UNESCO and the European Council focus on a **more inclusive definition of culture**, which goes beyond individual artistic expressions but which also includes a series of practices linked to local traditions and landscapes. Landscapes that become “cultural routes” and therefore all other forms of culture that goes beyond a territorial/regional scale as they are transnational and common to different EU countries.



4.2. MATRIX OF THE PROPOSED ACTIVITIES

Name of activity	Brief description	Duration	Integrated methodologies and aspects
 1 Jewish Culture Festival	Presentation of the Jewish Culture Festival in Krakow for students to understand the importance of the Jewish cultural heritage and the festival and to be able to contextualize it historically through the display of videos, text and other resources.	45 minutes	> Digital supported learning
 2 Polish Style Easter	Presentation on the different Easter celebrations in each country and discussion in the class group about the questions raised about this holiday after the viewing of a video on this topic.	45 minutes	> Digital supported learning > Discussion group
 3 Wycinanki-The art of polish paper cuts	This activity describes a popular Polish symmetrical cutout art called Wycinanki. Students will get to know this art and discuss topics such as symmetry or the cultural value of art. Making a bookmark through an online tutorial is also proposed.	45 minutes	> Digital supported learning > Discussion group
 4 Discovering the European Route of industrial heritage cuts breakfast	The objective of this initiative is to present a network of industrial heritage sites across Europe and to create an interest in the common European heritage of industrialization and its legacy. For this, video viewing, class discussion and group work for students are used.	45 minutes	> Digital supported learning > Discussion group > Collaborative learning



	Name of activity	Brief description	Duration	Integrated methodologies and aspects
Pág.27	5 Destination Napoleon	In order for students to understand the historical heritage of Napoleon Bonaparte and his historical legacy, a series of resources are proposed, such as videos and presentations on this historical period, group activities and locations on the map of the main cities that have to do with this character from the story.	45 minutes	<ul style="list-style-type: none"> > Digital supported learning > Collaborative learning > Teamwork
Pág.29	6 Recording Mediterranean Diets	In small groups prepare a script with different questions about different aspects of Mediterranean food. Then make a podcast with the information collected.	45 minutes	<ul style="list-style-type: none"> > Digital supported learning > Collaborative learning > Teamwork > Storytelling
Pág.31	7 A glossary on cultural heritage	Preparation of a glossary of terms to analyse the main concepts of Cultural Heritage. The methods used for this activity are: creative thinking, cooperative learning and brainstorming.	2 hours	<ul style="list-style-type: none"> > Collaborative learning > Teamwork
Pág.33	8 Video Festival!	To learn about festivals, parades and festivities in the different countries of the world. In small groups prepare a text and a timeline to plan the video applications.	2 hours	<ul style="list-style-type: none"> > Collaborative learning > Teamwork > Digital supported learning > Storytelling
Pág.35	9 Our album from the past	In order for students to understand the value of cultural heritage, an activity is proposed to create a time capsule with multimedia resources through a digital application.	2 hours	<ul style="list-style-type: none"> > Digital supported learning > Storytelling > Collaborative learning > Teamwork
Pág.37	10 Cultural routes of Europe	Groups of students will research an each small group selects 1 of	2 hours	<ul style="list-style-type: none"> > Project based learning > Collaborative learning



		the over 30 Cultural Routes of Europe. They can describe the different aspects of the paths' heritage, built and natural heritage, customs and traditions, and even cuisine.		> Teamwork
Pág.39	11	Oxford debate migrant's place in our cultural heritage	This activity is to brainstorm with the class to reflect on the fact that cultural heritage is not static; it is moving through the immigration.	1, 5 hours > Collaborative learning > Teamwork
Pág.41	12	Professions in route	To know heritage and tourism, new visitor demands, new jobs and opportunities. The students will listen to the audio about the European tourist routes and join in small groups in order to present their ideas to the class.	1 hour > Collaborative learning > Teamwork > Digital supported learning
Pág.43	13	Network Legacy	Brief videos presenting technological resources for the discovery and dissemination of heritage.	1 hour > Digital supported learning
Pág.45	14	Tracing Paths	It presents an example of a cultural route of the Council of Europe: Camino Del Cid. The students will be digital presentations or will edit short videos about cultural routes.	3-4 hours > Cooperative groups > Digital supported learning > Storytelling > Collaborative learning > Teamwork
Pág.48	15	Treasure Network	It wants to transmit the values of European and international cooperation. Thinking globally and acting locally. To do this, students have to explore the cultural heritage of each of the ouRoute partner regions and determine their contribution to world heritage.	1-2 hours > Problem Based Learning (ABP) > Collaborative learning > Teamwork > Digital supported learning
Pág.51	16	Cultural challenge	Students will study local points of cultural interest and create a Peddy paper game. They will also try to put in the game elements of intangible cultural heritage, and challenges that information have to be gathered by speaking with locals.	2 sessions of 45' > Collaborative learning > Research and mapping > Gamification
Pág.53	17	Hidden gems	Students will take iconic photos of their local culture and then make posters with a story, to be showcased in the school wall.	2 sessions of 45' > Collaborative learning > Active engagement



		Later they will also contact local galleries and the municipalities to ask for hosting the expedition.		
Pág.56	18	Following the traces	Students immerse in an “escape the classroom” activity with focus on cultural aspects, and based on some interesting facts about the European Cultural routes.	2 sessions of 45’ > Research based learning > Project based learning
Pág.58	19	My cultural business	Students will create a business idea and a plan about using the local culture as a vehicle for generating profit that can be invested back to the improvement of the community.	2 sessions of 45’ > Entrepreneurial learning > Teamwork > Project based learning
Pág.62	20	CULTURATORS Interviews for cultural enthusiasts	In this Activity students will uptake roles of hiring managers and applicants for Culture related job positions. A business type will be defined, application will open online and a whole process of hiring will be pitched!	4 sessions of 45’ > Entrepreneurial learning > Teamwork > Project based learning
Pág.64	21	Mini-activity: Cultural maps	The classroom will implement a speed activity of mapping cultural heritage and placing marks in the map, to the corresponding countries that the each time presented element matches.	1 session of 30’ > Research and mapping
Pág.66	22	Jigsaw theater play	Using the Jigsaw learning technique, students will study in groups different dimensions of cultural heritage. Then they will select a theme and make a story and a short theater play about it trying to integrate the knowledge they have.	2 sessions of 45’ > Digital supported learning > Storytelling



4.3. OUROUTE TOOLKIT ACTIVITIES & LESSON PLANS

1. JEWISH CULTURE FESTIVAL



Introduction

Jewish Culture Festival in Krakow is one of the best known, recognized and appreciated by both artists and audience cultural events from Poland. Its aim was regaining Jewish identity of Poland.

In 1939, the city of Krakow was home to 70,000 Jews; World War II disrupted Cracow's centuries-long history of Polish-Jewish relations. 90% of that community was wiped out in the Holocaust and today, there are only about 40-50,000 people with Jewish roots living in Poland.

Currently, Cracow is home to many initiatives supporting Jewish renewal throughout the country. The festival is at the forefront of these activities.

Age group 12-14 years old

Subject links Geography and history

Duration 45 minutes

- Learning outcomes**
- > Students recognize the values of other cultures and is aware of other beliefs, denominations, experiences.
 - > Students broaden their knowledge about different culture.
 - > Students are aware of the festival existence and can indicate how often it is organised.
 - > Students understand the importance of the Jewish cultural heritage and of the festival and can explain it in the historical context; they can explain why the festival takes place in Cracow.
 - > Students know what types of events take place during the Festival.
 - > Students are able to find the information about the Festival online.

Resources YouTube video: Poland's Jewish Awakening Krakow (5:16)
<https://www.youtube.com/watch?v=EOeqkdUqiCM> (ENG)
 Web JCF: <https://www.jewishfestival.pl/pl/fkz/video-o-fkz/>



<https://vimeo.com/35198253> (ENG, PL)

<https://www.youtube.com/watch?v=RISQIucRZ-o> (PL, ENG)

Level of difficulty

Medium

There is requirement of basic knowledge about Jewish history to fully understand the importance of the event and determination to spread awareness about their culture.

Activities (steps)

1. Introduction - teacher introduces topic of the Jewish Culture Festival referring to history of Jews in Poland (storytelling):

2. Main activity

- > Teacher shows videos about Jewish Culture Festival (links below)
- > Presentation:

Jewish culture and Cracow: presentation explaining the role of Jewish heritage in Cracow: images of Kazimierz and why it was created in 14th century (Krakow inhabitants led a popular rebellion against King Ladislav the Short. In order to avoid similar events from occurring in the future, the next king of Poland, Casimir the Great, founded a separate town located on a large island on the Vistula River in 1335, which was to take over as Poland's capital. That is how Kazimierz was created); World War II and Jews.

- > Watching photos from the festival (Instagram account)

3. Discussion and conclusion

Encourage students to ask more questions about Jewish community, to think, for example, about other places all over the world where Jews lives. Which places do they recollect? What associations do they have when they think about Jewish culture? Do they recognize some Jewish traditions?

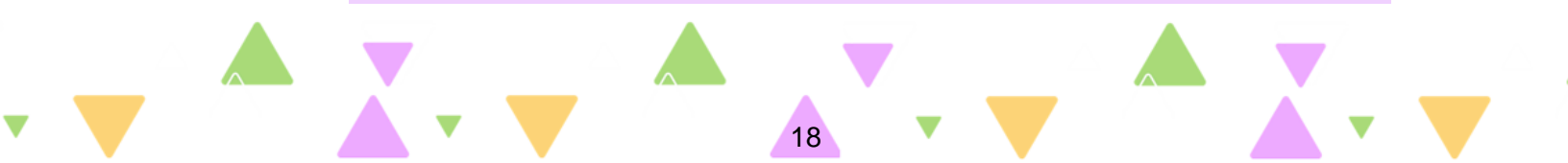
Tips for teachers

The organisers provide some media materials, including posters. You can print the poster before lesson.

https://drive.google.com/drive/folders/1Fbkv6wmEq9k1q_B0tIVhF0H4c4jqpm0h

If possible, you can ask the students to do some desk research before the lesson: watching a YouTube video or reading a text.

More links for teachers to read before class:





<https://www.jewishfestival.pl/en/wish-culture-festival/> (ENG)

<https://sztetl.org.pl/en/tradition-and-jewish-culture> (ENG)

<https://www.jewishfestival.pl/pl/> (PL)

Topic

Others (Festivities and festivals, local craft, folklore, gastronomy).



2. POLISH STYLE EASTER



Introduction

Easter breakfast is one of the most beloved Polish traditions. It is celebrated not only in Poland but also within Polish communities all around the world. On Saturday people prepare Easter baskets that contain a sampling of Easter foods: “pisanki”, a piece of sausage or ham, salt and pepper, bread, a piece of cake and an Easter Lamb. They are brought to church to be blessed. On Easter Sunday, homes come alive with families who gather to eat breakfast. Before the meal, people share wedges of the blessed Easter eggs from the basket and exchange wishes.

Age Group	12-14 years old and 15-16 years old
Subject Links	Geography and history
Duration	45 minutes
Learning outcomes	<ul style="list-style-type: none"> > Students learn about Polish Easter traditions. > Students recognise the difference between the Easter culture in their countries and Poland. > Students discover the similarities and differences in celebrating Easter in European countries. > Students practice reading and speaking skills.
Resources	<ul style="list-style-type: none"> > Polish Easter: https://www.youtube.com/watch?v=ZHJ1Y9G9ah0 (ENG) > Easter in Poland: https://www.youtube.com/watch?v=y-lhBS0ieX0 (PL, ENG)
Level of difficulty	Medium
Activities (steps)	<ol style="list-style-type: none"> 1. Warm-up (engaging students in class discussion): The teacher asks students: “Think about what Easter means to you and decide on five or six things that symbolise Easter in your country.” 2. Introduction:





The teacher presents the topic and aim of the lesson. A short movie presenting preparations for Polish Easter Breakfast. (Resource 1)

Short class discussion: The teacher asks students:

- a. Did you learn anything from this movie? If you did, what was it?
- b. What is the message of this movie?

Reading: The teacher hands out reading material about Easter Polish Basket. (Resource 2)

3. Post-Reading Activity:

The teacher asks students to prepare 5 questions about what they read, once they have them ready, the teacher tells the students to make groups of 4 and then they can ask those questions to each other.

(Optional) Presenting other Polish Easter Traditions.

