

Together for Cultural Heritage

Booklet of Recommendations for Social Partners

Lower Silesia University Press



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Editors:

Clotilde Lechuga Jiménez & Ewa Kurantowicz

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www.eucul.com

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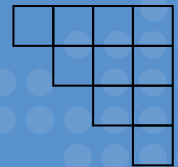
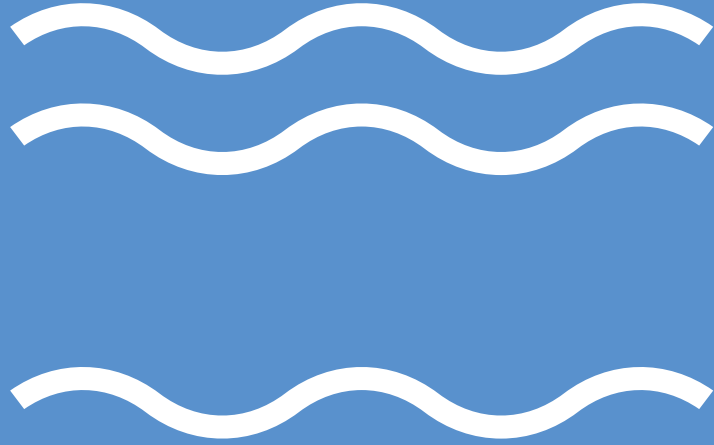
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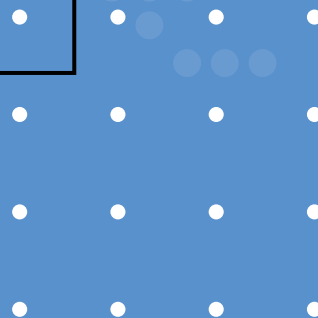
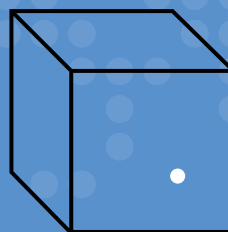
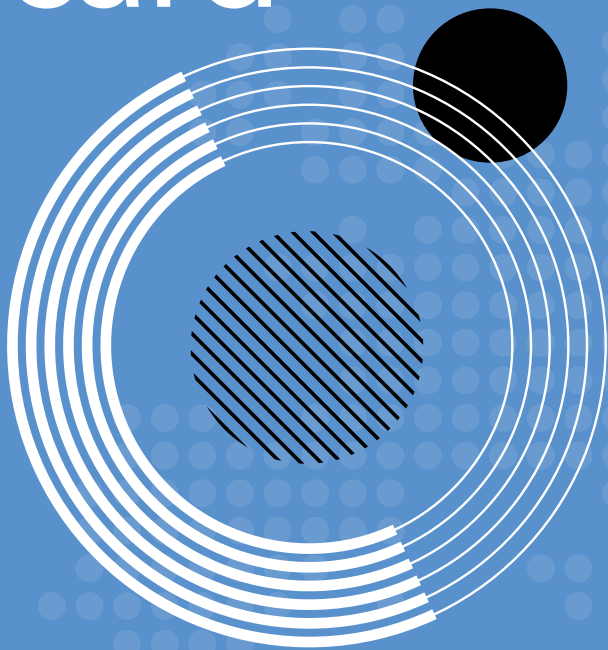
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Recommendations card



Authors

The RECOMMENDATIONS were prepared by an interdisciplinary team of researchers working together in the EU_CUL project (2018-2021). This project explores the use of cultural heritage in Europe for fostering academic teaching and social responsibility in higher education. The project is funded through the Erasmus+ program of the European Commission (ref.no. KA203-051104). The data for the project results come from a survey and interviews carried out among selected institutions, organizations, local leaders managing or using cultural heritage, and universities represented in the project (University of Lower Silesia, University of Gothenburg, University of Leiden, University of Malaga, Open University of Cyprus). Study visits organized in the partner countries in the form of training sessions for project participants were also an important source of data. The booklet of recommendations: Together for cultural heritage is the third output of the EU_CUL project. All project results are interlinked and available on the project website: www.eucul.com.

Rationale

One of the main foci of the EU_CUL project and its recommendations is to encourage communication and collaboration between social partners and the university on the basis of a shared interest in cultural heritage. The ultimate intention is to contribute to a wider inclusion of the university in the community's social and everyday life. In this way, communities will benefit from the cultural-creative potential of the university, from the knowledge of experts and research results, and it will involve the university in solving community problems. The implementation of the recommendations will empower local partners and citizens to discover and manage local cultural heritage, the strengthen the identity and social belonging of the inhabitants.

Goals

(i) Encouraging cooperation between communities and universities based on cultural heritage assets (ii) Sharing know-how in heritage management and in using heritage based on real-life examples of actions (iii) Promoting European and local cultural heritage (iv) Advancing the social and civic responsibility of the universities.

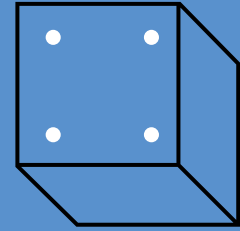
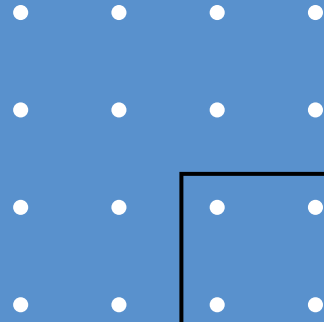
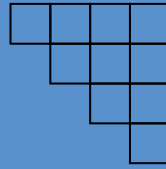
Addressed to

Local communities, authorities, employers, educators, artists, heritage managers, non-governmental organizations, and cultural institutions (e.g., museums, galleries, archives, libraries, etc.).

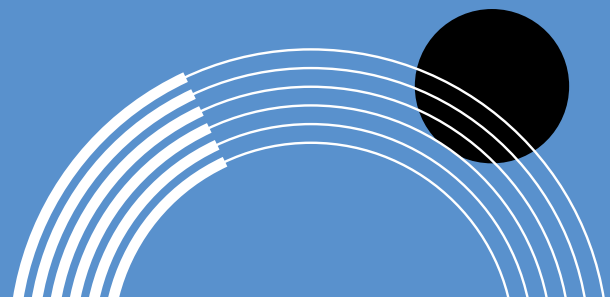
How to read these Recommendations?

