

How to use Heritage Interpretation to foster inclusiveness in schools

The HIMIS Guidelines for teachers



Heritage Interpretation
for Migrant Inclusion in Schools

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Editors: Patrick Lehnes and Peter Seccombe

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Heritage Interpretation for Migrant Inclusion in Schools

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Project partners

I.P.S. Marco Gavio APICIO, Anzio, Italy (coordinator)

Albert-Ludwigs-Universität Freiburg, Germany

Ce.S.F.Or. Centro Studi Formazione Orientamento, Rome, Italy

3o Geniko Lykeio Kerkyras, Greece

Kastelbergschule Waldkirch, Germany

Red Kite Environment Ltd, Stonehouse, UK

Zespol Szkol nr 6, Wrocław, Poland

Interpret Europe, European Association for Heritage Interpretation (associated partner)

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Introduction

These guidelines are for schools, to help teachers to organise and run exciting activities for students with both migrant and native backgrounds.

The aim of the activities is to encourage participants to feel more integrated in their communities by getting to know and understand the heritage of the place where they live together. At the same time they will

also encourage openness by host communities towards migrants and foster a climate of inclusiveness in diverse communities.



These guidelines are accompanied by a ‘teacher training methodology’ document that provides a full training course for teachers. The course can be used to develop skills in using heritage interpretation for planning and delivering projects as school activities that engage people from a diversity of cultural backgrounds.

While these guidelines are targeted at teachers they may also be relevant for leaders of community groups and youth groups. They will help leaders to develop projects and activities aimed at breaking cultural barriers and encouraging social inclusion.

The HIMIS Project

The guidelines are developed from an Erasmus+ project, called Heritage Interpretation for Migrant Inclusion in Schools, or HIMIS, that lasted for two years from December 2016. The project worked with four secondary schools, using Heritage Interpretation techniques to engage students and help them work together to develop interpretation projects. The partnership developed a methodology for secondary schools to strengthen Europe’s fundamental values among young people from migrant backgrounds as well as from host communities, by using the techniques of heritage interpretation. The HIMIS approach aims to foster the idea of being “united in diversity” which is the motto of the European Union.

HIMIS involved four pilot schools:

- IPS Marco Gavio Apicio school in Anzio, Italy, a vocational training school in the field of hospitality and tourism
- 3rd Genico Lukeio school in Kerkyra, Corfu, Greece, a public grammar school
- Zespól Szkół Nr 6 in Wrocław, Poland, a public grammar school

- Kastelbergschule, Waldkirch, Germany, a public comprehensive school

Each school used heritage interpretation to develop activities and events involving students from varied backgrounds that would encourage them to understand better their local heritage. The students researched history and culture and developed fun activities and materials that would give everyone involved exciting and memorable experiences.

A summary of each school project is presented in the annex.

The schools were guided by three experts in heritage interpretation and teacher training:

- Red Kite Environment, UK, a consultancy specialising in heritage interpretation,
- University of Freiburg's Heritage Interpretation research group, Germany, and
- Ce.S.F.Or., Italy, an adult education training provider.

These three organisations developed and tested the teacher training course and provided information and mentoring that would help the teachers develop their heritage interpretation activities at their schools.



Interpret Europe, the European Association for Heritage Interpretation, joined HIMIS as an associated partner, supporting the project with its expertise and networking opportunities.

Heritage Interpretation

Heritage interpretation reveals meanings and relationships related to natural and cultural heritage. It helps people to make sense of objects, places, ideas and events from the past, and to understand how these were relevant and valuable to people in the past and today and what they could mean for the future.

Heritage interpretation is an informal, or non-formal, educational activity that helps people explore meanings and significance of an object, a place or an area. It facilitates first-hand experience with original heritage or authentic sites and employs various activities such as storytelling, that can bring a place or object alive. Through personal guiding, or through the use of illustrative media, interpreters share with participants the characteristics that make a particular heritage special and help them enjoy and understand it better.



There are many ways for people to engage with heritage interpretation



Regardless of the media or the type of programmes chosen, heritage interpretation is always more than delivering mere factual information. It is about embedding authentic phenomena which can be perceived first-hand into meaningful contexts that are relevant for the audience.

Heritage interpretation uses many of the principles of good teaching in that it is interactive and encourages people to learn through participation. Good interpretation engages with people and allows independent conclusions to be drawn based on the information and stories provided. Interpreters, as well as teachers, aim to inspire follow-up learning by provoking intellectual curiosity.