4. Summary of the lesson:

The teacher asks students some True/False Questions about Easter breakfast in Poland and Easter in general. For example with a little online gamification using Kahoo (<https://kahoot.com/schools/how-it-works/>) :

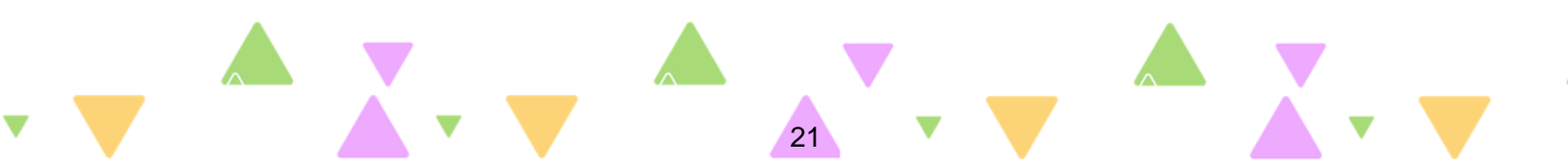
- Easter day is always on a Sunday. True/False
- Easter is on the same date every year. True/False
- Easter eggs symbolise rebirth. True/False

Tips for teachers

If the English text (Resource 2) is too difficult for your students, you can replace it with materials in your national language.

To read before class: <https://polandunraveled.com/polish-easter-traditions/> (ENG)

<https://magazyn.travelist.pl/wielkanoc-w-polsce-najciekawsze-miejsca-i-tradycje/> (PL)





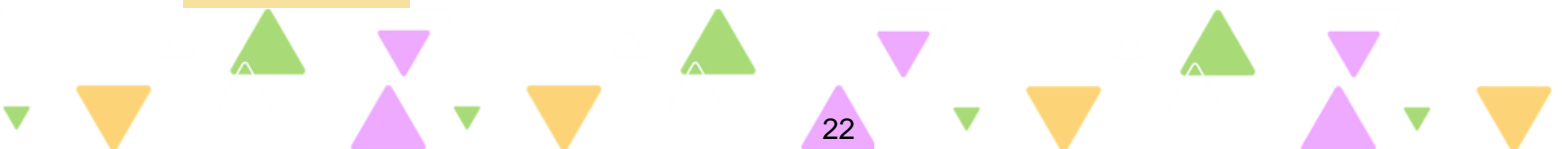
3. WYCINANKI - THE ART OF POLISH PAPER CUTS



Introduction

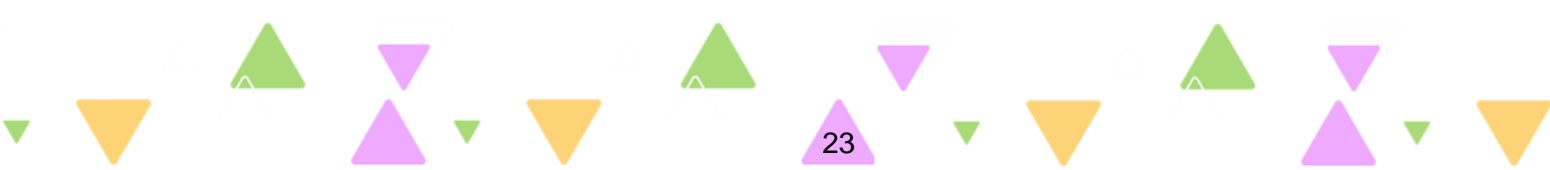
Wycinanki is a traditional form of Polish folk art. These folk paper cut-outs were used in the 1800's by Polish peasants to decorate their houses and make them more cheery. The cut-outs are symmetrical with nature designs and geometric shapes (and lots of roosters). They are also used for occasions such as Christmas and Easter. They are sometimes layered (different coloured cut-outs placed one on top of another) to make a more intricate design. Curriculum Links: Art and design, Design and technology

Age Group	12 – 14 years old
Subject Links	Geography and history, art
Duration	45 minutes
Learning outcomes	<ul style="list-style-type: none"> > Students learn about “wycinanki” - Polish folk art > Students learn about symmetry in art and identify symmetrical balance as a principle of design. > Students recognize symmetrical balance in exemplary works of art – Polish cut-outs > Students design and make own paper bookmarks in Łowicz style
Resources	<ul style="list-style-type: none"> > Power Point Presentation: <ul style="list-style-type: none"> https://drive.google.com/file/d/1zkh_Wi_eHmeAQNrEmj2GQuLztCwVZp9/view?usp=sharing (ENG) https://artsandculture.google.com/usergallery/symmetry-in-art-symmetry-is-art/agKyY_RoVffvLA (ENG) > Resources for bookmark: sheets of coloured paper, scissors, glue; tutorial: https://www.youtube.com/watch?v=Rxyu5PhU_ac https://culture.pl/en/article/folk-art-at-home-a-diy-guide-to-polish-paper-cut-outs (ENG) http://info-poland.icm.edu.pl/classroom/wycinanki/thenow.html (ENG) > Other:





	<p>https://folklorysta.pl/wycinanka-symbolem-lowickiego-folkloru/ (PL)</p> <p>http://repozytorium.fn.org.pl/?q=pl/node/4823 (PL)</p>
<p>Level of difficulty</p>	<p>Low</p>
<p>Activities (steps)</p>	<p>1. Introduction</p> <p>“WYCINANKI” The teacher shows the first 9 slides from the presentation. (The aim of this step is to attract students' attention and make them interested and engaged in the topic.)</p> <p>Resource 1: Class discussion: The teacher asks students the following questions (slide 9):</p> <ul style="list-style-type: none"> -How do you think the WYCINANKI were made? -What emotions do you feel when looking at them? -What adjectives would you use to describe them? -What elements, symbols do you notice? -Why do you think people created them? -Try to guess from which European country do they come from? <p>2. Main activity - presentation of the main theme:</p> <p>The teacher shows and discusses slides 10 to 16 which provide answers to the above questions and explain the history of Polish cut-outs.</p> <p>3. Class discussion: What is symmetry? The teacher and students discuss the symmetry in art using the example of Polish cut-outs.</p>
<p>Tips for teachers</p>	<ul style="list-style-type: none"> > If you decide to skip creating bookmarks, you can discuss with your students the use of ethnic patterns in contemporary trends, fashion, art and interior design. > You can explore with your students the geometric designs introduced into Southern Spain and found in ceramics and architecture. Compare with Christian imagery. (additional resource: http://islamicart.museumwnf.org/exhibitions/ISL/geometric/index.php) <p>Instead of creating a bookmark, you can use the step-by-step guide (Resource 4) and ask students to create their own “wycinanki”.</p>





4. DISCOVERING THE EUROPEAN ROUTE OF INDUSTRIAL HERITAGE CUTS BREAKFAST



Introduction

The European Route of Industrial Heritage (ERIH) is a network of the most important industrial heritage sites in Europe. The aim of this initiative is to present a network of industrial heritage sites across Europe and create an interest for the common European Heritage of the Industrialisation and its legacy. ERIH also wants to promote regions, towns and sites showing the industrial history and market them as visitor attractions in the leisure and tourism industry.

Age Group	14 - 15 years old
Subject Links	Geography and history
Duration	45 minutes
Learning outcomes	<ul style="list-style-type: none"> > Students identify examples of industrial heritage in European countries. > Students acknowledge that industrial heritage needs to be protected and preserved. > Students research, explore and learn about the industrial revolution in Europe and in the respective countries.
Resources	<ul style="list-style-type: none"> > https://www.youtube.com/watch?v=xLhNP0qp38Q > https://www.youtube.com/watch?v=ut0rX2MngL8 > https://www.erih.net/how-it-started/stories-about-people-biographies/ > https://www.erih.net/fileadmin/Mediendatenbank/Downloads/ERIH_Flyer/Flyer_ERIH_englisch_web_2014.pdf > https://www.erih.net/
Level of difficulty	Medium
Activities (steps)	<p>1. Introduction: Opening activity - The teacher encourages students to reflect on the following questions and introduces the topic:</p>





- Who built the first factory in history?
- Where can you find the largest steam engine ever built?
- What was everyday life like in mines, factories and workers' dwellings?

Topic introduction: The industrialisation of Europe changed the face of the Earth. Machines replaced the work of blacksmiths and grinders, spinners and weavers. Mass production replaced home-based craft labour. (Resource 1)

The teacher can present a short film on the subject as a form of introduction. (Resources 2, 3)

2. Class discussion: industrial revolution in the respective countries (of the school). Students discuss the examples of a traditional local industry from the Industrial Age e.g. mining, pottery, steelworks, and examine them.

- How did the industry affect the lives of the working class?
- Did it shape the landscape and change the environment?
- What heritage, traditions, customs and artefacts Linked to it are valued today and passed on from generation to generation?

3. Group work for students: In small groups (3 or 4) the students discuss, analyze and prepare short presentations about bios & stories of selected personalities who influenced Europe's industrial history. Next, they then share information with the rest of the class.

4. Summary & conclusions

Tips for teachers

- > You can print and hand out the flyer of European Route of Industrial Heritage (Resource 5)
- > The topic can be further developed through project work to complete the lesson on Europe's industrial heritage.



5. DESTINATION NAPOLEON



Introduction

In Destination Napoleon, 60 cities in 13 countries, from Portugal to Russia, are placing their Napoleonic historical heritage in its European dimension.

The route endeavours to unite European cities whose history was influenced by Napoleon, including through exhibitions, arts events, discovery tours, tourism, and school or university exchanges.

The Napoleonic period bequeathed an exceptionally valuable heritage of relevance to most European countries. It is essential that this heritage be granted its rightful place in the shared interpretation of historical events by the people of Europe. Napoleon marked our cities, shaping their urban form and their future fortunes, whether for good or bad. This strong influence is still very much alive in present-day Europe.

Considering heritage, Napoleonic era has left a European common patrimony, including monuments, buildings, arts and even whole sites. Also, it is important not to forget about enormous intangible heritage left by Napoleon.

Age Group	12-13 years old, 14-15 years old
Subject Links	Geography and history
Duration	45 minutes
Learning outcomes	<ul style="list-style-type: none"> > Students understand the Napoleonic historical heritage. > Students can put the topic in a European context. > Students can name the European cities whose history was influenced by Napoleon and mark them on the map.
Resources	<ul style="list-style-type: none"> > Short video for younger (12-14 years old) recipients: https://www.youtube.com/watch?v=V4QsRYVMuU0 (ENG). > Longer version of video for older students: https://www.youtube.com/watch?v=Pd6E38FfuMg (ENG). <p>Additional resources:</p> <ul style="list-style-type: none"> > Paris, France: The Story of Napoleon:



- > <https://www.youtube.com/watch?v=CKV5xLcOf-k> (ENG)
- > <https://www.coe.int/en/web/cultural-routes/destination-napoleon> (ENG)

Napoleon and Polish people <https://heritage.bnf.fr/france:pologne/pl/napoleon-i-Polacy-art> (PL)

Level of difficulty

Medium

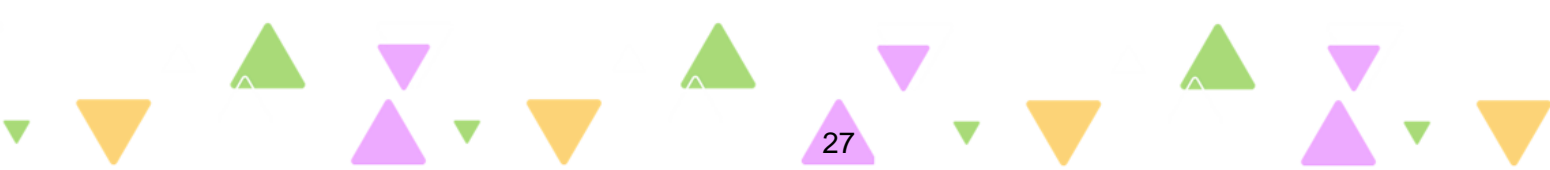
Activities (steps)

- a. Presentation of Napoleon Bonaparte and “The Napoleonic period” (possibly also showing a short video, there are various in EN, e.g. <https://www.youtube.com/watch?v=V4QsRYVMuU0> - a short cartoon with just basic info in a nutshell. A bit longer and with more info, possibly for older students: <https://www.youtube.com/watch?v=Pd6E38FfuMg>)
- b. Activities in groups - discovering how Napoleon marked the respective country presenting a video or presentation to put Napoleon Bonaparte in the national context; for example, Napoleon Bonaparte and Polish national anthem.
- c. Quiz - with True & False questions regarding legacy of Napoleon in Europe (e.g. ideas from the first short video I mentioned above) and some facts from his life.
- d. For younger children: activities from Museo Napoleonic: <http://www.museonapoleonico.it/it/mostra-evento/impara-l-arte-con-bonaparte>
- e. Final exercise on a Europe map template: marking the cities influenced by Napoleon.

Tips for teachers

- > The subject is complex and attention should be paid to children’s age and background knowledge.
- > There are various resources in national languages on anecdotes about Napoleon Bonaparte; teachers might use it for a short break during more formal activities.
- > Various national museums offer virtual tours on Napoleonic period; for example, the Italian museum MuseoNapoleonico offer virtual tour in Italian or English (<http://tourvirtuale.museonapoleonico.it/>).

Possibly this is an opportunity to discuss different political systems such as Monarchy, Empire, Democracy. Also nuance the fact that Europe was very different in the 18th century.