For these recommendations six 'areas of action' were identified. These are areas in which social and local partners could develop actions using cultural heritage and strengthening the cooperation with universities: (i) identity, community development, education and learning, (ii) culture and values, (iii) communication and social inclusion, (iv) bridging universities and communities, (v) engaging universities in the local actions, (vi) cooperation for discovering and using cultural heritage.

For each of these six areas three recommendations have been prepared. These are based on the research results of the EU_CUL project partners. Each recommendation is illustrated by a description of an action taken in practice. These illustrative examples were also prepared by the project partners, on the basis of the data they collected during the project. Each example is accompanied by a brief description of the local context in which the action took place.

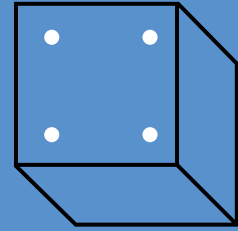
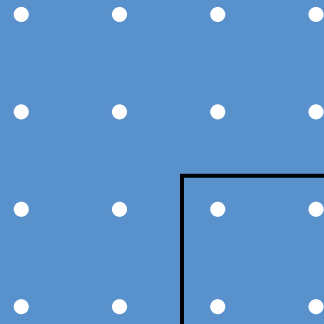
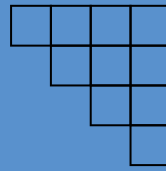


Recommendations at a glance



Area of action	Recommendations	Examples of action
<p>Identity, community development, education and learning</p>	<ol style="list-style-type: none"> 1. Invite and involve citizens in teaching about the local, cultural, and natural heritage of the community. Create and develop networks of Cultural Heritage Ambassadors. 2. Actively engage newcomers and locals through on-site activities (like theatre performances) to learn about the identity and history of the city or address important community issues. Support local leaders and educators who implement these activities through the use of creative and diverse forms of media and delivery. 3. Ensure continuity and sustainability of the ongoing and implemented projects in the local community by working with the university, researchers, and experts. Use the academic dissemination channels and ways of archiving knowledge. 	<ul style="list-style-type: none"> » Week of the Sea » PS theater » Valuable synergies of CyBC and OUC collaboration
<p>Culture and values</p>	<ol style="list-style-type: none"> 1. Support socially responsible actions in the field of heritage that strengthen fundamental values like freedom, diversity, and solidarity. 2. Encourage a people-centred rather than an exclusively object-centred approach to heritage management. 3. Uncover, hidden or covered up heritage and reveal a holistic history in the biographies of places and people. 	<ul style="list-style-type: none"> » Heritage Youth Ambassador » Grand cafe NIGRVM PVLLVM » Telling the stories of the former hospital residents: KOM project
<p>Communication and social inclusion</p>	<ol style="list-style-type: none"> 1. Study the difficult heritage of communities. Expand understanding, explain, teach, disseminate. 2. Integrate different academic disciplines into the practice of social action, invite experts from many fields, and require an interdisciplinary approach to understanding and solving community problems. 3. Use a variety of communication channels to promote heritage among different target audiences: e.g., social media, newsletters, but also events, campaigns, visual forms (murals, comics). 	<ul style="list-style-type: none"> » A series of stories to listen » The lost professions: Wroclaw Map of Craftsmen » A mobile pop-up exhibition

<p>Bridging universities and communities</p>	<ol style="list-style-type: none"> 1. Encourage research projects for/in/with communities to address/react to current "burning" problems of (local) communities. 2. Be an active stakeholder for the university because then you have an impact on the education of those who manage and work in the area of local and European community cultural heritage. 3. Invite researchers into communities to identify cultural, social, and natural heritage resources and their importance for community development, social bonding, and integration. 	<ul style="list-style-type: none"> » Standardization of Lefkaritika and shared knowledge – from generation to generation » Heritage Guide, Interpreter, Cultural mediator: public discussions of models » Outdoor classroom and meeting place
<p>Engaging universities in the local actions</p>	<ol style="list-style-type: none"> 1. Invite a "critical friend" from the university during the planning/implementation phase of addressing local problems. The university will share with the community its critical approach to proposed solutions, its knowledge and research results, and its special sensitivity to difficult social situations. 2. Invite students for internships and engage them in local activities to show the complexity of the history of places and the network of relationships (institutions, organisations, civic groups) that build the (multi)identity of the local community. 3. Involve researchers, citizens, and local institutions in community-based learning activities to support the protection of cultural heritage. 	<ul style="list-style-type: none"> » Heritage Fair » Walks with Volunteers » Canal Cups
<p>Cooperation for discovering and using cultural heritage</p>	<ol style="list-style-type: none"> 1. Rediscover how to enjoy the cultural and natural heritage of a community and how to engage visitors in museums, galleries, natural heritage spaces by using innovative pedagogical approaches, methods, forms proposed by the academy. 2. Build broad consortia with different partners, including the university, for the ethical, democratic management and use of cultural heritage, creating sustainable projects. 3. Look for funding sources with academic partners for projects that promote and benefit from European and local cultural heritage. Private sector partners can seek common interests that promote and/or protect cultural heritage as part of corporate social responsibility. 	<ul style="list-style-type: none"> » Visual Thinking Strategy visits » Alternative ways of farming and living » The rock teaching garden



Area of action



Area of action no. 1

IDENTITY,
COMMUNITY
DEVELOPMENT,
EDUCATION
AND LEARNING



RECOMMENDATION 1

Invite and involve citizens in teaching about the local, cultural, and natural heritage of the community. Create and develop networks of Cultural Heritage Ambassadors.

Context of action

Aula del Mar. Museo ALBORANIA de Málaga specializes in raising citizenship awareness related to cultural and natural heritage at Alboran Sea littoral, promoting European-Mediterranean coastal enclave housing archeological vestiges of different periods and cultures. Scientific dissemination, and interpretation of heritage actions reach a wide range of residents (educational community, community groups, general population) and tourists.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / Week of the Sea

Among its activities, the participation of the university community in the annual celebration of the "Week of the Sea" stands out. It is a thematic seminar that includes presentations, round tables, and working groups in order to promote active participation in the valorization of cultural and natural heritage, needs and proposals which are discussed in public. It aims to foster volunteering & citizen active participation in legacy protection, bearing in mind that heritage interpretation is a resource for raising awareness among the general population and an educational tool to be introduced either in formal and non-formal education.