A critical difference between normal heritage interpretation and formal teaching is that the audience for teachers is generally 'captive' – the students have to be there, to

pay attention in order to get good grades. The audience for interpreters is generally 'non-captive' – the participants volunteer to be there as visitors or locals at leisure. They do not need to pay attention and expect an informal atmosphere. They will 'switch off' if they are bored. Hence heritage interpreters need to understand the art of good communication that captivates and keeps attention.

However, the HIMIS approach partly blurs this distinction; the main 'target group' are school students and the HIMIS projects are part of a school project. But the students are not the final audience, they are co-creators of the interpretation. This means that in a HIMIS project students turn - to a certain extent - into colleagues of the teachers, who will together develop their projects to be presented to an audience of non-captive visitors. By creating interpretive programmes and media, students can make experiences that enhance their media competence.

About this publication

These **HIMIS guidelines** provide a concise and general overview of the HIMIS approach and how to use it for your school. It aims to help teachers and head teachers to understand the opportunities that HIMIS projects can provide for their school, to get an overview of the steps needed to prepare and run a HIMIS project, to understand the resources needed for such a venture, and finally to benefit from lessons learnt from the pilot projects. These guidelines aim to allow schools to make an informed decision about whether or not to embark on a HIMIS project.

These general guidelines cannot substitute the **HIMIS teacher training course**. The course encompasses an introduction into the philosophy of heritage interpretation. It introduces fundamental concepts of the HIMIS approach to value-oriented heritage interpretation contributing to prevention of exclusionary attitudes and discrimination. Hands-on exercises then help develop practical competences in heritage interpretation planning and implementation, which teachers need to assist students in their projects. The final module covers intercultural competences which are important for teachers to work effectively with multi-cultural groups of students. The HIMIS training course methodology and the learning content is available at www.himisproject.eu.

Social inclusion – a task for migrants *and* local communities

Openness for change

For millennia, Europe has experienced issues of migration. In all areas, tribes and cultures have migrated to and from different places, resulting in the intricate mix of cultures that make up Europe today. The last century has seen significant migration as people have escaped wars, sought solace and refuge, and searched for better economic conditions.

Migrants have also been invited by countries to help with development, particularly in post-war times, and to fill vacant jobs. Immigration in several European countries during the 1960s and 1970s resulted in culturally diverse societies where some immigrant families, even at the 3rd generation, are not well integrated into their host communities. More recently, during 2015 and 2016 more than 2.5 million refugees applied for asylum in the EU. All migrants are confronted with the challenge to integrate in their new host society. Besides the challenge of learning the language they need to cope with unfamiliar customs, beliefs, virtues and value preferences. This demands openness for change and adaptation.



On the other hand, the native host societies themselves experienced rapid acceleration of change affecting almost every aspect of life. The last decades saw increasing fragmentation of native societies in various socio-cultural environments, different lifestyles, youth cultures and different alternative or traditionalist sub-cultures. There are highly mobile, internationally well-connected metropolitan communities next to traditionalist communities.

Many members of the host societies happily embrace such change which transcends the limitations of what they perceive as too narrow traditions. But others feel threatened by such rapid change. They reinforce their sense of belonging to a clearly defined group that provides orientation regarding habits, virtues, and values. Even

without migration, native people in Europe are also confronted with a demand for openness for change.

Many native traditionalists feel their long-standing collective identities threatened. They are fencing themselves off from others, and exclusionary attitudes gain ground. Populists have exploited such feelings to spread xenophobia and resentment. They pitch themselves as the voice of the people which they depict as a culturally or ethnically homogeneous group.

Many of them claim that these 'pure' people need to be protected against two "threats", from liberal elites as well as from migrants.



These trends cause a fundamental problem for social inclusion. It is not sufficient that migrants make an effort to integrate themselves. Migrants, even from the second or third generation who seek to integrate in a community, increasingly feel pushed back, discriminated against, or excluded. In response to such experiences many turn back to their roots as well. Parts of the second and third generation then identify much more strongly with the culture of their ancestors and reinforce their distinctive otherness.

Therefore, to foster migrant inclusion it is very important to strengthen openness for others who are different and openness for change on both sides, local native communities as well as migrant communities.

'European' values of freedom and inclusiveness

This situation has been a challenge not only for local communities but also for the European Union at large. In fact, the EU's motto is 'United in Diversity', (in varietate concordia). Making this a reality could also be a guiding star at the local level. However, as we have seen, cultural diversity can lead to both: it can foster divisiveness through segregation and discrimination, or it can make people feel united while appreciating diverse cultures and sub-cultures as an inspiring and enriching asset. There is the question, therefore, of what common foundation can unite us in – or despite – our diversity.

The treaty of the European Union, in its article 2, provides an answer. It stresses a set of values which appear to be crucial as a common ground in order to embrace diversity in a positive way:

“The Union is founded on the values of **respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities.** These values are common to the Member States in a society in which **pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men** prevail.”