6. RECORDING

MEDITERRANEAN DIETS



Introduction

Italy, Spain and Portugal have in common the Mediterranean diet recognized by UNESCO part of their cultural heritage, but they all have differences in their recipes, ingredients and ways of cooking and eating. Research on the cultural differences of the same good, will make students reflect on the richness of European and world cultural diversity.

Age Group	12-13 years old
Subject Links	Geography and History (with reference to the history of food and the Mediterranean diet)
Duration	45 minutes
Learning outcomes	<ul style="list-style-type: none"> > The activity aims to improve the knowledge of the cultural heritage of the different European countries participating in the project, recognizing and valuing the cultural diversity of all of them.
Resources	<ul style="list-style-type: none"> > Mediterranean diet – UNESCO: https://www.youtube.com/watch?v=XFilgmwFzzk&t=29s > How to produce a podcast - https://www.uaces.org/resources/how-to-produce-a-podcast
Level of difficulty	Medium

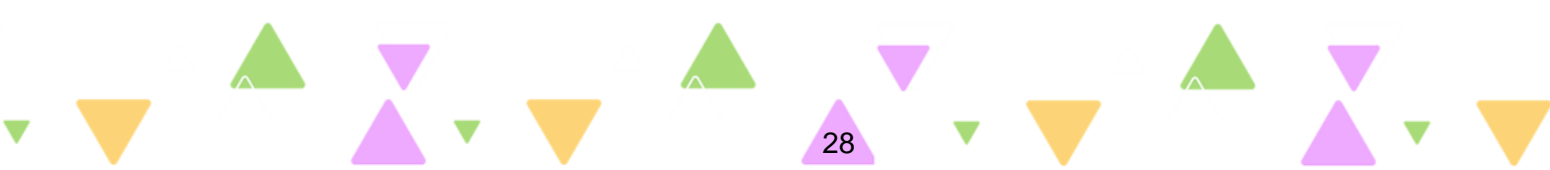
Activities (steps)

First session:

Divide the class in 3-7 groups (depending how many countries you want to include in the research)

Give to each group a different country on the UNESCO List of the Intangible Cultural Heritage of Humanity Mediterranean diet (Cyprus; Croatia; Spain; Greece; Italy; Morocco; Portugal)

Prepare a shudle with different questions to each group research:





What are the most important products in this country?

What is special about them?

What are the most famous recipes?

What do people eat during the most important festivities: New Year's Eve, summer festivities, religious festivals, etc.?

What are the traditions related to food?

Give them a pc or tablet to search the answer to these questions and to prepare the script of their podcast. (duration of the speech should be no more than 3 – 5 minutes)

Ask them to look for a traditional or popular song from the country they are working on, which will serve as an introduction to their speeches.

Second session:

Each group will record the text prepared with an electronic device or recorder.

Collect all the materials and put them together creating a podcast dedicate to “Mediterranean diet”.

Tips for teachers

- > This activity could be proposed as online learning program.
- > It's possible to adapt this activity to different topics.
- > If you like the result, you can post the podcast on an online platform (it could be a way of motivate the students)
- > Between the first and the second session, check the text produced by the students.
- > Encourage all the students to participate on the research and also in the record.





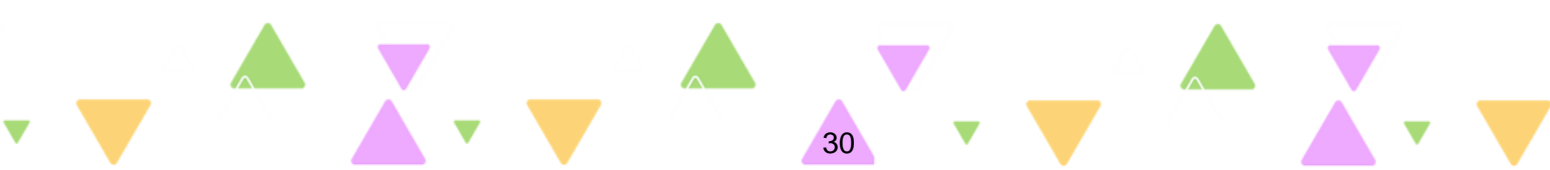
7. A GLOSSARY ON CULTURAL HERITAGE



Introduction

The Glossary is a tool to put together the definitions and key concepts on a topic, that can give a common knowledge in a group to start working from the same point and to create debates and reflexions on the most important words

Age Group	14-15 years old.
Subject Links	Geography and History (linked to discover culture in all its forms).
Duration	2 hours
Learning outcomes	This activity aims to analyse the main concepts of Cultural Heritage, in order to create a common ground of knowledge shared by all students. The methods used for this activity are: creative thinking, cooperative learning and brainstorming.
Resources	Adapted from: COMPASS "A manual on human rights education with young people". ISBN: 92-871-4880-5 © Council of Europe, May 2002 (https://www.coe.int/en/web/compass)
Activities (steps)	<p>At the beginning of the activity, a round of “word association” game will be done: participants will have to say the first word that comes into their head when they think of the word “Culture”, and this will be the starting point.</p> <p>Some key words will be selected (the suggested ones are: Tangible Cultural Heritage, Intangible Cultural Heritage, Identity, Diversity, Multicultural/Intercultural, Natural Site, Cultural Routs, European values).</p> <p>Divided into groups, students will be provided with a lot of material gathered by the teachers or facilitators (newspapers, magazines, pictures, objects...) and they will create a glossary – a resource-file of terms, facts and personalities – associated with term "Culture" and with the terms connected to it.</p>





Namely, one of the key words identify through the previous step, will be assigned to each group. Students should feel free to go through the available materials and be creative to design the layout of the glossary.

At the end, each group will present its work in plenary, giving a visual representation of what culture heritage is and its connections with the other main concepts.

A debriefing will be conducted, to reflect on the complexity of the concepts addressed, the relation between them and to confront different perspective and ideas, thus further enriching the glossary.

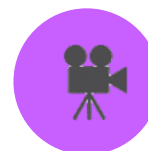
Tips for teachers

- > Collect a lot of materials that can encourage the creativity of the students (newspapers, magazines, pappers, glossary, multimedial materials...)
- > It is highly recommended that you try to follow up this activity by encouraging people to find common definitions and contributing on the other's group ones.





8. VIDEO FESTIVAL!



Introduction

Festivals, parades and processions are a way of celebrating and affirming a people's culture. The countries of Europe celebrate big events such as New Year, Christmas and Easter, but what about the unique festivals and cultural holidays in each country?

Age Group	14-15 years old.
Subject Links	Geography and History but also Arts (because it's linked to celebrations and folklore)
Duration	2 hours
Learning outcomes	<ul style="list-style-type: none"> > To learn about festivals, parades and festivities in the different countries of the world (that are part of intangible cultural heritage in the cultures) > To acquire knowledges in new interactive tools.
Resources	<p>10 Killer presentation tips for students:</p> <p>VideoScribe: https://www.youtube.com/watch?v=Lvh3ounNGW0</p> <p>Dive into intangible cultural heritage! Constellation: https://ich.unesco.org/en/dive</p>
Level of difficulty	Medium
Activities (steps)	<ul style="list-style-type: none"> > Dividing the class in small groups. Each group of students will research a special cultural festival in different European countries. > The teacher will assign a different festival for every group and some resources where they can trace the origins, explore the cultural heritage and capture how it is celebrated today. > The groups will prepare a text and a timeline to plan the video.



Collecting all the informations and multimedial materials they will create small animated videos with “Videoscribe” or oder similar applications (no more than 2 minutes)

> The videos will be presented on plenary during the last session.

Tips for teachers

> Encourage each project team to save any images, videos and music found during the research.

> Saw them different examples of videos created with this technic.

> The video results could be uploading on the school website.





9. OUR ALBUM FROM THE PAST



Introduction

Cultural heritage seeks to safeguard the resources of the past and the creation of others in the present that will be transmitted to subsequent generations. Today, the protection of cultural heritage has special relevance. Circumstances such as climate change or natural disasters threaten the planet and human beings. To these are added the existing conflicts between societies, health, education, emigration or social and economic inequalities. However, the "cultural capital" of our societies enriches them, promoting peace, sustainability and culture. In addition to promoting social capital belonging, both individually and collectively, to promote the territorial and social union.

Age Group

12 – 14 years old.

Subject Links

Geography and History, Arts and Technology

Duration

2 hours

Learning outcomes

- > Know, in a contextualized way, the types of intangible assets that UNESCO has been incorporating under its protection through its resolutions, and the benefits that this entails for humanity.
- > Understand what safeguarding and “heritage recovery” entails and the importance of memory to project the future.

Resources

Interactive application of the intangible cultural heritage list of the 2003 convention <https://ich.unesco.org/es/explora&display=domain#tabs>

Devices for taking pictures

Time Capsule App: Incubate, record voice and video messages, and save photos and text messages that your designees will receive in 25 years.

Scan the code with your device:





Android iOS

Level of difficulty Medium

Activities (steps)

1. In small groups, students will explore the intangible cultural heritage list of the 2003 Convention with the United Nations Organization interactive application <https://ich.unesco.org/es/explora&display=domain#tabs> and they will select an element from each of the five areas it covers, justifying their value as a cultural heritage asset and their wealth for the future. In this way, they will specify the reasons for their “fragile wealth” and why they require development policies and models that safeguard their particularity and diversity.
2. Once the meaning of cultural heritage is understood, individually the students have to select three important objects for them that they have kept in their lives through the Inubate app, photograph them or make a video or audio in which they explain what or what are the reasons that led them to conserve these objects, as well as explain what they think their conservation will bring them in the future. Optionally, in the Incubate app, they can designate other people to receive these audio, video, or picture messages within 25 years.

Tips for teachers

- > Focus the activity in which students identify and value cultural heritage as an exaltation of the values and riches of humanity, using the application as a means of reaching this knowledge, not as an end in itself.
- > This activity is based on student discovery learning, interactivity with the application of intangible heritage and understanding what heritage memory means in human life. Therefore, it is important to prioritize your work of reflection before the productive one.
- > The Incubate application can be used as a motivating factor for students, but it is not essential, since there is the possibility that they carry out the activity through photographs, representational collages and even drawings of the objects made by them.
- > Both activities are complementary. However, they can be carried out separately depending on the availability of the students and the level of depth that is sought in learning.





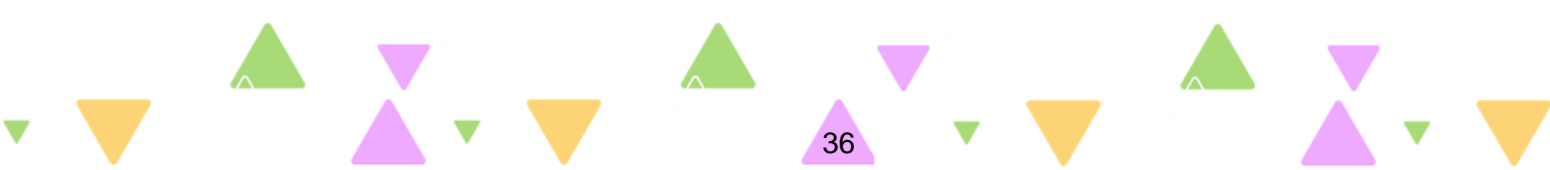
10. CULTURAL ROUTES OF EUROPE



Introduction

Cultural Routes of the Council of Europe are an invitation to travel (through time and space) to discover the rich and diverse heritage of Europe by bringing people and places together in networks of shared history and heritage. Over 30 Cultural Routes demonstrate how the heritage of the different countries and cultures of Europe contribute to a shared and living cultural heritage.

Age Group	14-15 years old
Subject Links	Geography and History but also Arts (because it's linked to celebrations and folklore)
Duration	2 hours
Learning outcomes	<ul style="list-style-type: none"> > This project should aim to demonstrate to a younger audience how the heritage of the different countries and cultures of Europe contributes to a shared and living cultural heritage.
Resources	<p>Cultural Routes section of the Council of Europe.</p> <p>Website: https://www.coe.int/en/web/cultural-routes/home</p> <p>European Year of Culture Heritage 2018: http://eu-commission.maps.arcgis.com/</p> <p>Activity by 'EUROPE'S CULTURAL HERITAGE' TOOLKIT FOR TEACHERS (STUDENTS' AGE: 10-15 YEARS OLD): https://europa.eu/learning-corner/sites/teachers2/files/files/eych-2018-toolkit-teachers_en.pdf</p>
Level of difficulty	Medium
Activities (steps)	<ul style="list-style-type: none"> > Dividing the class in small groups. Each group of students will research an each small group selects 1 of the over 30 Cultural Routes of Europe.