Photo: Museo Alborania

RECOMMENDATION 2

Actively engage newcomers and locals through on-site activities (like theatre performances) to learn about the identity and history of the city or address important community issues. Support local leaders and educators who implement these activities through the use of creative and diverse forms of media and delivery.

Context of action

The city, with its rich history and diverse population, is the ensemble's area of research, place of work, their podium, and their partner. This means that they tell the narratives of the people living in the city, to the people living in the city, by the people living in and around the city; the theatre actors and staff are all living in and around Leiden as well.

Action / PS | theater

The theatre ensemble chooses unusual locations where you encounter stories about the city and its inhabitants that are not known to the wider public. PS | theater aims to connect the people to the place they live and with the people who share that space. They do so by collecting stories from the community and perform them in a relatable way, giving back to the community the stories that were sourced from there. Each year, they have a different theme, a theme that can be further explored in cooperation with a higher education institution, ranging from social issues to historical fact-checking. Unusual performance: the audience uses headphones to listen to stories of people working in Leiden Bio Science Park, while paddling on a "beer bike" around the premises, going from building to building.



Photo: Miyuki Kerkhof

RECOMMENDATION 3

Ensure continuity and sustainability of the ongoing and implemented projects in the local community by working with the university, researchers, and experts. Use the academic dissemination channels and ways of archiving knowledge.

Context of action

Cyprus has a rich and impressive byzantine history, as seen in its byzantine churches, mosaics, icons, and many other byzantine artefacts. The Open University of Cyprus participated in a consortium of European universities which implemented the EU-founded project BYZART. BYZART was aimed to create a new thematic channel for the website Europeana about Byzantine and Post Byzantine art and archaeology, which focuses on collections of digitized photos, video and audio contents, as well as 3D surveys and reconstructions.

Action / Valuable synergies of CyBC and OUC collaboration

The Cyprus Broadcasting Corporation (CyBC) (public broadcasting service, which began its operation in 1953) records the local history and holds valuable archives, some of which are unique. CyBC and the Open University of Cyprus (OUC) decided to further strengthen their collaboration through signing a memorandum of collaboration, which includes the joint utilization of their resources (2018). The synergy of the two institutions yielded interesting results. The BYZART researchers provided their expertise for the detailed documentation of more than 30 hours of CyBC's digitalized audiovisual archives related to Cyprus' byzantine history. Among others, documentation was provided for a CyBC series of very interesting documentaries on the *History of Byzantine Cyprus*, the *History of Medieval Cyprus*, and the *Church of Cyprus-Two Thousand Years of History and Culture*. Moreover, the collaboration included the documentation of Press and Information Office collections of photographic archives, among which are mosaics and painting decorations of occupied Byzantine monuments,

before and after the Turkish invasion of 1974. All these digitalized and documented collections and materials are now available through Europeana, where they will remain at the disposal of humanity forever.

[See more](#)

Inspirational Practices in Cultural Heritage Management



Photos: © PRESS & INFORMATION OFFICE, Europeana Collections.

Area of action no. 2

CULTURE AND VALUES



RECOMMENDATION 1

Support socially responsible actions in the field of heritage that strengthen fundamental values like freedom, diversity, and solidarity.

Context of action

Over the centuries, Cyprus went through a troubled history, with the Turkish invasion of 1974 being the latest hardship the island has faced. The many years of abandonment of many cultural sites on the island due to the uncomfortable existing situation has brought the large-scale cultural destruction on the island. In 2008, the Technical Committee on Cultural Heritage (TCCH) was established in order to work for the development of a mutually acceptable mechanism for the implementation of practical measures for the proper preservation, physical protection, and restoration (including research, study, and survey) of the cultural heritage of Cyprus. The Committee believes that the protection of cultural heritage is an integral part of the ongoing process of broadening areas of cooperation between Greek Cypriots and Turkish Cypriots, which can most effectively be achieved through joint efforts. Since then, the TCCH has managed to preserve or reconstruct many important cultural heritage monuments and sites coming across the island. The work of the Committee covers the heritage of the Greek Cypriots but also of all the minorities on the island, namely the Turkish-Cypriots, the Maronites, the Armenians, and the Latins. Moreover, the TCCH holds special public events and actions in order to bring all the residents of the island together.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / Heritage Youth Ambassador

The TCCH initiated the “Heritage Youth Ambassador” project. In August 2019, after an open call addressing all Cypriots aged between 18 to 35, the Committee

awarded the title of the Heritage Youth Ambassadors to 40 young Greek Cypriots and Turkish Cypriots. Since then, the Heritage Youth Ambassadors have become the voice of the Technical Committee and devoted followers of its actions. Their mission is to promote cultural heritage sites to young people, involve them in Commission events, and promote cultural heritage stories and photos on social media. This very diverse group of Ambassadors has the opportunity to meet and work together. Their project was initiated after their induction training and a “getting to know you” exercise. They also participated and supported a series of EU-funded “Heritage Away Days” workshops, where they had the opportunity to empower their skills and gain knowledge about the preservation of cultural heritage and also to gain experience in community engagement activities. An interesting example is their participation in the workshop for the conservation of the Nicosia walls and the cleaning of vegetation around them, where they participated in an on-site training by experts on how the walls are being preserved. Additionally, the group of Ambassadors holds active social media accounts under the hashtag #TCCHYouthAmbassador, for sharing their experiences and developing networks.



Photo: © UNDP CYPRUS.

RECOMMENDATION 2

Encourage a people-centred rather than an exclusively object-centred approach to heritage management.