These values of freedom and inclusiveness are a precondition for a society that embraces cultural diversity. These values are the necessary common ground that unites diverse people from different cultural backgrounds, different religions and different traditions and beliefs, to living together and collaborating in communities. They are crucial for the cohesion of the European Union. Without this common denominator, cultural diversity can become divisive.

In the following we will refer to these values as the EU’s fundamental values or, in short, “European values” while being aware that these values are neither genuine to Europe only, nor fully appreciated by all Europeans.

In order to make migrant inclusion a success, these values need to be strengthened in both groups:

- the migrants, be it refugees who arrived only recently or children and grandchildren of labour migrants whose families live here for decades;
- *and* the native host communities whose ancestors lived in the host country for many generations.

HIMIS projects are deliberately designed to strengthen these European values among students.



United in diversity: Refugees organised a big dinner to say thank you to local volunteers who helped them during their first weeks in a very different culture.

Linking students' projects in heritage interpretation with the EU's core values

Schools can use innovative techniques for heritage interpretation, where groups of students with different backgrounds learn about the heritage of the place where they live together. By working together to develop an exciting project and then presenting it to an audience, students will together explore stories, develop ideas, build activities, record their experiences and engage with each other and with their audiences.

The HIMIS approach is special in several respects:

- It uses the local heritage as a special resource.
- It encourages students to actively explore heritage and then interpret it from multiple perspectives.
- It helps students discover the roots of the European values and provokes reflection on their meaning.
- By planning and delivering heritage interpretation for an audience, students develop critical media competence.

Local heritage: a special resource for education

There is currently a lot of discussion about who owns certain pieces of heritage or collections. This is sometimes a difficult discussion, for example with regard to heritage from the times of colonialism, or heritage that had been robbed from their original owners.

For HIMIS however, it is recommended to refer to the heritage of the place whenever possible, rather than the heritage of a certain group of people. A specific site, thing or a collection, or a local tradition, is deemed heritage



because it is meaningful for people and because it is considered worthy of protection for future generations. Heritage that is protected by public institutions is usually meaningful for different groups of inhabitants, heritage specialists and even tourists. Hence, many different people with different backgrounds may have a stake or an interest in a particular heritage. If one talks of the heritage of the place, then nobody feels excluded.

This is also true for those who moved to a village or city from elsewhere. As new inhabitants, they connect with their new surroundings. In fact, it happens rather often that those who moved to a new place are more interested in its history and heritage than most of those who grew up there. Many have a desire to grow new roots connected with their new home town.

If all inhabitants – and all students – feel invited to understand and appreciate the local heritage regardless of social or cultural backgrounds, then a collective memory of significant events and persons can develop which is linked to the place where one lives.

Another asset of local heritage is that students can, and should, personally **experience the authentic real thing**. This connects the heritage as part of the real world – as opposed to virtual world - with their own self.



The urge for people to take selfies in front of significant heritage things indicates how important this is. It is as if they are saying “I was really there, at the authentic place. The selfie is a proof that connects me with the reality of a significant heritage.”

This first-hand experience of the real thing is an asset of heritage interpretation in comparison with teaching through media in the classroom. Original objects which are perceived in their original spatial context, i.e. in their authentic place and environment, can provide an even stronger sense of reality regarding history or nature. While walking through the environment of the historic thing or through an entire ensemble, the person connects more intensely with the place and its “themes”.

But, in order to make a strong and lasting impression, the heritage needs to be perceived as relevant and significant. That’s the task of interpretation. In the course of HIMIS projects students explore why the heritage is significant to people. Both, the first-hand experience of the real thing and related meaningful stories together, can make a deep impression.

This impression can be even more lasting, if it is connected with the local heritage of the place where the students live. When they will pass by and see it again and again. The heritage will remind them of the associated meanings and trigger their memories of how they engaged with it during the project. This is another big advantage of local heritage over distant heritage at more famous sites, despite the latter often being more impressive.

Multiple perspectives and the roots of European values

Heritage interpretation is about embedding a concrete heritage phenomenon, a site or a collection into meaningful contexts. Usually there are many different stories about historic incidents linked to, for instance, a castle ruin or a town hall. In the course of the history of such places many events happened there with different historic people involved.

Such stories are often focused on the most important and most famous persons, e.g. the rulers. Frequently, historic events and incidents are told from the rulers' point of view. But heritage interpretation can also change the perspective and explore what the same incident meant for other people, for example the adversary of the ruler, the ordinary citizens, merchants, craftsmen or farmers. What is a victory from the point of view of the ruler may be a defeat from another perspective.