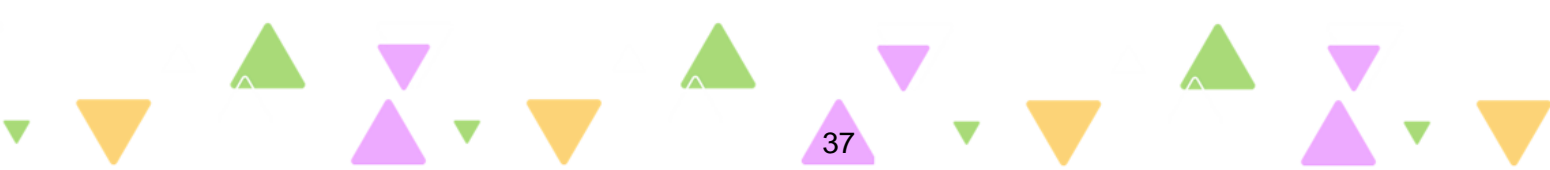




- > Their task is to create a presentation for a younger class on the importance of the cultural heritage of their selected route. This could include the medieval pilgrimage paths that are spread across the continent, so that groups can explore a local route, as well others elsewhere in Europe.
- > They can describe the different aspects of the paths' heritage, including built and natural heritage, customs and traditions, and even cuisine. Answering some key questions:
- > Why might that be? Have customs changed? Have new traditions been created?
- > They then use the information as a starting point for their own webpage or digital presentation.
- > In it, they should give a simple explanation of Europe's history and cultural heritage of their selected route, as well as its cultural and artistic practices, cultural tourism and sustainable cultural development.

Tips for teachers

- > This activity can take place within or outside the classroom.
- > You will need some materials to stimulate the participation and have a better result: camera/mobile phone, books on pilgrimage paths, computers with internet access, and printers





11. OXFORD DEBATE MIGRANT'S PLACE IN OUR CULTURAL HERITAGE.

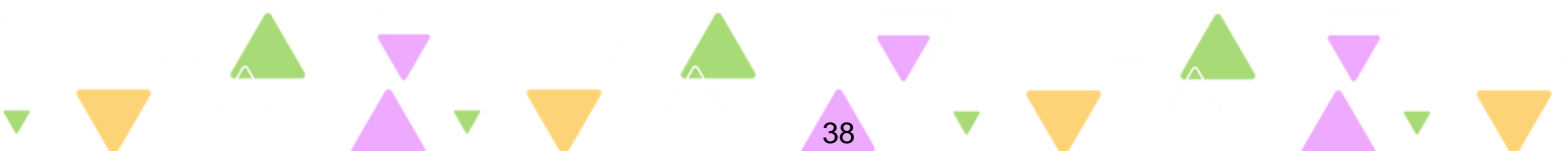
The valorization of diversity in European territories



Introduction

This activity is to brainstorm with the class. The technique could be use in different topics, but it's important to create two sides either argue "for" or "against" the motion within a formalized structure. This activity promotes intellectual diversity and curates thought-provoking discussions that inform, and sometimes sway, the audience.

Age Group	16-18 years old.
Subject Links	Geography and History (it's also linked to cultural identity and identity of people living in a specific territory).
Duration	1,5 hours.
Learning outcomes	<ul style="list-style-type: none"> > To reflect on the fact that cultural heritage is not static, but it is moving. > To valorise the diversity on cultures.
Resources	Activity for "Make a connection with EU cultural heritage toolkit": https://www.salto-youth.net/downloads/toolbox_tool_download-file-2187/toolkit.pdf
Level of difficulty	Medium
Activities (steps)	<ul style="list-style-type: none"> > Divide the group into two sides and give an argument, from two opposite perspectives. > In this case, we will propose two topics regarding the cultural diversity on EU countries: "Migrants contribute to EU cultural heritage" vs. "Migrants do not contribute to EU cultural heritage" > Give each group 20 minutes to brainstorm the topic, to find arguments that support the point of view of their group and tell them to note it in a paper. > A spokesperson from each group will present the conclusions.



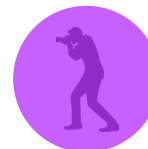


Tips for teachers

- > After a while, both groups have to change the roles and do the same, but for the opposite topic.
- > Teacher will do a final conclusion on the diversity of European cultures and the dynamicity of them.
- > In this game, both sides have an equal opportunity to share their arguments and opinions.
- > Make sure that both groups participate in equality time.
- > Stimulates new ideas and the active listening.



12. PROFESSIONS IN ROUTE

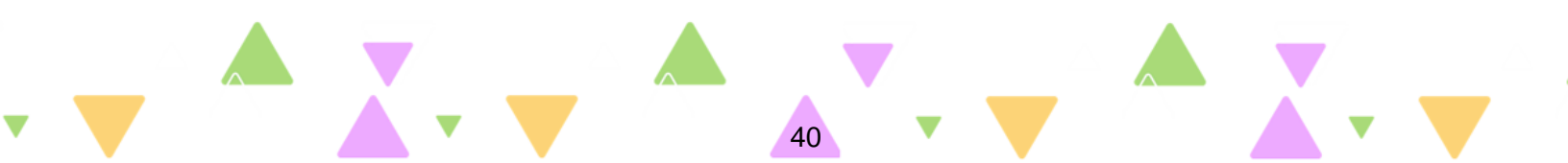


Introduction

Cultural heritage is the inheritance received from a community. Its conservation, restoration and revitalization triggers cultural tourism. Knowing the cultural and historical diversity of a community, its art, gastronomy or customs fosters diversity, knowledge and education. So cultural tourism enriches society economically and socially, promoting territorial development and the creation of employment and resources.

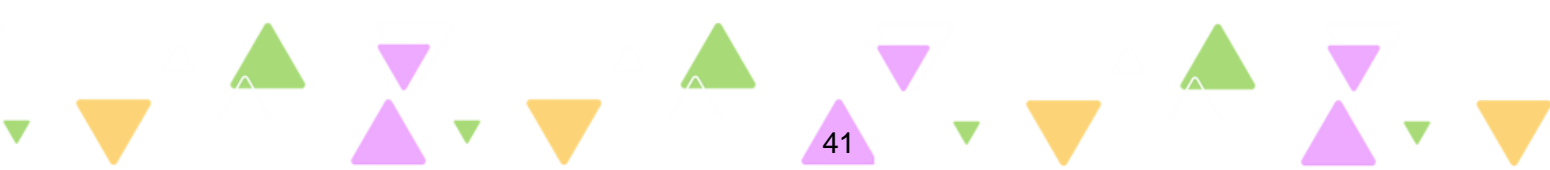
To promote this cultural tourism, the Council of Europe in 1987 created the Cultural Routes, the result of scientific research on the heritage of the past. Forming a patrimonial set of material and intangible assets that encompasses the heritage of European countries and cultures and of which cultural routes are also part, which favour the enjoyment and knowledge of tourists from these areas.

Age Group	16-18 years old.
Subject Links	Geography and History and Arts.
Duration	1 hour
Learning outcomes	<ul style="list-style-type: none"> > Heritage and tourism. New visitor demands, new jobs and opportunities. > What is a route? What is a cultural itinerary? > Main itineraries and cultural routes in Spain. > Appreciation of value in terms of cultural, territorial and employability dynamization opportunities that the establishment of cultural itineraries and routes in different territories can offer.
Resources	<ul style="list-style-type: none"> > Video about the best-known routes in Spain (Duration: 02:50)https://www.youtube.com/watch?v=OyzixYpWCOY > Audio about the European tourist routes and their possibilities of revitalization (Duration: 06:08, from that point on it is musical sound). https://www.ivoox.com/rutas-turisticas-europeas-audios-mp3_rf_9254429_1.html





<p>Level of difficulty</p>	<p>Low</p>
<p>Activities (steps)</p>	<ul style="list-style-type: none"> > Listen in large group to the audio about the European tourist routes and their possibilities of revitalization. > Meet in small groups of 4 or 5 students and, based on what was heard in the audio, determines which the professionals who can work on these routes and what will be the role of each one of them. > Present your answer to the other colleagues and draw up a common list among all the groups of the jobs and opportunities that can be created in relation to tourism and cultural routes.
<p>Tips for teachers</p>	<ul style="list-style-type: none"> > The student discovers through discovery learning, by watching the video and listening to the audio, the existence, wealth and potential of cultural itineraries and routes. > The second step of the activity will be carried out through small discussion groups. The key points of this technique are based on the concretion of the teacher when formulating the topic to be discussed, the establishment of a coordinator to lead the discussion and the orderly exchange of ideas among the members of the group, reaching conclusions by agreement or consensus. > It is recommended that the group designate a spokesperson in advance to present their reflections on the topic to the large group.





13. NETWORK LEGACY



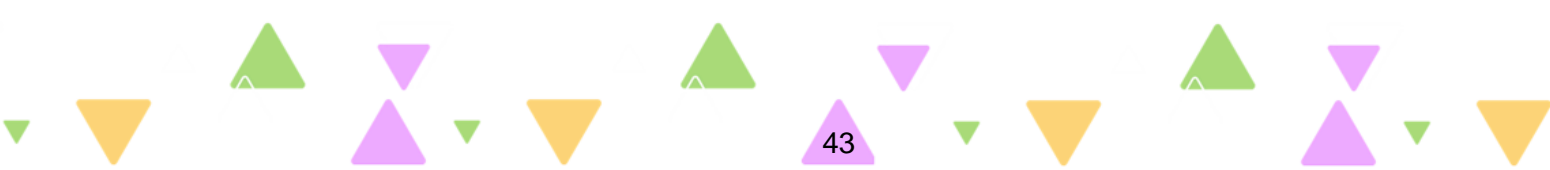
Introduction

Thanks to technology, since the 20th century, heritage education has acquired an innovative character as a heritage interpretation tool. This multimedia technology and applications for mobile devices allow information to be transmitted in different formats, such as image, audio, text or video. Even interacting with the heritage, itself through virtual reality or augmented reality and through the use of geolocation technologies. This improvement in technological processes focused on the discovery and enjoyment of heritage has also led to the development of educational programs, which have been favoured by m-learning methodology and the rise of applications for mobile phones.

Age Groups	16-18 years old
Subject Links	Geography and History, Languages and Technology
Duration	1 hour
Learning outcomes	<ul style="list-style-type: none"> > Heritage and new technologies. New tools, new experiences and new possibilities for dissemination. > Heritage at school. Integration of tools and content related to heritage.
Resources	<p>Brief videos presenting technological resources for the discovery and dissemination of heritage:</p> <ul style="list-style-type: none"> > Mapping Our Cultural Heritage in 3D: https://youtu.be/tUQQQUM1bvs (Duration: 2:39. Language: English). > Creating a Digital Cultural Heritage community: https://youtu.be/oipJXbxxCgg (Duration: 3:06. Language: English). > Geo-localized audiovisual content application of heritage: http://www.heritage-experience.fr/ (Duration: 4:09. Language: French). > Image that presents different contexts of cultural heritage:



	https://books.openedition.org/ifeagd/docannexe/image/738/img-3.jpg
Level of difficulty	Medium
Activities (steps)	<ol style="list-style-type: none"> 1. Present in the classroom the three videos of the activity, which present examples of digital tools that can be used to enrich the knowledge experience of our heritage. 2. Individually, and based on the examples presented in the previous videos, propose three digital tools or applications that can present three of the different contexts of heritage that are presented in the image of the following Link: https://books.openedition.org/ifeagd/docannexe/image/738/img-3.jpg As an example of a solution to this activity, we suggest the use of an application that collects the typical dishes of an area with heritage, the context of which would be social and cultural heritage.
Tips for teachers	<ul style="list-style-type: none"> > Both the first and second steps of the activity can be carried out individually, in small groups or in large groups, using the latter method of brainstorming to propose digital resources related to the dissemination of heritage. > The videos have a great capacity for visual transmission to promote understanding, regardless of the language in which they are presented (English and French). > Adapted to teachers: Focus on the search for digital tools or applications to make students aware of the different cultural contexts of heritage.





14. TRACING PATHS



Introduction

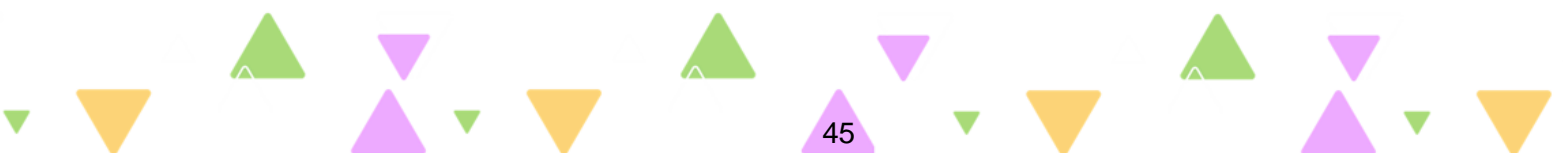
Cultural routes can encompass different types of heritage. The specific patrimonial ones especially contemplate the ethnological, historical or archaeological, natural, historical or cultural heritage. The imagined routes include literary, cinematographic works or that allude to historical personalities, fictitious, famous, mythical, magical, esoteric or legendary characters. While the more generic routes represent a large mosaic of resources presented in the form of routes and circuits.