Context of action

NIGRVM PVLLVM is an archaeological heritage site stemming from the Roman Period (dated 47 – 275 AD). It lies along the Rhine River on the Lower Germanic Limes, the Roman Empire's northern border running through the middle of present-day Netherlands. In the 1970's, excavations were held in preparation of the construction of a community-based care facility for people with intellectual or developmental disabilities (IDD). During the excavations, several Roman ships and a Castellum (a fortress) were found, and the site has yielded many artefacts.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / Grand Cafe

To integrate the local cultural heritage with the care home, the care facility decided to display the artefacts inside a newly built visitor centre. The visitor centre also has Grand Café which promotes the social interaction of residential clients with IDD with outside visitors. Residents participate in running Grand Café and in producing products for the heritage shop. Here, the Roman cultural heritage has a people-centred function, as the prime aim is to use the heritage to support the well-being of the residents. Photo of the Grand Café at the care facility Ipse de Bruggen, telling the story of NIGRVM PVLLVM.



Photo: Miyuki Kerkhof

RECOMMENDATION 3

Uncover, hidden or covered up heritage and reveal a holistic history in the biographies of places and people.

Context of action

The research cluster Heritage and Wellbeing (HW) is a part of the Centre for Critical Heritage Studies (CCHS). Material, as well as immaterial heritage, is of importance for identity formation, sense of connectedness, mental health, and wellbeing. The overall aim of the HW cluster is: 1) to develop insights, knowledge, and interdisciplinary methods concerning the impact of heritage on mental health and wellbeing, and 2) to explore and understand more about the heritage of mental health and wellbeing practices. This is often neglected and painful heritage, bringing attention to offenses committed against patients in psychiatry. That traces of patients should be regarded as cultural heritage. The history and experience of psychiatric patients are rarely described, and when patients' history is actually present, it is rarely from the view of the vast majority of poor people, or women. It is of vital importance to make previously unseen stories visible and remembering narratives that have been forgotten and hidden.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action /

Telling the stories of the former hospital residents: KOM project

One specific example of exploring this difficult heritage of psychiatry is the KOM project. It is a collaboration between the Centre for Critical Heritage Studies (Heritage Academy and Heritage and Wellbeing), Konstepidemin, the Medical History Museum, Folkuniversitetet, and the association Spotcity. The epidemic hospital, Konstepidemin, was founded in 1886 and operated for more than one hundred years until it was transformed into a psychiatric clinic in the 70's. Today the building houses approximately 130 artists, musicians, dancers, writers, and film-makers. The project aims to tell the stories of the former residents of the hospital by collecting memories of former patients, archaeological digs at the site, and artists, poets, film-makers, and musicians active at Konstepidemin are going to create artwork that will be part of an exhibition at the site.



Photo: Anita Synnestevdt

Area of action no. 3

COMMUNICATION AND SOCIAL INCLUSION



RECOMMENDATION 1

Study the difficult heritage of communities. Expand understanding, explain, teach, disseminate.

Context of action

Norman Davies called Wrocław a microcosm of Central Europe because in the history of this city one can find all the experiences of this part of Europe, its rich mixture of nationalities and cultures, the presence of the XX century most terrible ideologies of Nazism and Stalinism. After the war, Wrocław experienced a systematic and planned "exchange" of inhabitants on an unprecedented scale. The heritage of the city of "German Breslau" and "Polish Wrocław" is a difficult one, but one that demands to be discussed, known, and learned.



<https://www.wroclaw.pl/kamienica-ulica-prusa-wroclaw-wystawa-wroclawskie-metamorfozy>

Action / A series of stories to listen

Joanna Mielewczyk, a lover of Wrocław tenements and their inhabitants, presents a series of reportages entitled "Tenements" (www.joannamielewczyk.pl). It is an audio record of fascinating meetings with the inhabitants of Wrocław, who talk about their tenements (or places important to them for other reasons). The diversity of the characters - representatives of many generations - the emotionality of their accounts, the richness of their experiences, their extraordinary life experience or meticulously revealed knowledge of Wrocław's past, as well as the chronicle dimension of "The Tenements", are the most important qualities of the cycle. Telling the stories from the perspective of personal experiences, everyday life of the inhabitants, and still existing artefacts makes them credible and convincing. They shape the understanding of Wrocław's heritage among its contemporary inhabitants.



<https://www.tuwroclaw.com/wiadomosci,odkrywamy-wroclaw-secesyjna-kamienica-przy-prusa-5,wia5-3266-8288.html>

RECOMMENDATION 2

Integrate different academic disciplines into the practice of social action, invite experts from many fields, and require an interdisciplinary approach to understanding and solving community problems.

Context of action

The "Łokietka 5 - Infopunkt Nadodrze" is a center supporting activities for the development of Nadodrze. It is involved in cultural animation, coordinates contact of citizens with. It coordinates contact of the locals with offices, and gathers various communities functioning in Nadodrze. The most important aim of Infopunkt Nadodrze is: (i) inclusion of marginalized groups of Wrocław community (separate program dedicated to Rom community), (ii) promotion of non-violence communication and cooperation by the workshop dedicated to pupils and students, (iii) mediations for the local community, (iv) integration of the local community by creating a meeting place (e.g., for seniors), and (v) promotion of culture by organizing various workshops in cooperation with local craftsmen. Nadodrze - this northern district of Wrocław was spared any major destruction during the war. The unique architectural character of the downtown area has been preserved to this day; we notice the beautiful buildings: 19th and 20th-century tenements, green squares, signs of craftsman's stores.

Action /

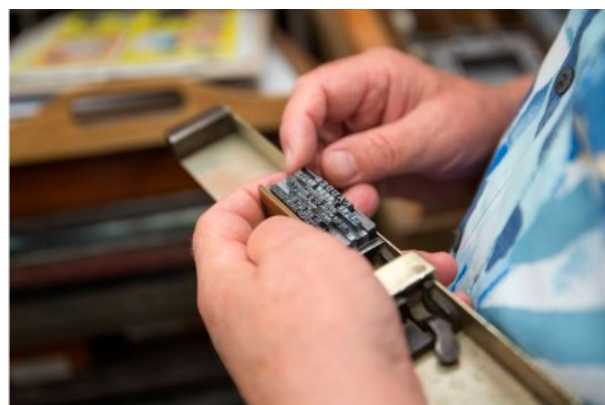
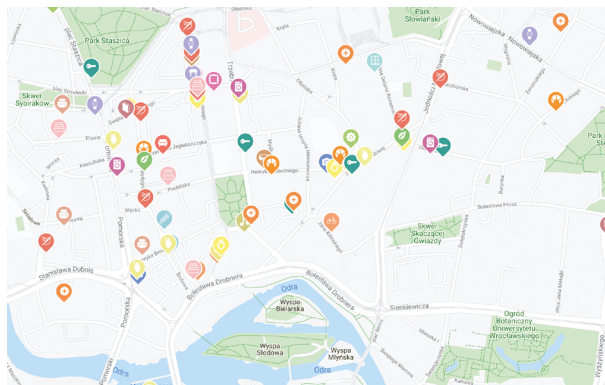
The lost professions.