Exploring the stories of a heritage phenomenon provides valuable experiences for students to put themselves in the shoes of others. What can we know about habits, beliefs and value preferences of those people? What might they have felt being part – or only a bystander – of a historic event? Raising such questions during a HIMIS project contributes to developing empathy with others who lived in the past and to understanding better how different life conditions and cultural environments were for those people in former times.

This ability to deliberately change perspective and put oneself in the shoes of others is a key competence for coping with diversity in the local community.

Training these abilities is much easier with historic situations which are related to the heritage. They do not directly challenge the student's own beliefs and identity. At the same time such exercises, while exploring the various meanings of heritage, allow students to position themselves by appreciating positive role models and / or opposing the behaviour of people in the past.

Very often, heritage interpretation offers opportunities to bring such past experiences alive and frame the **stories that resonate with Europe's fundamental values**, such as justice/injustice, solidarity/greediness etc. They do not need to be explicitly mentioned, but they can be activated if students discover suitable stories. Moralising could lead to adverse effects.

At a later stage, students will discuss how to interpret the heritage and select stories which they will share with people in an interpretive programme. That is the time to provoke reflection about the roots of those European values.

Media competence: facts, interpretations and credibility

HIMIS projects provide an outstanding opportunity for students to develop critical media competence. As co-creators of heritage interpretation they will experience themselves what it means to produce media in a responsible way. This is very important in times of “alternative facts”, “fake news” etc. when it might appear that everything is just a matter of subjective, equally valid opinions.

Teachers have plenty of opportunities to discuss these issues with students while they together research their heritage themes as well as during the interpretive planning and media production.

During the research phase, students should become increasingly aware of different perspectives of people in history (see previous chapter). This offers opportunities to learn why a source critical approach is crucial. Students will need to discern factual claims from opinions and to assess the credibility of second hand data and claims.



- Students will learn how to identify **factual information** based on:
 - Things and phenomena they can see or observe themselves, e.g. traces, remnant structures or features of the heritage (empirical first-hand observation of evidence);
 - Second-hand factual information such as evidence and data that has been confirmed by reliable and credible sources (see below);
 - Contingent information which is not fully supported by evidence but based on assumptions that are deemed more – or less – probable. The less likely and the less secure the assumptions are, the more speculative the information.
 - Students need to become alert and enhance scrutiny if they discover mutually contradicting factual information stated in other sources.

- Students will need to learn how to assess the **credibility of a source** based on the following criteria:
 - A trust-worthy track record of the source. An individual, an organisation or an institution that has already lied, fabricated evidence or twisted the truth is not trust-worthy.
 - Competence of the source. Is it based on eye-witnesses and first-hand experience or on special expertise in the field? Or is there a risk that the information is based on errors?
 - Is the source itself source critical? Or does it spread rumours and speculations and present them as facts? Do they reference their sources and is there reason to doubt the credibility of their sources?
 - Are the source and the media where evidence is published subject to independent scrutiny? This is the case for scientific research papers, for governments and administrations which are controlled by a free parliament and free media, fact-checkers etc.
 - Students should learn to become alert and enhance scrutiny if they discover that a source might have vested interests in the theme.

- Students will also need to learn how to assess the **validity of opinions and beliefs**.
 - Are the factual premises of an argumentation credible? (see above)
 - Are there reasons to suspect that important facts might have been omitted, e.g. because they would contradict a foregone narrative.
 - Is the argumentation and are conclusions free of logic flaws and fallacies?
 - Is the reasoning coherent, free of internal contradictions or hypocrisy?
 - Are evaluations and judgements balanced, taking different valid points of view into account, or are they biased? Do they reflect a legitimate subjective perspective of a stakeholder who is involved in, or affected by, what is at stake?
 - Are some issues, while they might contain a valid point, blown out of proportion within the bigger picture?

Such questions can be discussed with the students as they come up while collecting and evaluating the background information and already existing interpretations of the heritage features. Based on the research of the local heritage themes the students will be creating the interpretive programme and media.

- Again, this provides great opportunities to enhance media competence as students will **experience the media producers' side**.

- Students will learn to determine the **interests of their audience**. This involves defining the key target groups for whom they will produce their interpretive programme or media.



- Students will need to consider how to create an exciting **story-line that captures and holds interest**. Again, this requires them to change perspective from their own knowledge to that of members of their audience. They will have to think creatively also how to actively involve their audience.