All of them are likely to be known by their visitors through different types of media and resources, including technological ones. Which, today, offer visitors new experiences and share their legacy.

Age Group	16-18 years old.
Subject Links	Geography and History, Technology, Languages and Literature.
Duration	3-4 hours
Learning outcomes	<ul style="list-style-type: none"> > Heritage and new technologies. New tools, new experiences, and new possibilities for dissemination. > What is a cultural route? How can they be explored? > Types of routes: Literary routes. > The enhancement of diversity in European territories. > Example of a cultural route of the Council of Europe: Camino Del Cid cultural route.
Resources	<p>Sample route resources: Camino del Cid cultural route</p> <ul style="list-style-type: none"> > Video of 5:57 minutes on the Route of Cid: https://youtu.be/9oaL4zlrAqU > Web page. Cultural itinerary and routes: https://www.caminodelcid.org/camino-cid/que-es-camino-cid/ > Los Tres Cantares del Cid Campeador in comics: https://burgosartecomix.com/category/comic-poema-de-mio-cid/



	<ul style="list-style-type: none"> > Material support (cardboard, magazine clippings ...) or digital, in the form of digital presentation tools (prezi, powerpoint ...) or editing short videos (powton, emaze ...).
Level of difficulty	Medium
Activities (steps)	<ul style="list-style-type: none"> > In a large group, present the video of the Camino del Cid route and complementary resources to serve as an example for students as a cultural route based on a literary work. > In small cooperative groups of 4 or 5 students, select a literary work based on a trip and explore the places (fictional or not) through which their story takes place, tracing the route that the main characters follow on a map and exploring the technological resources through which this route could be made known to the world to transmit its literary and cultural content. You can look at the cultural itineraries based on the literature established by UNESCO as an example to create your own. > Work in cooperative groups, according to the instructions given by the teacher, and represent this trip and the means through which you would spread his story by depicting it as a mural, collage, comic or digital presentation tools (prezi, powerpoint ...) and short videos (powton, emaze ...). > Present the itineraries and dissemination resources of the cultural route that you have drawn to your colleagues. Explaining to them what their material and immaterial values are, how you would spread their heritage through technology and why it is important to preserve their legacy. > (Optional) As a self-assessment of their own learning, students will respond to a short questionnaire about their learning process, both individually and in groups.





Tips for teachers

- > It is particularly relevant that the teacher acts as a common thread of learning when the students carry out this task, since it is based on the cooperative learning methodology. So groups with different roles that promote cooperation (coordinator, secretary, organizer, spokesperson, animator ...) will be created. They have to coordinate and record the coordination of their work to develop their cultural itinerary as the final goal of the activity.
- > This activity can provide students with a large amount of transversal knowledge. It can even be delimited to certain content if it is the teacher who determines one of the literary cultural itineraries proposed by UNESCO in order for students to discover a literary work, a genre or any other type of relevant content depending on their level of studies.
- > Adapted to teachers: This activity can be approached from the project-based learning methodology. The project of creating a literary cultural route may contain different activities such as reading literary texts, demographic and cultural knowledge of cities or provinces or based on the incorporation of different elements of the literary route based on different types of maps (political , urban, meteorological, etc.) It can include content from different subjects, and can become a collaborative project at the center level.
- > It is possible to use this activity as a strategy of the teachers themselves to present certain content to the students. For example, a literary work based on one of the cultural routes recognized by UNESCO. Exposing a cultural itinerary as a common thread for the exhibition of the content of a certain subject. So that teachers can collect resources in different formats to present in the classroom or even carry out a treasure hunt. In this way, the degree of difficulty of the activity can be adapted to more elementary educational levels.
- > It is recommended to evaluate this activity based on the development of the discovery learning process followed by the students and the mastery of the acquired knowledge, both individually and in groups.



15. TREASURE NETWORK

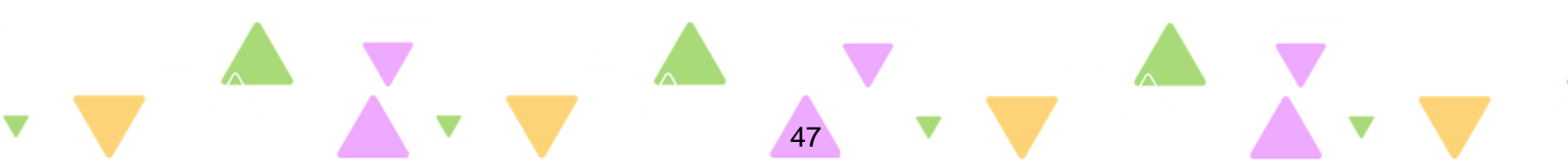


Introduction

Cultural Heritage encompasses different types of resources or elements. Tangible assets are made up of movable assets, which allow their transportation (relics, paintings, tools ...); and the real estate (deposits, cave paintings, churches ...), characterized by the impossibility of separating from their environment. Finally, we find intangible or intangible assets, which represent unrealized cultural or social values of the culture and tradition of different social groups.

Networks in local communities are important so that these territories feel identified with their heritage and are involved in their conservation. This action, together with those from local groups and institutions, will promote the establishment of effective communication strategies that will promote national and international participation and cooperation in projects for the use and conservation of heritage.

Age Group	16-18 years old.
Subject Links	Geography and History, Technology and Arts.
Duration	1-2 hours
Learning outcomes	<ul style="list-style-type: none"> > Cultural heritage wealth resources. > The importance of networks in local communities. > European and international cooperation values. Think globally and act locally. > The exchange of practices and experiences with other countries: What can we learn?
Resources	<p>Unesco World Heritage Center http://whc.unesco.org/</p> <p>World Heritage List http://whc.unesco.org/en/list/</p> <p>World Conservation Union (IUCN) http://www.iucn.org</p> <p>International Council of Museums (ICOM)</p>





<http://www.icom.org>

International Council of Monuments and Sites (ICOMOS)

<http://www.icomos.org>

International Center for the Study of Preservation and Restoration of Cultural Property (ICCROM)

<http://www.iccrom.org>

Level of difficulty

Medium

Activities (steps)

- > Search through the different Links that offer you a cultural heritage resource from each of the OuRoute project partner regions: Palermo (Italy), Murcia, (Spain), Braga (Portugal), and explore its main characteristics to through the resources offered (videos, images ...).
- > We want to know how these heritage resources could be used and integrated through local networks in the development of the regions in which they are located, in order to be able to spread globally.

In order to solve this question, and taking into account the regional context of each heritage resource, we suggest that you fill out the analysis form presented below to determine the potential of each of the resources you have selected and to be able to formulate an activity to spread these wealth assets.

Resource type	
Use or individual or group knowledge that it provides	
Social or institutional groups that can collaborate to enhance their use or knowledge	

- > Propose an activity that enhances the use and knowledge at national and international level of this resource based on the above analysis and in which these local community networks intervene.

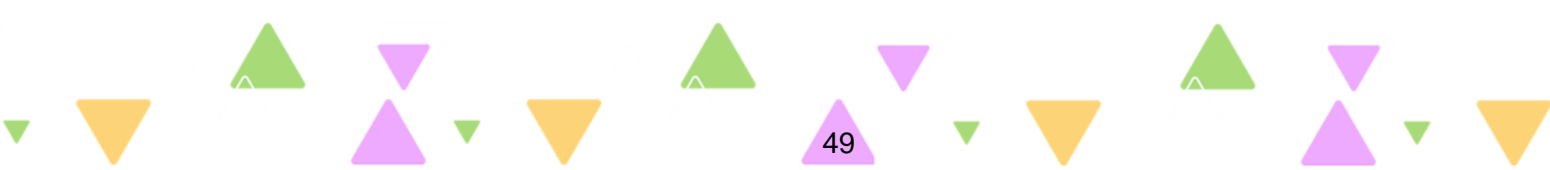




- > Go rotating between groups to know the activity carried out by each one of them and collect the improvement proposals that they can bring to your activity.
- > Review the activity initially proposed in the group of origin and incorporates the possible improvements provided by the other groups.

Tips for teachers

- > This activity is based on the Problem Based Learning (ABP) methodology, which focuses on learning, research and reflection. Aiming that it is the Participants themselves in the activity who acquire the necessary knowledge to solve a problem exposed by the teacher. To complement the knowledge on the ABP methodology, the following quick guide on new methodologies is provided, developed by the Educational Innovation Service of the Polytechnic University of Madrid: <https://bit.ly/2zmoeA2>
- > A variation of the activity, which can reduce its Duration to a single session and decrease its degree of difficulty, can be done by identifying, on the part of the teacher, each group with one of the proposed regions, even if one of them is repeated, and that the Students look for a single heritage resource by region. Subsequently, each group will fill in the analysis sheet of the selected resource and carry out the activity proposed in step 3. Finally, they will be exposed to the class to receive improvement proposals from all the other groups.
- > The resources proposed in this activity can be used in their entirety or only some of them, making sure that all the regions exposed for the activity are considered in the web pages that are exposed.





16. CULTURAL CHALLENGE



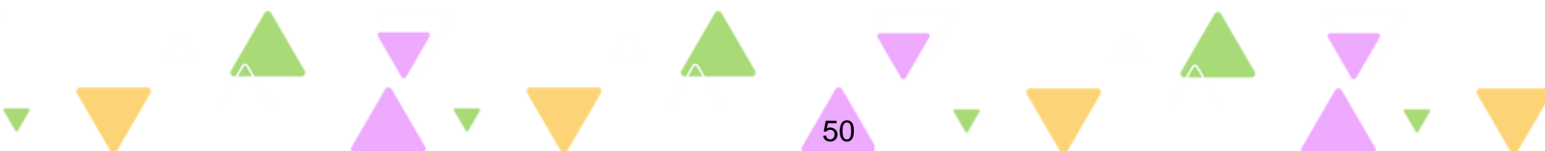
Introduction

Serious games are games that have an explicit and carefully thought-out educational purpose and are not intended to be played primarily for amusement." They “engage the user and contribute to the achievement of predefined objectives”.

Peddy paper is a serious game widely played in Portugal, that challenges the players to embark in a journey of discovering the local culture and finding answers to intriguing questions.

Students will study local points of cultural interest and create a Peddy paper game. They will also try to put in the game elements of intangible cultural heritage, and challenges related to information that have to be gathered by speaking with locals.

Age Group	14-18 years old
Subject Links	Geography and history; physical education; Citizenship education
Duration	2 sessions of 45´
Learning outcomes	<ul style="list-style-type: none"> > Study of the cultural heritage in a gamified way > Students to be creators of content and learn through the process > Interaction with historical sites and intangible cultural heritage > Learn through doing and Learn through designing > Improvement of activity organization skills
Resources for the teacher	<p>Serious games explanation (EdutechWiki): http://edutechwiki.unige.ch/en/Serious_game</p> <p>Example of cultural challenge developed and tested in ouRoute: https://ouroute.eu/wp-content/uploads/2020/07/Cultural-challenge.pdf</p>
Level of difficulty	Medium





Activities
(steps)

Step 1: Divide the students into groups of 4-6

Step 2: Each team will have to study the local culture (material and immaterial) and identify points of interest (or facts) that characterize the locality and its people

Step 3: Each team, with the support of the teacher, will select at about 7 items and point places in the map where they are connected to these items. For each of the Items write a question about it, that challenges the player to visit the place and to gather the info that answers it.

Step 4: Then, they will put the questions in a logical order, that creates a path, and make their template (sheet) with the questions/riddles/challenges that the players will have to face. Some examples here:

- > *How many stairs has the “tower of Clerigos (in Porto)”? Make sure to get a picture in the top of it to verify you counted them one by one.*
- > *How do the people of Porto call themselves? Try their hospitality by asking them, as well as for the story behind it.*

Make sure that the items are created in a way that cannot be simply found on the internet. You can find an example (In ANNEX).

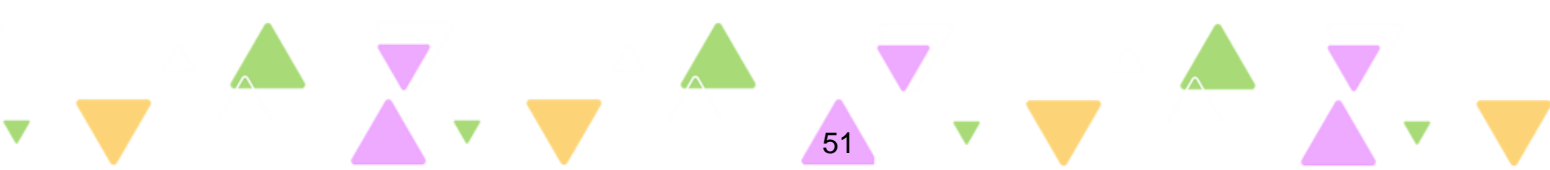
Step 5: Define points for each challenge when completed

Step 6: Define the time for completion of the peddy paper

Step 7: Organize the peddy paper days - this final step includes to conduct the student activity outside of the school environment, so need to be treated with caution and ensure safety of the students.