Wrocław Craftsmen Map

Local craftsmen of the Nadodrze region make or repair certain products with their own hands or create artistic products. Thanks to the realization of the project, the Internet information base <https://wroclawsczymieslnicy.pl> was created, where you can find, above all, contact details of the craftsman, description of his/her activity, professional photographs, and short, interesting stories of the craftsmen.

The aim of the project is, above all, to promote disappearing professions, to support small entrepreneurs who often do not have the skills and possibilities to promote their business or products on the Internet, and to promote the provision of craft services in the nearest neighbourhood.

A common phenomenon is also tightening cooperation of experienced craftsmen with young designers, which involves outsourcing projects to e.g., shoemakers or leatherworkers who have been offering their products for decades. During their realization, young craftsmen closely watch the work of their predecessors, acquiring the necessary know-how from them.



<https://www.radioram.pl/articles/view/29590/Ginace-zawody-Rzemieslnicy-z-Wroclawia>

RECOMMENDATION 3

Use a variety of communication channels to promote heritage among different target audiences: e.g., social media, newsletters, but also events, campaigns, visual forms (murals, comics).

Context of action

Covering themes such as connectedness, planetary boundaries; mass extinction; system change; living with things; sustainable practices; and emotional landscapes – the exhibition Human Nature explicitly encourages awareness and action. The exhibition is produced by the National Museums of World Culture in Sweden, and each theme combines objects from its collection with current research, contemporary art, and activist initiatives. Alongside the Gothenburg exhibition, a mobile pop-up exhibition was additionally developed.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / A mobile pop-up exhibition

The aim of the pop-up was to reach new audiences, and to visit areas in the city of Gothenburg where the population is less likely to visit the museum. The pop-up toured the city of Gothenburg throughout 2019 and helped make the main exhibition as well as the themes more visible and accessible. To reach secondary school students, a digital learning resource has also been developed – Human Nature School where students and teachers can find inspiration to discuss sustainability through the themes in the exhibition. Not least during the pandemic, when many Swedish secondary school students were studying from home, the digital resource has become a much appreciated tool for learning.



To learn more about the practice please read: Helen Arfvidsson & Ann Follin (2020) Connectedness, consumption and climate change: the exhibition human nature, *Museum Management and Curatorship*, 35:6,684-696, DOI: 10.1080/09647775.2020.1842237

Area of action no. 4

BRIDGING UNIVERSITIES AND COMMUNITIES



RECOMMENDATION 1

Encourage research projects for/in/with communities to address/react to current "burning" problems of (local) communities.

Context of action

Lefkara is a small village in Cyprus, on the southern hillside of Troodos mountain. More than anything else, Lefkara is famous for its embroidery, named Lefkaritika or Lefkara Lace. Lefkaritika is a handmade lace made from designs of different patterns, which combine ancient Greek, Byzantine as well as Venetian geometric elements. Thus, lacemaking is a strong tradition, which follows the lives of women from the 14th century until today. For many generations, Lefkaritika has become women's profession, their artistic expression, but also a social practice, as women were gathering in groups in the small alleys of the village to embroider and socialize. Since 2009, Lefkaritika has been inscribed on UNESCO's List of the Intangible Cultural Heritage of Humanity.

In the later years Lefkaritika tradition is threatened because of two things, the shortage of younger lace-makers and the cheaper Chinese reproductions that dominate the market. To protect and empower the lace-making tradition and the uniqueness of the Lefkaritika lace, actions have been taken by many alliances.

Action /

Standardization of Lefkaritika and shared knowledge - from generation to generation

A committee was set up in order to develop a standard based on which the genuine Lefkaritika will be produced. The Committee, under the auspices of Cyprus Organisation for Standardisation, was a synergy of many different institutions, stakeholders, the Municipality as well as the lace-makers themselves. Among others, the Department of History and Archaeology of the University of Cyprus provided its expertise, along with Lefkara Municipality and the UNESCO national committee. The development of the standard for the "Lefkara Embroidery - characteristics, techniques,

materials and means" was a labored process, as all the details, the patterns and the techniques of this unique embroidery had to be mapped. In 2020, this group project that brought together the local community, stakeholders, and the academia, has led to the development of a national standard for Lefkaritika, ensuring the continuation of Lefkaritika authentic tradition.

The picture of women sitting in the village's small streets embroidering and talking is characteristic for Lefkara. Nonetheless, as years pass by, few and few women are becoming lace-makers, and those who hold the knowledge of this art are getting old. As a result, all the knowledge and techniques surrounding this tradition are now at stake. In order to save this rare embroidery art, a pilot programme has been established aiming at imparting Lefkaritika art to the younger generation. Thus, young women from around the island are sitting together with Lefkara's masters of lacemaking, in the same old tradition, to be taught by them all the secrets and mysteries of this ancient art. The programme is supported by a consortium of stakeholders as the Ministry of Energy, Commerce and Industry, the Cyprus Handicrafts Center, Lefkara Municipality, and, of course, the local community and the lace-makers.



Photos: © 1. VisitCyprus.com and 2. checkincyprus.com

RECOMMENDATION 2

Be an active stakeholder for the university because then you have an impact on the education of those who manage and work in the area of local and European community cultural heritage.