- Students will be confronted with the necessity to **make inevitable choices regarding the contents**. They need to select which interpretive themes to offer and they must decide which interesting stories to include and which details they need to leave aside when producing media and a narrative, in order not to overwhelm their audience.
- Students will experience that in order to make an interesting point they might need to rely also on **contingent factual information and assumptions**. Interpretation can even include **fictional elements** such as fictional characters who represent different typical people who lived at a former time.
- Students will need to communicate to their audiences in a credible way, ensuring that it becomes clear what is contingent factual information and what is fiction. They should make references to the sources on which their interpretation is based easily available for any interested person.

These hands-on experiences will reinforce what students learnt during the research phase.

Ultimately enhanced media competence through participating in a HIMIS project should leave students significantly less vulnerable to propaganda by various kinds of populism, fundamentalism and extremism.

Preparation of a HIMIS project

This chapter is about transferring the HIMIS approach to your school and the preparations for a HIMIS project. The following chapter will then focus on developing and implementing a heritage interpretation project together with your students. The latter will typically run over a school year. A school would normally start preparations in the preceding school year.

Transferring the HIMIS approach to your school

There is probably no official school curriculum yet in Europe that includes a one-year student project on heritage interpretation. This means that teachers and head teachers will have to assess first how they integrate such student projects into school life.

Many schools run obligatory or voluntary student projects as part of their programmes which are open for different topics. These projects are sometimes scheduled for one or two afternoons per week during a semester, or for just two hours per week for an entire school year. Other schools might find volunteering students – and volunteering teachers – who are ready to invest extra time on an exciting project. Hence, the entire HIMIS approach needs to be applied flexibly to your school environment.

The same is true with regard to the students themselves. The pilot schools covered a wide range of different types, from a comprehensive school which runs only up to class ten (age 16) and also comprises students who have various learning difficulties, to grammar schools (gymnasiums, lyceums) with older students up to eighteen who are able to perform much more demanding tasks.

At first sight, a heritage interpretation project could be seen as too demanding and challenging for low performing pupils. But teachers from the comprehensive school stressed that their pupils are probably the most important target group for HIMIS. They have also many who grow up in socially less advantaged environments with families of lower education that are prone to populism and stereotyping.

Most of the pilot schools created mixed groups comprising students with migration and native family backgrounds. They will get to know each other better while collaborating in a project team aiming for a concrete result. And within a mixed group more substantial discussion can occur when they interpret heritage from multiple perspectives.

When your school considers it feasible and worthwhile to prepare a HIMIS project, then it is a good idea that a small team of teachers attends a HIMIS teacher training course.

HIMIS teacher training

The original HIMIS teacher training is a five day course which is followed up by an experienced heritage interpreter mentoring the teachers while they prepare and run their student projects.

The course follows a competence-oriented methodology in adult education. This in-service training is dealing with experienced teachers. Plenty of room is therefore given to discuss the HIMIS approach with them and to include their teaching experience into the course.

Various teaching and facilitation methods actively involve teachers in the process:

- lectures with questions and discussions in order to provide crucial learning content knowledge and to establish a common understanding;
- practical exercises with teachers' involvement providing first-hand experience as a common basis for reflection;
- indoor and outdoor hands-on case studies with real heritage sites to experience heritage interpretation methods close to real-world conditions.



The HIMIS trainer team adapts to the special backgrounds and questions that come up from the school teachers. That way it is easier to transfer the HIMIS approach to the diverse local settings and the needs of their school.

The training course comprises 4 course modules, which cover the following themes:

- **Module 1: Making meaning from heritage**
An introduction to the HIMIS approach: heritage interpretation fundamentals in relation to values, social inclusion and European cohesion.
- **Module 2: Planning and implementing an interpretation project**
An introduction to interpretive planning and implementation methods and their application for the HIMIS approach in secondary school environments.
- **Module 3: Intercultural skills**
Background knowledge for working with intercultural groups
- **Module 4: Students as producers of heritage interpretation**
Transfer of the HIMIS approach to various school environments strengthening the values that are crucial for social inclusion in plural societies.

Practical considerations for the course

The training should take place at a **suitable venue** which is close to a heritage site or museum for practical exercises. Ideally, this heritage site should be within a short walking distance from the venue.

There should be an expert for the heritage site available who is able to offer a guided tour. It is also good if the site or museum provides some additional media-based interpretation such as panels or a brochure which the course participants can use when they prepare their interpretation case studies.

The seminar room needs to provide enough space for small group work, good lighting and technical equipment for video projection, flip charts etc. There should also be some extra space for coffee breaks.

The HIMIS teacher training course was successfully piloted in 2017. However, there is no teacher training institution that offers this course on a regular basis yet. Schools interested in the training can register their interest at the university of Freiburg. The university is ready to organise a HIMIS training course – either in English language or in German – as soon as there is enough demand. Alternatively, a school might collaborate with other schools in their region to organise a course in their town. They would then benefit from developing heritage interpretation projects for their school already during the training.