Tips for
teachers

- > During this whole process, the teacher facilitates the arranging of small groups, explaining of roles, and timing for each step. Notice that the teacher doesn't have to lecture or be the focal point of attention. When the students are in groups, the teacher should walk amongst the groups and lend support or explanation where necessary. The teacher may find it valuable to appoint one student in each group as the “leader” who can manage time, make sure each student contributes their part, and ensure the group is accomplishing the goals.





17. HIDDEN GEMS



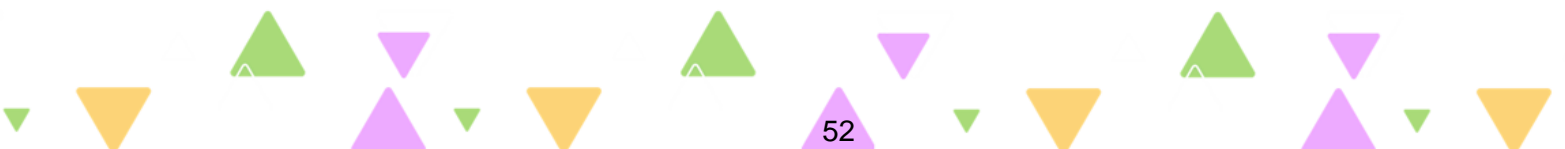
Introduction

“A picture is a thousand words” - this simple sentence reveals the immense potential of working with students and photography for the approach of cultural aspects. Now, combine a picture, with a story inside, with also a written short story, and you get to say amazing experiences, speak about lost and rare arts and crafts etc...

Cultural photography and storytelling, are two elements that when combined can create amazing static portraits with dynamic iconic potential. This activity uses the Jigsaw technique to introduce students to photography, and then group field work for development of original materials.

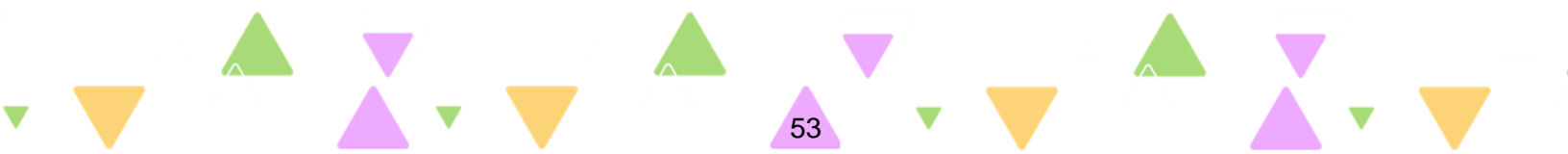
Students will take iconic photos of their local culture and then make posters with a story, to be showcased in the school wall. During the activity development, they will also contact local galleries and the municipality to ask for hosting the expedition.

Age Group	11-18 years old
Subject Links	Geography and history; languages; Arts
Duration	2 sessions of 45´
Learning outcomes	<ul style="list-style-type: none"> > Use of collaboration techniques and improvement of group dynamics > Improvement of research skills > Improvement of advocating skills in “expert” discussions > Student empowerment in the approach of learning > Study of ethnographic elements and improvement of storytelling > Improvement of photography skills > Improvement of organization skills > Improvement of promoting skills and connection with stakeholders





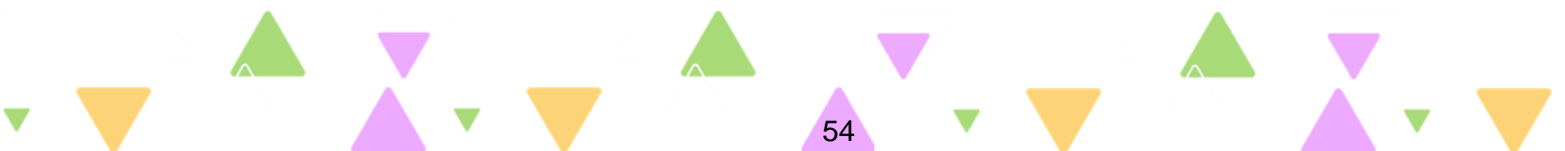
<p>Resources for the teacher</p>	<p>Curricula about photography: https://www.icp.org/sites/default/files/icp_curriculum_guide_part2.pdf</p> <p>Cultural photography through the eyes of a craftman: http://amworkshops.com/tips-techniques/what-is-cultural-photography/</p> <p>National geographic educational resources on Storytelling with photos https://www.nationalgeographic.org/activity/power-images-storytelling/</p> <p>Implementation of Jigsaw technique: https://www.youtube.com/watch?v=euhtXUgBEts</p>
<p>Level of difficulty</p>	<p>Medium</p>
<p>Activities (steps)</p>	<p><i>Step 1:</i> Organize students into groups of 5.</p> <p><i>Step 2:</i> Divide the study of Photography into 5 segments: COMPOSITION, STORYTELLING, EMOTION, DETAIL, LIGHTING, and assign one student in each group to be responsible for a different segment.</p> <p><i>Step 3:</i> Give students time to learn and process their assigned segment independently. They will search information about how to make a photography that is excellent in the element (segment) they are studying</p> <p><i>Step 4:</i> Put students who completed the same segment together into an “expert group” to talk about and process the details of their segment.</p> <p><i>Step 5:</i> Have students return to their original “jigsaw” groups and take turns sharing the segments they’ve become experts on.</p> <p><i>Step 6:</i> Each group will then create a bank of original pictures that expose the local intangible cultural heritage</p> <p><i>Step 7:</i> The pictures will be uploaded in an online GoogleForm that every team will create, and share the link with the other teams to vote (from 1-5). The 3 top winning pictures of every team will be the ones that will be further developed (their concept and story)</p> <p><i>Step 8:</i> Each group writes a story to accompany their winning pictures and then they create a poster with the image and the story (they can use Microsoft Publisher that prints with good quality)</p>





Step 9: The images are exposed in a photo exhibition at school wall and in the school's website.

Step 10: The groups of students come in contact (not necessarily at this step, may start to be establishing the contacts even in earlier steps) with the municipality and local galleries to have their work promoted.





18. FOLLOWING THE TRACES

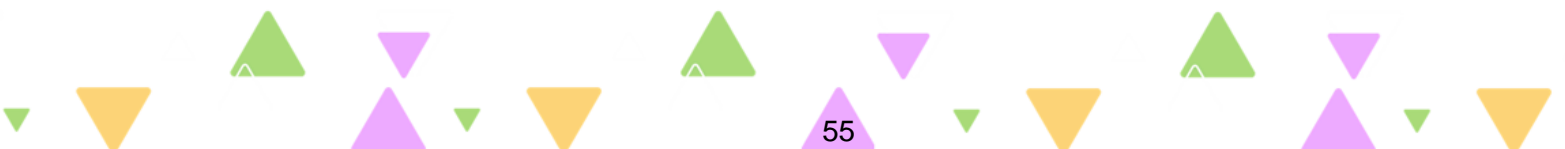


Introduction

Escape rooms - or escape games/breakout boxes - are a relatively recent entertainment phenomenon that became popular globally in the early 2010s and now can be found in many cities around the world. Typically, an escape room will be played by a small team of people over the course of an hour, who will be 'locked' (in practice they are seldom physically locked in) in a physical room and have to solve puzzles within the time limit in order to escape. There are a number of pedagogic reasons why playing educational escape games offers a valid and engaging approach to learning.

Students here will be engaged in a virtual "Escape the classroom" activity devoted to culture (cultural routes of the EU) and will learn by playing!

Age Group	16-18 years old
Subject Links	Geography and history; mathematics, technology
Duration	3 sessions of 45'
Learning outcomes	<ul style="list-style-type: none"> > Improvement of cultural facts research skills > Improvement of digital skills > Improvement of collaboration > Study of European cultural routes in a gamified way > Student empowerment for the creation of learning games
Resources for the teacher	European cultural routes official site: https://www.coe.int/en/web/cultural-routes Escape the classroom EU project resources: http://www.school-break.eu/handbooks
Level of difficulty	High





**Activities
(steps)**

Step 1: Scatter in the classroom the various QR codes that are provided. Feel free to create yours too, following the logic below, and making challenges that will prompt students to study the cultural routes to find hints for the answer.

QR code	Riddles	Answers
	i) A route that follows stone, in nature all alone, from past to present there they be, revealing stories that “might be”. ii) The sites are various and scattered along, in ?? stations.	i) Megalithic ii) 33
	i) Iron giants stand their throne, from an era of their own, with technologies from past, resisting to an “iconoclast”. ii) One is a city all itself, made of iron and preserved iii) And in this city lies a heart, between 4 towers tall and dark, where people drift like doing Kart! Around the heart I want to go, the distance hundredth number know	i) Industrial ii) Ferropolis iii) 5
	i) From start to reach a long way lies, and your two feet your best allies... And when you see the dome in sight, your knees collapse and pray all night. ii) But how far, really, would you walk, from where the rooster spoke?	i) Santiago de Compostela ii) 186

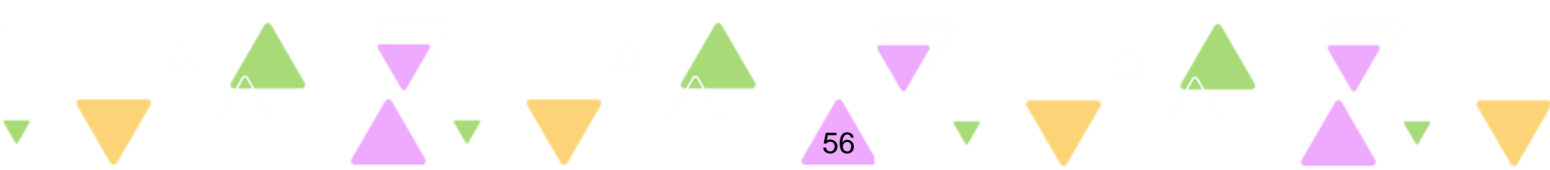
Step 2: Create GoogleForms (example: <https://forms.gle/QPDTjkP6swbp9iJ68>), as many forms as the teams of the students will be. The teams should have a rotation between the riddles with a different order so they won't collide to each other.

Step 3: Divide the students into groups of 5, and give them the link to their corresponding form

Step 4: Let them play, search for clues and enjoy!

Step 5: In the end, they will choose a cultural route form the official site of the EU and study about it to present interesting facts in a 10´ppt.

Step 6: The groups will make a riddle for an escape game, for the route they studied, and later they will implement an escape room to other classrooms of the school.





19. MY CULTURAL BUSINESS

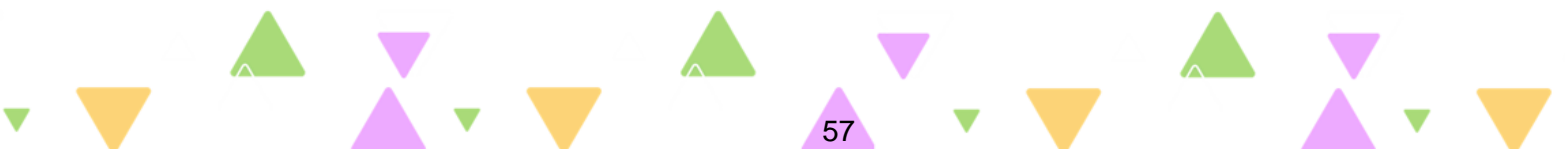


Introduction

Entrepreneurship and design thinking are two elements that can transversally be combined with culture, as a vehicle for strengthening the safeguarding of the tradition and the arts and crafts.

Students will create a business idea and a plan about using the local culture as a vehicle for generating profit that can be invested back to the improvement of the community. The design phase is considering steps inspired by the “Design thinking progress” that is human centered and with the aim to invest profit back to the community.

Age Group	14-18 years old
Subject Links	Managerial/Economics; Citizenship education
Duration	2 sessions of 45´
Learning outcomes	<ul style="list-style-type: none"> > Use of brainstorm techniques for freely expressing ideas > Identifying problems of the context of operating, and how to overturn the barriers > Development of various propositions for entrepreneurial action connected to cultural elements > Analyzing in a deep way and using various mapping tools, entrepreneurial ideas
Resources for the teacher	<ul style="list-style-type: none"> > Design thinking (free download with signup in page): https://www.designkit.org/resources/1?utm_medium=ApproachPage&utm_source=www.ideo.org&utm_campaign=FGButton > Entrepreneurship and cultural heritage theory toolkit (and activities for youngsters) PROSOArural, the guide contains theory and also the templates for the described exercise can be encountered, pages 19-29: https://prosoarural.com/wp-content/uploads/2020/04/Module-II-Social-Entrepreneurship-and-Cultural-Heritage.pdf
Level of difficulty	High





Activities (steps)

Step 1: “The worst idea” challenge

Ask the students to collectively create a list of bad profitable ideas connected to cultural heritage and their local place. Really terrible ideas. Awful ideas. Stupid ideas. Illegal ideas. Gross ideas. Give them 15’to “go wild” and discuss these openly. Then ask them to introduce them in a tool, either a post-it wall or an Online tool (eg Mentimeter slide – where you can open a presentation slide and users in real time enter their input through a form, and see everything collectively on the board)

Then, participants will be organized in teams and will choose from the pool of worst ideas 1 of them and turn it upside down: from worst to best. How? Either think of the worst idea's opposite, or dig deeper to see if--as bad as the idea is--there's something of interest or value in the bad idea that actually inspires a good one. The teams will spend 20’ on this activity and try to pick a main idea and revise it turning it into a good one. Here, they can also pick elements from the other bad ideas and combine them in a good one.