Context of action



In 2010, the OEPE (Observatory of Heritage Education in Spain) was established, based on National Plans on Education and Heritage initiated in the 80's. Those plans fostered cultural heritages values which were implemented in all levels of the educational curriculum. OEPE connects studies and develops learning competencies in relation to heritage interpretation through courses, workshops, international conferences, and academic research. The University of Malaga follows this trend with students (undergraduate and master's degrees) in the Faculty of Education Sciences and the Faculty of Tourism. Prodipec project is a good example that promotes heritage interpretation encouraging educational visits to the Rectorate Building, where archaeological remains are visitable.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action /

Heritage Guide, Interpreter
or Cultural mediator: public
discussions of models

The differences among the three figures – Guide, Heritage Interpreter and Cultural mediator – are related to the fact that the former identifies what is being visited, explaining in a narrative way; on the contrary, the second expresses *in situ* the meaning and importance of cultural and natural legacy to the public, in order to make it aware about its value in the past, present and for future generations. Moreover, the concept of Cultural mediator is related to museums, a professional who bridges citizens and cultural heritage aiming for mutual understanding in a perspective of mutual exchange and enrichment, widening horizons, to provide visitors inclusion by interacting among the general public and legacy.

Understanding the great diversity that cultural heritage offers, through heritage interpretation, differentiating between tangible (archaeological, architectural, artistic, cultural, natural, monumental, etc.) and intangible (folklore, traditions, oral transmissions, music, theater, dance, gastronomy, etc.), allows a sequence of awareness related to knowing and enjoying these legacies, fostering the feeling of belonging and identity by recognition and spreading its values. Working on interpretive responsiveness strengthens future heritage education by detecting the needs of the community / society in order to empower citizens in the sustainable management of their cultural assets. For this reason, to work on the accessibility to all sites of people regardless of their physical and / or mental disabilities.

RECOMMENDATION 3

Invite researchers into communities to identify cultural, social, and natural heritage resources and their importance for community development, social bonding, and integration.

Context of action

A majority of the people living in the suburb are born outside of Sweden, and many has come to Sweden as immigrants and refugees. Archaeologist Anita Synnøstvedt, the researcher the University of Gothenburg, in cooperation with many different stakeholder runs the project. The project is a representative example of that the University can be an active part of the debate in society and address difficult subjects as exclusion and integration through heritage. In addition, it signifies how theoretical concerns linked to inclusion and heritage can be put into practise in heritage-related contexts.

The project "Here I live" is a community archaeology project in one of Gothenburg's suburbs where archaeologists from the University and local heritage communities meet at a heritage site - a Stone Age cist grave - with the aim to create a public place at the heritage site – using heritage and archaeology, for inclusion and integration. The suburb has a rough environment with mainly high-rise houses. The archaeological site in the middle of it all stands out as something completely different. There is a high percentage of immigrants living in this area, and it faces many integration problems. An important aspect of the project is to gather around this heritage site to address issues of identity and sense of place. The project shows that local heritage can play an important role in creating local identity and an enhanced sense of place, even if you are born far from the place.

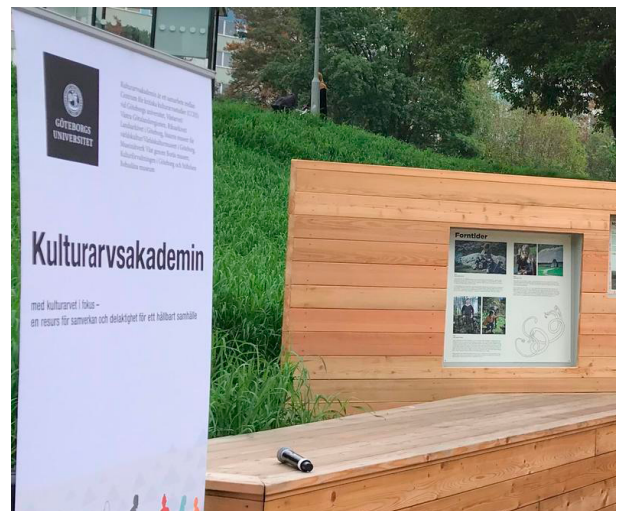
[See more](#)

Inspirational Practices in Cultural Heritage Management

Action /

Outdoor classroom and meeting place

The research issue in the project has been how we can create positive meeting places in public environments with the help of archeology, history, and cultural heritage. The project has, therefore, designed and built new signage, an outdoor classroom, and a meeting place with the stories at the center of a 4000-year-old grave. The stories are based on children who may have lived in the area during the approximately 4000 years we know that people have lived here. In 2006, an archaeological excavation was conducted around the grave, looking for traces of what had happened on the site for the past 100 years. Finds from the excavation are presented in exhibition boxes.



<https://www.gu.se/en/news/pam-fredman-award-2021-to-archaeologist-anita-synnøstvedt>

Area of action no. 5

ENGAGING UNIVERSITIES IN THE LOCAL ACTIONS



RECOMMENDATION 1

Invite a "critical friend" from the university during the planning/implementation phase of addressing local problems. The university will share with the community its critical approach to proposed solutions, its knowledge and research results, and its special sensitivity to difficult social situations.

Context of action

Heritage Academy is a cooperation platform for cooperation between academia and social actors within the heritage sector. The aim is to be a bridge between the academic world and the surrounding society and find new ways of collaboration. It is a formalization of the objective to strengthen the dialogue between research and practice - a central intersection in the work of cultural heritage. The purpose of Heritage Academy is to create a platform for meetings, contact, and communication between academia and the practice in order to develop new forms of collaborations based on heritage concerns. The social actors involved are, for example, museums, archives, libraries, and NGOs, all public mediators and educators of cultural heritage. Their cooperation with academia through Heritage Academy enables them to establish contacts in order to communicate with a "critical friend."