The course material (content and training methodology) can be downloaded for free on the HIMIS project website: www.himisproject.eu/.

Identifying heritage linked to European values

Not every heritage is equally suitable for a HIMIS project with students. The best objects, traditions, sites or collections for a heritage interpretation project need to be both appealing for students and linked to the European values which are fundamental for social inclusion. Fortunately, both are linked to each other.

Empirical research has proven that most of these values are indeed universally meaningful even for people from very different cultures on all continents (see studies by Schwartz and others that cover more than 60 countries).¹

Values are intimately related to emotions. People's emotions can be triggered easily when others act or react in ways that violate a value which the person holds in high regard. For example, the values of justice and equality are triggered if a person suffers from injustice and unfair treatment. Students can therefore be touched by stories about somebody who was pioneering the wider recognition of one of these values. But putting oneself into the shoes of people who suffered from the absence or deliberate repudiation of one of these values can be similarly touching.

Arguably, European values gained their prominence to a large extent from widespread experience of the harm that was caused to many people when these values were absent or openly negated in the past. The roots of these values go back to experiences in ancient and medieval times. People championing these values appeared in the movements of Humanism (Renaissance), the Enlightenment and later in various



social movements. But this was never a straight avenue. Bitter backlashes happened even during the recent 20th century. A lot of this is reflected in local heritage. In the course of history, these values spread also into more rural areas and peripheral regions.

In order to assess the suitability of local heritage of whatever age, it can be helpful to check which sites, objects or collections resonate with one, or several, of the following values or their opposites:

1 The difference between socio-cultural groups is rather how high or low they regard a specific value relative to other competing values. Such relative priorities influence how people judge a concrete situation. For example a relationship between two lovers from different social classes might be judged very differently, depending on culture, beliefs and world views. One community might give 'freedom' and 'equality' a higher priority over 'honour of the family' while for others 'honour' can be of much more importance. However, in other contexts also the latter might strive for more equality or freedom.

The EU's fundamental values	Examples of their opposites
<ul style="list-style-type: none"> • respect for human dignity • freedom • democracy • equality • including equality between women and men • the rule of law • respect for human rights, including the rights of persons belonging to minorities • pluralism • non-discrimination and tolerance • justice • solidarity 	<ul style="list-style-type: none"> • humiliation; dehumanisation; torture; forced labour; slavery; • serfdom; insecurity; disrespect of privacy; • prohibition to marry and have children; forced marriage; denial of free choice of spouse or partner; • persecution because of religion, conscience, beliefs or thoughts; censorship of press, arts or science; inquisition; suppression of opinion; • tyranny; dictatorship; • exclusion from the right to vote or to stand for election; • being subject to arbitrary, partial or unfair decisions by rulers, governments, courts and administrations; • no right of defence at trial; obligation to prove one's innocence; • disproportionate punishment; • suppression of cultural, religious and linguistic diversity; • discrimination based on any ground such as sex, race, colour, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation; • carelessness for people in need of help and support, such as people with disabilities, health problems, children, elderly persons or refugees; • degraded environment affecting health and well-being;

It is not always obvious whether a heritage site is suitable. Therefore, it is a good idea to talk with people who are knowledgeable about the history of the place and for which reasons heritage sites are remarkable. These can be museum curators,

historians, professional or volunteers from a local history association, archivists, archaeologists, monument protection authorities etc.



During preliminary investigations, you will need to explain that you are particularly interested in stories, historic incidents, persons, traditions etc. that can in some way be connected with the values. It is a good idea to ask what the building or other heritage means for different people in the past in order to check its suitability for interpretation from different perspectives. At the same time, this can provoke the expert to think outside the usual patterns of their academic specialisation, for example, in arts history.

Ask for documents, publications or historic images related to the heritage. They could be useful material for the students' project. You can deliberately ask also for documents and publications that the expert deems wrong or biased. These might be valuable examples for your students which prove the need for a critical examination of sources.

When you pre-select suitable sites and objects, you also need to consider practical issues such as ease to reach the site with your students by walking, public transport or other means.

Finally, it is a good idea to create a shortlist of suitable objects, sites and themes from which your students can choose what appeals most to them.

Working with students as co-creators

Developing a heritage interpretation project is an exciting venture, but it can seem daunting. Here are four questions that will help your students to build a project that works and engages the final audience.

What

Decide *what* you are going to interpret

This is where your students decide on a heritage site, a place, a tradition or objects on which they would like to base their interpretation project. It is preferable that teachers pre-select a range of sites with a good potential for telling stories from different stakeholders' perspectives and in relation to core values. Students can then choose which of these sites they want to interpret. Keep in mind that they can choose several sites or a sequence of stops which can be connected by a guided tour or a self-guided itinerary.