Step 2: Mapping of the state and stakeholders

Then teams will proceed to mapping the surrounding system. Three tools will be incorporated for the analysis of the contexts:

- > Research Board, based on the following categories (10’for each team to complete). It is advisable that the teams will draw the template on the flipchart and use the area sticking their ideas with post-its.

Terms to explain:

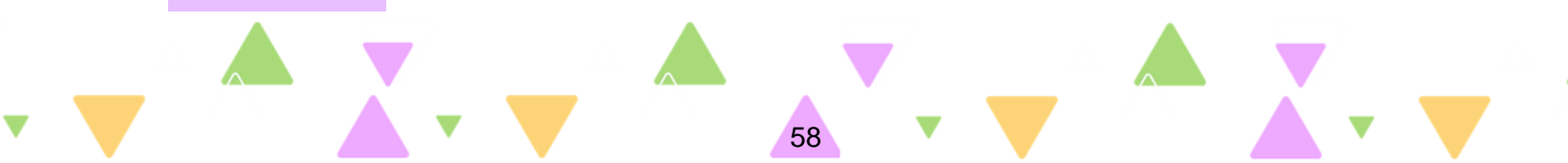
User-target: the person around which the initiative is “built”

Stakeholders: A stakeholder is a party that has an interest in an initiative and can affect or be affected by it.

<i>Who are the key stakeholders?</i>	<i>What do they do?</i>	<i>What do they need?</i>	<i>What are their issues/barriers?</i>	<i>Key insights</i>	<i>General insights</i>	<i>Facts</i>
Describe your User-target.						

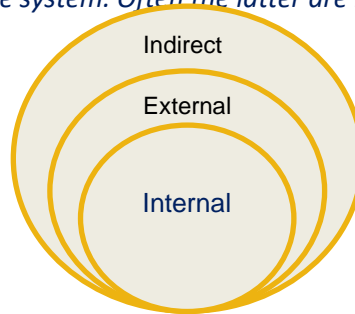
- > **Stakeholders’ map**, based on the following template and by using lines to show the relationships/interactions (10’for each team to complete).

Terms to explain:

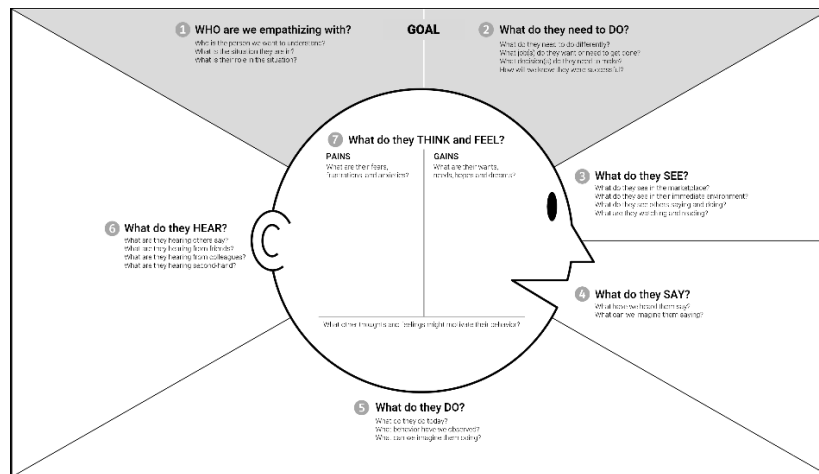




- > *Internal stakeholders comprise of the executive, board members, staff and volunteers who involved in the process of decision making, and goods and services producing activities in the business idea.*
- > *External stakeholders of social enterprises comprise of the government, donors, clients, potential investors, customers and the public who own the authority or resources that may have influence on business idea’s operation.*
- > *Indirect stakeholders refer to all other individuals who are otherwise affected by the use of the system. Often the latter are ignored in the design process.*



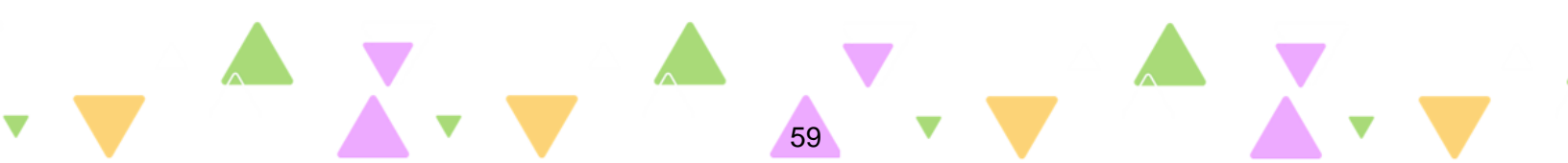
- > **Empathy map**, based on the following template (find also as ANNEX) with 10’ for each team to complete.



After completing the above analysis, the teams will work to solidify their basic concept in the next phase.

Step 3: “Frame Your Design”

Every team will have 10’ to complete the below template (find also as ANNEX) and then will follow presentations of all the results.





Frame Your Design Challenge

What is the problem you're trying to solve?

1) Take a stab at framing it as a design question.

2) Now state the ultimate impact you're trying to have.

3) What are some possible solutions to your problem?

Think broadly. It's fine to start a project with a hunch or two, but make sure you allow for surprising outcomes.

4) Finally, write down some of the context and constraints that you're facing.

They could be geographic, technological, time-based, or have to do with the population you're trying to reach.

5) Does your original question need a tweak? Try it again.

Tips for teachers

The above exercises are introducing the design thinking logic to teh students with an entrepreneurial spice. If the class is really interested in teh guide linked of the Project PROSOArural, there are more team exercises related to this in the section 2.



20. CULTURATORS

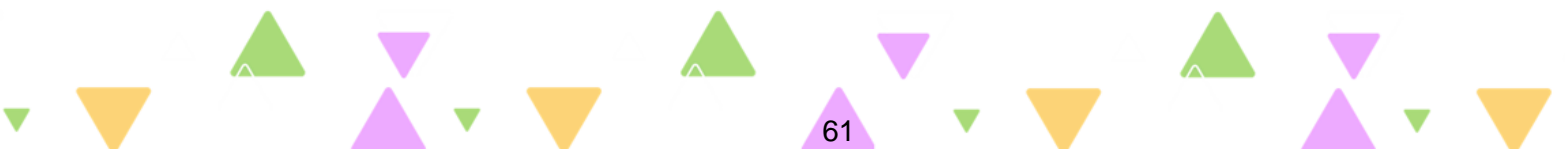
Interviews for cultural enthusiasts



Introduction

The connection of the school world with the real one and the job market is an everlasting problem. Taking steps towards bridging the gap, it is important that the students start to be trained in activities like CV preparation, and also to be on the side of the organizers that post an open position so that they understand the underlying processes. This helps to prepare for future situations, but also to put thought in the occupations that are related to culture and try to create a “persona” of a culture enthusiast with goals to contribute to its safeguarding.

Age Group	11-18 years old
Subject Links	Managerial/Economics, Citizenship education
Duration	4 sessions of 45´
Learning outcomes	<ul style="list-style-type: none"> > To improve business thinking and idea generation > To uptake managing roles and organize a hiring drill > To envisage and internalize personas with interest to culture > To understand the process of applying for a job position and attending an interview > To come up with conclusions and best practices for success in the “cultural job market”
Resources	<p>Famous job site tips for holding an interview: https://www.indeed.com/hire/c/info/how-to-conduct-a-job-interview</p> <p>Famous job site tips for preparing for an interview: https://www.indeed.com/career-advice/interviewing/how-to-prepare-for-an-interview</p>
Level of difficulty	High





**Activities
(steps)**

Step 1: According to your number of students, divide them ideally into teams of 7, of which 3 will be a hiring committee and the other 4 candidates.

Step 2: The hiring committee will have the initial task of designing a job position related to culture (eg Cultural investigator, Cultural analyst, Cultural photographer, Project manager for cultural projects etc), for their “imaginary” business/social enterprise (if the previous activity -my cultural business- was implemented, there are already examples of businesses, see activity before).

Step 3: The job position will be posted online in a tool like GoogleClassroom for the applicants will develop interest in applying. The committee will develop the Google classroom post, and put there the link to a GoogleForm that asks for some questions that they consider relevant as well as the upload for the CV. Every job application can have 4 applicants and the rest should be delegated to the other positions.

Step 4: The classroom is organized in areas/spaces where the interviews will happen simultaneously for the different positions. The applicants are interviewed for 10´ each.

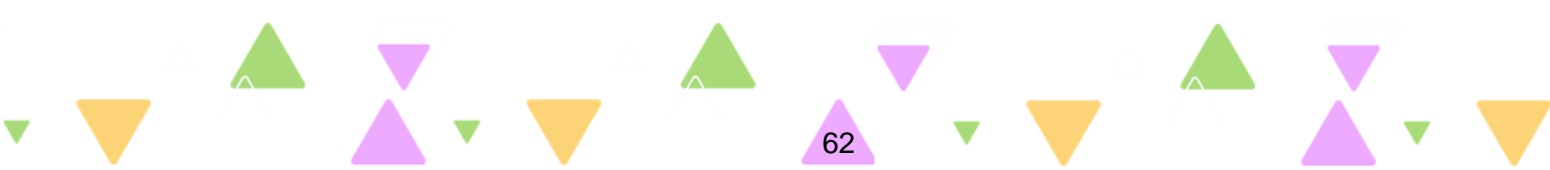
Step 5: The classroom comes together and speaks openly about the interviews and the activities. They try to define what their gains through the activity were, what some important lessons they learned are, and what the good practices are.

Step 6: Shift the roles. Now the committees will be come applicants and the applicants committee

**Tips for
teachers**

The teachers should be a mentor-guide for the students and the committees, and be moving around seeing the group work and helping them orientate: eg show them some examples of work positions, give tips to students for their CVs, etc.

This activity can also be implemented online, holding the interviews virtually.





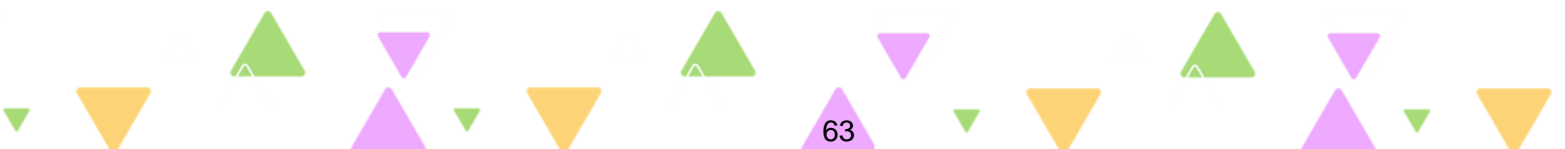
21. Mini-activity: CULTURAL MAPS



Introduction

This activity although simple, can foster students understanding and knowledge regarding the European union map, countries, and capital cities, at the same time as fostering knowledge about cultural heritage of such counties. This is aligned with geography and history subjects.

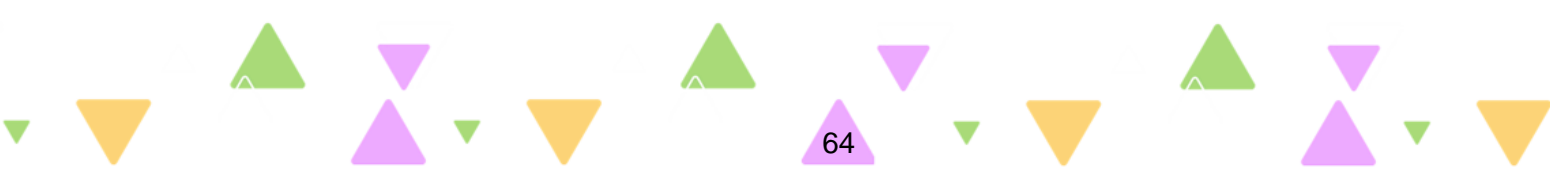
Age Group	12-13 years old.
Subject Links	Geography and history.
Duration	1 hour
Learning outcomes	<ul style="list-style-type: none"> > Recognize European union map and identify its countries and capital cities. > Understand general cultural heritage aspects of each EU country.
Resources	<ul style="list-style-type: none"> > European map. > Small cards with the country flags/names; capital cities. > Small cards with the specific cultural heritage aspects
Level of difficulty	Low
Activities (steps)	<p>Step 1: project a map of the European union.</p> <p>Step 2: Have students identify the different countries and its capital cities.</p> <p>Step 3: Have students brainstorm what kind of cultural heritage they think exist in the different countries (religion related; rural practices; language/dialects....)</p> <p>Step 4: present students the specific cultural heritage aspects and have them relate them with each country.</p>





Tips for teachers

Teachers should support students in case they struggle in identifying some of the countries/capitals by providing tips. Example: This country has something to do with Santa Claus (Finland).