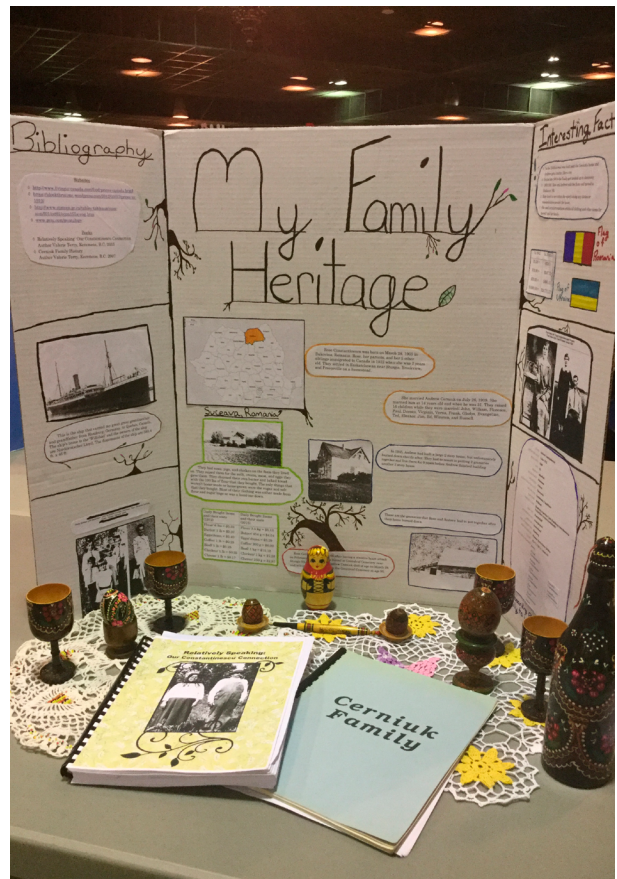
[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / Heritage Fair

The focus of the Heritage Academy is people's need for participation and inclusion in issues related to cultural heritage. The general theme is the cultural heritage's social value and to see cultural heritage as a resource for socially sustainable development. Heritage Academy is a platform to address important political topics in society connected to cultural heritage, such as racism, inequality, and integration, to name some examples. Subjects such as these are in focus for several of Heritage Academy's venues and conferences, where both academia and the practice meet to discuss

and exchange knowledge and experiences. Every year all associated partners (cultural heritage institutions, academia, politics, policy-makers, and the business sector) gather for the event "Heritage Fair." In 2021, the event is planned as a two-days event in November, gathering all partners and invited keynote speakers and panels to discuss different topics concerning cultural heritage. The 2021 Heritage fair will address the heritage topics of difficult heritage, cultural heritage and politics, cultural heritage and global challenges, and cultural heritage for the future.



<https://heritagesask.ca/heritagefairs/students/heritage-fairs-project-photo-examples>

RECOMMENDATION 2

Invite students for internships and engage them in local activities to show the complexity of the history of places and the network of relationships (institutions, organisations, civic groups) that build the (multi)identity of the local community.

Context of action

The National Museum in Wrocław houses artefacts of all artistic disciplines that mostly relate to the history of Wrocław and Lower Silesia. The primary mission of its four branches is to protect, secure, and preserve works of art. The second task is to provide access to objects and stories which are under the museum's care. The institution aims to react to the changing reality, the perception of the contemporary world, and the presence of new technologies. It connects museology with the community's social and political life.

Action / Walks with Volunteers

The National Museum in Wrocław invites volunteers students from different fields of study to take on the role of an expert of one exhibit in the museum. The student-expert chooses one museum object on his/her own and prepares for this role by studying the chosen object (painting, sculpture, object of everyday use). He/she searches for information in the museum archives, libraries, or university experts of the period, style, or the object itself. Once ready for public presentation, the student-expert joins a group of museum visitors, and when the group of visitors stands in front of his/her object, he/she presents his/her story.

Volunteer groups are made up not only of students but also of mature volunteers with a variety of professions (teachers, librarians, lawyers, artists). Starting volunteers can expect pedagogical guidance from the museum's education department, as well as "a dress rehearsal" of their presentation in front of museum staff. "Experts of one exhibit" are not only able to talk about the object, but also to organise a "micro-event" around it, to take care of the musical setting or the space around the exhibit, to relate to their own biography and emotions, and the social significance of the object.



Photo: <https://mnwr.pl/>

RECOMMENDATION 3

Involve researchers, citizens, and local institutions in community-based learning activities to support the protection of cultural heritage.

Context of action

The citizens of Leiden, including the university community, celebrate several cultural festivities outdoors. One cultural tradition is celebrating the relief of Leiden in October every year. Unfortunately, this cultural tradition was responsible for many plastic drinking cups ending up in the canals, which are also part of the city's heritage and identity. Plastics then float into the open ocean, threatening wildlife along the way and eventually ending up in our ecosystem as microplastics.

Action / Canal Cups

Canal Cups is a Leiden University student-led initiative in cooperation with a local NGO to raise awareness on the plastic pollution of the Leiden canals. The students of Canal Cups advocated for the use of reusable cups with a return deposit and to find sustainable solutions to continue celebrating the annual tradition. The city council accepted the proposal to change from disposable plastic cups to reusable cups, paving the way for the city to protect both its cultural and natural heritage. The current pandemic has caused an increased litter of single-use surgical masks and rubber gloves, so now they have redirected their attention to the impact of corona-related refuse. Through www.covidlitter.com, they set up an international citizen science project where everyone can share their observations of animals interacting with COVID litter. The Canal Cups initiative has collected thousands of plastic cups from the Leiden canals. They used the cups to create art, raise awareness on the impact of plastic refuse, and have lobbied with the city council to ban plastic cups during the Relief of Leiden celebration.



Photo: Canal Cups Facebook
<https://www.facebook.com/CanalCups/photos/288706361802376>

Area of action no. 6

COOPERATION FOR DISCOVERING AND USING CULTURAL HERITAGE



RECOMMENDATION 1

Rediscover how to enjoy the cultural and natural heritage of a community and how to engage visitors in museums, galleries, natural heritage spaces by using innovative pedagogical approaches, methods, forms proposed by the academy.

Context of action

Museo Picasso Málaga exhibits the work of Pablo Picasso, who was born in Málaga. The museum is a centre for cultural and social inclusion, which people visit to enjoy Picasso's works of art and benefit from cultural services and educational activities. It has special programmes, such as MasMuseoPicasso, that engage people with disabilities with art. It also works with innovative ways of connecting people with art through workshops in Visual Thinking Strategy (VTS).