The site, tradition or object could be:

- A heritage site such as a castle, fortress, town hall, or historic building
- An old town centre, with historic streets and buildings
- A museum with interesting artefacts from the local area
- An old factory or studio that makes local, or traditional, products
- A local traditional festival or local traditional music
- A nature reserve or national park with valuable habitats

Your students will probably choose sites or objects that have potential stories or that arouse their curiosity. These will be the basis of your heritage interpretation project.

For example, the stories of a historic site might include:

- A short history of each of the tribes at that time.
- Explanations of why they were fighting over this land.
- What were the political and economic issues at the time?
- How did they attack their enemies and/or build their defences?
- How were minorities and marginal people treated?
- What were their methods of travelling – overland, or by ship?
- Where did the tribes live?
- What were their lifestyles?
- What did they eat?

For a nature reserve or a national park possible topics of interest in the HIMIS context could include:

- Valuable habitats which originate from human intervention such as farming.
- Historic incidents and events that happened there in the past.
- Local people who spearheaded the call for its protection.
- Different perspectives of land owners, leisure seekers, engineers and conservationists.

In order to explore and research the stories you should assist students with:

- publications, documents, letters, old maps or images which you pre-selected.
- already existing heritage interpretation at the sites.
- key words and topics for internet research regarding historic contexts.
- on-site observation of special features and phenomena which can be experienced first-hand.
- interviews of knowledgeable experts.

Of course, younger students need more assistance than older ones who should learn to research more autonomously.

You should encourage your students to explore these stories and questions from different perspectives – from the points of view of each tribe, from the people at each level of society (noblemen or peasants), from migrants who may have been living in the area either voluntarily, or as prisoners or slaves. Students should also think about whose stories are probably missing in the documents and existing interpretations, that could be the “untold stories of the place”.



Remember that most people like hearing human interest stories. And the values of freedom and inclusiveness are in many ways linked to stories of human interest. Your students could link their interpretation to a character, family or group connected with the site.

Students should document the various sources which they use and they should try to assess their validity with your and the experts' help.

While exploring these issues, students should already consider how they can relate the stories to life in today's plural and multi-cultural societies. The project team can also explore issues that help to resolve differences and conflicts in ways other than through warfare – for example through tolerance, non-discrimination or how collaboration across borders contributed to positive innovation.

Who

Decide *who* you would like to involve in the activity

There are two groups you need to clearly identify while developing an interpretation project. They are the **project developers** who will jointly create the interpretation project, and the **audiences** who may experience the final project result, i.e. the interpretive programme.

The **project developers** can be:

- The core group of students and teachers, preferably a mixed group with multiple cultural backgrounds including students rooted in the local culture.
- Other students who contribute with specific tasks (from your school or maybe even from other schools in the area).
- Experts who the core group may consult when special knowledge is needed either of the local specifics of the heritage and / or of the bigger historic picture.
- Other supporters with special skills who might help with photography, layout, print, video editing etc.
- Other members of the community who have an interest in the project.

Knowledge of the final **audiences** is crucial for a successful interpretation project. They may be other students from your school, students from other schools, parents, members of the community, local officials or representatives of other organisations. The audiences may come from native families or may have migrated from various countries. They can comprise a wide range of ages.

The students need to analyse the most important target groups whom they want to address with their interpretation. For each group they need to think about:

- backgrounds – and what might be sensitive issues.
- levels of understanding about the heritage and the themes.
- possibilities to relate the interpretive stories to their different interests and life experience.

Analysing the most important segments of the final audience requires the students, again, to put themselves in the shoes of others.

As teachers, you should keep in mind: Attracting many people is not the most important aim of a HIMIS project. HIMIS activities are **more about the students' learning process than about the final product** for an audience. They are not professional heritage interpreters, but depending on the group they might be highly creative and produce really interesting and substantial results.

Why

Think about *why* you want to do a heritage interpretation activity

This question refers to you as teachers before you decide to embark on a HIMIS project.

But in the course of the project, also your students will have to consider the why.

As outlined in the previous chapters, the main **objective for you as HIMIS teachers** is probably that your students learn through hands-on experience and that they reflect on history and the roots of today's values. Students should explore how historical stories can be viewed from various perspectives and how these can relate to today's fundamental values of tolerance and non-discrimination. HIMIS teachers should keep these overall goals in mind throughout the project.

When developing their heritage interpretation project, your **students** should also consider the 'Why'. What do they want to achieve when they interpret the heritage for their target audiences? After having researched and engaged with interesting stories related to their heritage, they will probably develop their own ideas they want to share.