22. JIGSAW THEATER PLAY



Introduction

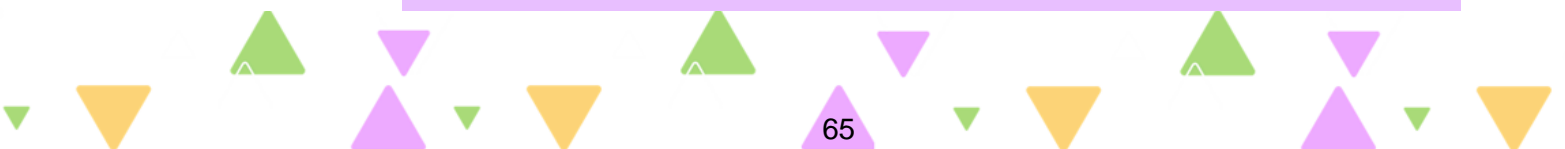
The jigsaw learning technique is a method of organizing classroom activity that makes students dependent on each other to succeed. It breaks classes into groups and breaks assignments into pieces that the group assembles to complete the (jigsaw) puzzle. It was designed by social psychologist Elliot Aronson to help weaken racial cliques in forcibly integrated schools.

Using the Jigsaw learning technique, students will study in groups different dimensions of cultural heritage.

The embodied learning is an innovative pedagogy that supports the Learning through Theater as a way for students to make more meaningful connections with knowledge. It supports that engaging more senses helps the internalization of learnings.

Here, students will select a theme and make a story and a short theater play about it trying to integrate the knowledge they have gathered.

Age Group	11-16 years old
Subject Links	Arts, Technology
Duration	2 sessions of 45´
Learning outcomes	<ul style="list-style-type: none"> > Use of collaboration techniques and improvement of group dynamics > Improvement of research skills > Improvement of advocating skills in “expert” discussions > Student empowerment in the approach of learning > Improvement of communication skills and theatrical expressions
Materias	
Resources	<ul style="list-style-type: none"> > Implementation of Jigsaw technique: https://www.youtube.com/watch?v=euhtXUgBEts > Embodied learning: https://read.oecd-ilibrary.org/education/teachers-as-designers-of-learning-environments_9789264085374-en#page119
Level of difficulty	Low





Activities
(steps)

Step 1: Organize students into groups of 4-5.

Step 2: Divide the study of intangible cultural heritage into 4-5 filters: eg. Politics, Law, Museum (non-formal learning), Education (formal-learning), Local expression, and assign one student in each group to be responsible for a different segment.

Step 3: Give students time to learn and process their assigned segment independently. They will search information about how is intangible cultural heritage related to their field of study, and what are the measures for showcasing it and safeguarding it.

Step 4: Put students who completed the same segment together into an “expert group” to talk about and process the details of their segment. (Politicians, Lawyers, Curators, Teachers, Local representatives)

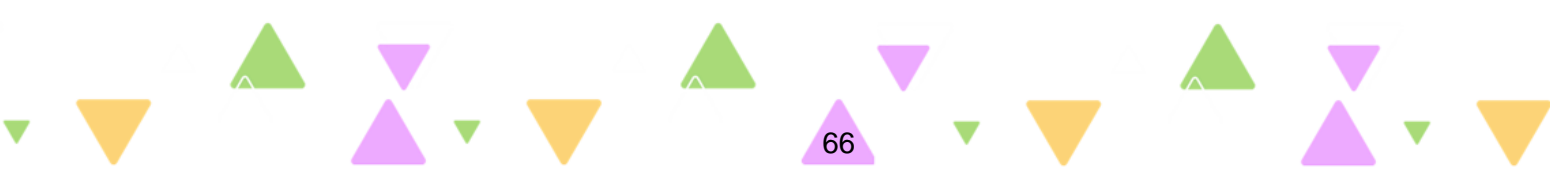
Step 5: Have students return to their original “jigsaw” groups and take turns sharing the segments they’ve become experts on.

Step 6: Have each group in the end select one expression of intangible cultural heritage, and try to write a theatrical story about a group of Young people that want to safeguard it:

- > What is the problem in the story?
- > Who are the characters that face it?
- > How they try to solve it?
- > What is the result?

Tips for
teachers

During this whole process, the teacher facilitates the arranging of small groups, explaining of roles, and timing for each step. Notice that the teacher doesn’t have to lecture or be the focal point of attention. When the students are in groups, the teacher should walk amongst the groups and lend support or explanation where necessary. The teacher may find it valuable to appoint one student in each group as the “leader” who can manage time, make sure each student contributes their part, and ensure the group is accomplishing the goals.





RESOURCES



5. RESOURCES

5.1. HERITAGE

Title: Europeana Classroom

Link: <https://bit.ly/2PCGwC1>

Type of resource: Webpages

Title: European Capitals of Culture, celebrating Europe's

Link: <https://bit.ly/30rGx1C>

Type of resource: Audio (podcast)

Title: Somos patrimonio

Link: <http://www.somospatrimonio.es/>

Type of resource: Multimedia resources

Title: Material didáctico: Ciudades Patrimonio de la Humanidad

Link: <https://bit.ly/3k9Wwt4>

Type of resource: Webpages

Title: Aprende del pasado, diseña el futuro: El Patrimonio Cultural Europeo con eTwinning

Link: <https://bit.ly/3kfc3rJ>

Type of resource: Text, bibliography references

Title: Rozgryźć Dziedzictwo (PL)

Link: <https://bit.ly/3ibZjzY>

Type of resource: Text, bibliography references

Title: Patrimonio virtual

Link: <https://bit.ly/2PrMJAK>

Type of resource: Webpages

Title: 'Europe's Cultural Heritage' Toolkit for Teachers. (Students' Age: 10-15 Years Old)

Link: <https://bit.ly/3gHM1v7>

Type of resource: toolkit

Title: Unidad didáctica: mundo inmaterial, conocer el patrimonio cultural inmaterial

Link: <https://bit.ly/3iceMAq>

Type of resource: Text, bibliography references

Title: Kronika Zabytkomaniaka (PL)

Link: <https://bit.ly/33s9Cfl>

Type of resource: Text, bibliography references

Title: Kronika Zabytkomaniaka II (PL)

Link: <https://bit.ly/2DDEjTL>

Type of resource: Text, bibliography references

Title: "Il senso del patrimonioculturale per unacomunità" (*Sense of cultural heritage for a community*) | Elena Castiglioni | TED talk"

Link: <https://bit.ly/39Z8OzC>

Type of resource: Video

Title: Europeana

Link: <https://www.europeana.eu/en>

Type of resource: website

Title: The Digital Revolution

Link: <https://apple.co/2ERTJEO>

Type of resource: Audio (podcast)

Title: Talking about culture

Link: <https://en.unesco.org/mediabank/24851/>

Type of resource: Audio (podcast)

Title: Culture Heritage Detectives

Link: <https://europa.eu/kids-corner/eych/>

Type of resource: Audio Multimedia



5.2. CULTURAL ROUTES

Title: Routes4U

Link: <https://routes4u.culture-routes.net/map/>

Type of resource: Webpages

Title: Rutas culturales. Recurso, destino y producto turístico

Link: <https://bit.ly/3gxQT5C>

Type of resource: Text, bibliography references

Title: Sitoseriale UNESCO "Palermo arabo-normanna e le Cattedrali di Cefalù e Monreale" (UNESCO serial site "Arab-Norman Palermo and the Cathedrals of Cefalù and Monreale")

Link: <http://arabonormannaunesco.it/>

Type of resource: Webpages

Title: Réseau Art Nouveau Network

Link: <https://artnouveau-net.eu/>

Type of resource: Webpages

Title: Presentation of the Cultural Routes

Link: <https://bit.ly/3gHO8ix>

Type of resource: Video

Title: European Route of Industrial Heritage

Link: <https://www.erih.net/>

Type of resource: webpages

Title: Cultural Routes of the Council of Europe

Link: <https://bit.ly/2Dmwi5V>

Type of resource: Video

5.3. OTHERS (Festivities and festivals, local craft, folklore, gastronomy)

Title: Importancia del folklore musical como práctica educativa

Link: <https://bit.ly/2DbIYg9>

Type of resource: Text, bibliography references

Title: In a globalised world, emerging Europe's handmade crafts fight for survival

Link: <https://bit.ly/30sTZ5g>

Type of resource: Text, bibliography references

Title: Manifesta 12 Palermo, Official Film

Link: <https://bit.ly/3kdomVn>

Type of resource: Video

Title: Kultura ludowa

Link: <http://kulturaludowa.pl/>

Type of resource: webpages

Title: Na Ludowo

Link: <https://bit.ly/2EVuu4B>

Type of resource: webpages

Title: Traditional craftsmanship

Link: <https://bit.ly/2PmWkbR>

Type of resource: Webpages



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UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 Paris, 17 October 2003



Glossary

Citizenship:

is the status of a person recognized under the law of a country (and/or local jurisdiction) of belonging to thereof. In international law it is membership to a sovereign state (a country).

Collaborative learning:

In collaborative learning, leadership and responsibilities are shared between teachers and students. Focusing more on the importance of the learning process than on the result. The teacher plays a facilitating role, through participation and the promotion of co-evaluation.

This method uses three fundamental elements: the interaction between a small group of members, the need to monitor the work processes and the evaluation, which must take into account both the collaborative processes and their results.

Cultural Heritage:

Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings

Cultural Landscape:

Combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment

Cultural route:

A cultural route is a land, water, mixed or other type of route, which is physically determined and characterized by having its own specific and historic dynamics and functionality; showing interactive movements of people as well as multi-dimensional, continuous and reciprocal exchanges of goods, ideas, knowledge and values within or between countries and regions over significant periods of time; and thereby generating a cross-fertilization of the cultures in space and time, which is reflected both in its tangible and intangible heritage.



Culture:

Culture is so considerate as an integrated system (of both tangible and intangible elements) that evolves over time and adapts to evolving society and multiculturalism, culture is so built over time. Culture is everything, and it also include social relations, emotions and shared values from local communities

Gamification:

use of early game elements to motivate students and promote problem solving and learning. This methodology is based on the establishment of objectives, the knowledge of the student's profile, a significant narrative (history and context), and the determination of mechanics that promote the achievement of rewards through technological tools adapted to the characteristics of the student.

Intangible heritage:

Intangible cultural heritage is the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognise as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship.

Multiculturalism:

is the co-existence of diverse cultures, where culture includes racial, religious, or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking, and communicative styles

Problem-based learning

Is a student-centered pedagogy in which students learn about a subject through the experience of solving an open-ended problem found in trigger material. The Poble-based learning process does not focus on problem solving with a defined solution, but it allows for the development of other desirable skills and attributes



Research-based learning:

Students carry out the teaching-learning process through the scientific method, developing with attitudes, skills and knowledge. The process of analysis and reflection that involves research-based learning provides students with the consolidation of knowledge and helps them create meaningful learning and skills to improve professional practice.

Social inclusion:

is the process of individual's self-realisation within a society, acceptance and recognition of one's potential by social institutions, integration (through study, employment, volunteer work or other forms of participation) in the web of social relations in a community.

Storytelling:

Uses traditional narrative techniques to build speeches that connect significantly with students. In this way stories with great motivating power are created, especially if it is connected with a student's experiential experience.

Tangible cultural heritage:

Movable cultural heritage (paintings, sculptures, coins, manuscripts); immovable cultural heritage (monuments, archaeological sites...); underwater cultural heritage (shipwrecks, underwater ruins and cities).

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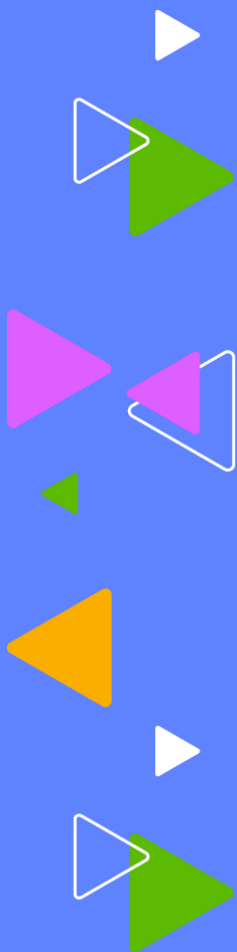
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ouRoute
CITIZEN-CULTURAL HERITAGE

CITIZEN-CULTURAL HERITAGE:

TOOLKIT FOR TEACHERS (STUDENTS' AGE: 12 -18 YEARS OLD)



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