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / Visual Thinking Strategy visits

The educational team at Museo Picasso Malaga offers visits implementing Visual Thinking Strategies (VTS) in order to scaffold knowledge as the historical context of a picture or reflections related to biographies, multicultural approaches, and many other hidden topics which are often in relation with or within a piece of art.

VTS is presented as a way to understand art and many other related subjects in artworks as architecture, gender roles, history, climate change, ecology, geography, professions, music instruments, botanic, geology, etc. Its goal is based on three questions that should be made when using this approach: 1. What is going on in this picture? 2. What do we/you see to say so? 3. What else can we/you find?. By requests, interest and cognitive capabilities are fostered and push people to observe and reflect.

VTS is an increasingly popular teaching method

in museums that encourages public participation (in art centers, galleries, etc.) and helps to modify the approach to art from formal and non-formal teaching. Interested professionals or students should learn some technics before using them, and previous art research is required. They can be used with children so as teenager's school groups or adults. It helps aiming artistic language as the person who leads the visit repeats paraphrasing sentences at each answered question, modifying language and leading thoughts to the idea that wants to be explained. This scaffolding knowledge method allows public/students to improve speaking language skills enriching their vocabulary, connect ideas and share experiences of fellows and visitors.



Photo: Museo Picasso Malaga

RECOMMENDATION 2

Build broad consortia with different partners, including the university, for the ethical, democratic management and use of cultural heritage, creating sustainable projects.

Context of action

The UNESCO World Heritage Site of Schokland and Surroundings represents the never-ceasing struggle of the Netherlands against the water. Schokland was an island in the old Zuiderzee that was almost entirely swallowed by this inland sea in 1859. As a consequence, the inhabitants were forced to leave their homeland. In 1942, the Dutch reclaimed back the land from the sea, and Schokland became an island on dry land. Now the struggle is against maintaining a balanced groundwater level, for archaeological remains are best preserved in wet conditions, while farmers need drier land to grow crops. Due to human activity, the farmland became drier and started sinking. To protect the World Heritage Site, the water level has to remain constant, which is causing sunken farmland to get too wet. Also the climate change has an impact on the water level.

[See more](#)

Inspirational Practices in Cultural Heritage Management

Action / Alternative ways of farming and living

Currently, the local farming community is exploring alternative ways of farming or exchanging farming altogether for different ways of living, like tourism and recreation. Support from the local university can shed new light on possibilities to diversify agriculture and help the community to be future-oriented, mitigate climate change, and use cultural heritage as a driver for sustainable development.



(Aerial view of Schokland, the island on dry land with patches of wetlands and surrounding farmland. Photo: Jan Willem Schoonhoven https://commons.wikimedia.org/wiki/File:Schokland_luchtfoto.jpg)

RECOMMENDATION 3

Look for funding sources with academic partners for projects that promote and benefit from European and local cultural heritage. Private sector partners can seek common interests that promote and/or protect cultural heritage as part of corporate social responsibility.

Context of action

"Former Mine" Science and Art Centre in Wałbrzych is unique on a Polish and European scale complex of eleven revitalised buildings, opened in November 2014, which in the past were the Wałbrzych Coal Mine "Julia" ("Thorez"). It is a unique place focusing on events and cultural, educational, and exhibition activities. The facility was included in 2015 on the list of the European Route of Industrial Heritage - ERIH (a network linking more than 850 European industrial heritage sites, such as post-industrial landscapes, disused industrial complexes, and single plants).

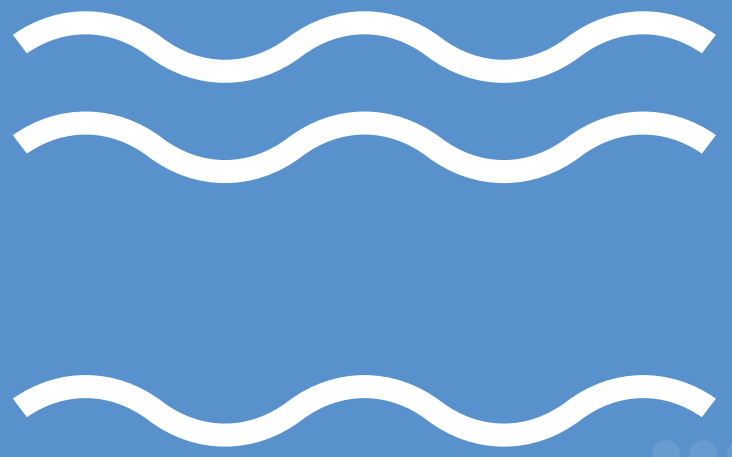
Action / Geogródek - rock teaching garden

In a consortium including the Municipality of Wałbrzych, Toyota Fund, the Provincial Fund for Environmental Protection and Water Management in Wrocław, a project was implemented under the programme "Good ideas change our world." It provides for the development of part

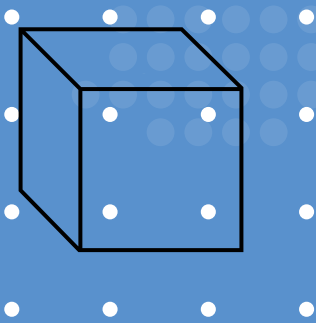
of the historical complex of the Old Mine in the form of the rock garden and the installation of educational boards. The subject of the garden is paleoecology and the popularisation of inanimate nature and earth sciences. The geogarden is composed of a large-scale model of a geological profile showing the structure of rock formations and coal seams in the region. The profile is 10 m long and 3 m high and is built of original rocks (sandstones, conglomerates, siltstones/glacial deposits, volcanic rocks, and hard coal) representing specific geological formations on an appropriate scale. It is also accompanied by an exhibition of fossilised tree trunks from the Carboniferous period ca. 300 million years ago, as well as plaques on sedimentology, lithostratigraphy, palaeogeography and palaeontology of the Wałbrzych area in that period. Plants have been planted on the slope around the profile. "Geogródek" explains the history of the formation of coal seams, illustrates the working conditions of miners and is generally accessible to all interested persons, without the need to buy an entrance ticket.

During the COVID outbreak, the Centre became a place for patients to be vaccinated, demonstrating the commitment to the community.





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