They may want to:

- encourage friends and peers, their families or community members from migrant backgrounds to feel more integrated in their schools and communities.
- convey to all living in the community a better understanding of the culture, heritage and environment of their home area.
- promote understanding and appreciation of some of the fundamental values which the students deem crucial for communities, in order to benefit from cultural diversity.
- appreciate that events may have had different meanings for different people who had been affected in different ways.
- help people transfer such experiences and values into their own daily lives.
- provoke people to reflect upon deeper questions, for example about fixed beliefs and stereotypes.
- understand the need to distinguish facts and interpretation from fake, bias and propaganda.



How

Decide *how* you will interpret the heritage site

The 'how' is the media or activities that the students choose to share the interpretation. The 'how' can include:

- Leaflets, banners, displays and trail guides, with a mix of written text and visuals, such as illustrations, maps and photographs.
- Guided walks, taking people around a site or a town centre.
- Role play and drama, where participants write and perform a short play.
- Games and puzzles, to find features and explore stories.
- Arts and crafts, where participants can design, paint or create a piece of art.
- Video, audio and photography, to record an activity or to tell stories.
- Websites, social media, blogs and vlogs, where students can describe their work and present their activities.

All students must be involved in *how* to tell the stories. It is best to hold initial discussions early in the project to find out their interests and desires. For example, some students may be keen on drama and would like to include some role play or performance. Other students may be interested in writing and would like to prepare a booklet or leaflet. There may also be those interested in photography or video who would like to make a film or an audio recording of the activities. It is important to choose the media and activities that suit the students and their interests, to ensure maximum involvement and engagement in the project.



As a teacher, you will need to assist the student. You have to keep in mind which media mix for the interpretation is realistic for the group taking limited time and budget into account. On the other hand, a great project can also attract support from others in the local community who might help as part of the wider project development team.

The **final event**, when students present their results to their audience, is for many HIMIS students the highlight of the school year. This event requires planning in advance, including organising the key logistics. Depending on how wide the targeted audience is it can be a great exercise in PR activities.

After the event students and teachers should evaluate their HIMIS project, reflect on the lessons learnt and keep proper documentation. The latter might also be useful for follow-up projects. The teachers should find time to review the project and assess whether it achieved its core goals of developing media competence, social inclusion and strengthening of related fundamental values.



Points to remember

Key things to remember about developing a heritage interpretation project:

- Developing a heritage interpretation project can engage students by encouraging them to work together, to explore stories, develop different activities and experiment with different media.
- By working together, students can break down barriers, become engaged in their activities and achieve great satisfaction in developing a project and presenting it to an audience.
- The activities should be fun, engaging and entertaining. They should really enjoy developing the project.
- This is not traditional teaching, but students can learn a lot through their own research and exploration.
- The development of the stories can broaden the students' perspectives, to understand key values of tolerance, non-discrimination and the benefits of living in multi-cultural societies.
- Students should also experience how to live these values while working together on their project.



Further Reading

Giampieri, Gabriele, Patrick Lehnes and Peter Seccombe (eds.; 2018): Facilitating Heritage Interpretation in Secondary Schools – The HIMIS Teacher Training Course. Published on-line: www.himisproject.eu (retrieved 24. 11. 2018).

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Annex: The Case Studies

Anzio, Italy – The Volsci Experience

The vocational school 'Marco Gavio Apicio' is a public institution situated in Anzio, a seaside city with a rich history, in the south of Rome. The school has 1000 pupils and about 100 teachers and has two buildings hosting 48 classes altogether. It provides a general education and is also a specialist school for catering and hotel hospitality. The school promotes team-work and cooperation, developing learning experiences in real working situations. Students get involved in many school activities and projects.



At the start of the project the teachers and students identified a range of potential topics for the project, including the historical villas that have been built in Anzio from Roman times to the 18th Century, the history of Anzio's fishing culture based around the port, and the landing of Allied forces during the Second World War. A fourth potential project, which was eventually chosen, was the archaeological site 'Parco Vallo Volusco Latino' which had recently opened to the public. This was a public park close to the school, which had evidence of settlement by the Volsci people who inhabited the centre of Italy 2000 years ago.

The development of the heritage interpretation project involved a group of 35 volunteer students aged 14 – 17 and five teachers. The HIMIS teachers prepared a list of migrant students attending the fourth and fifth year attending the school. They were invited to a meeting and those who were interested were selected. They each listed their interests in a questionnaire, such as acting, drawing or digital skills. The group then visited the park to discuss opportunities for interpretation. They also suggested ideas for the interpretation project.

The students developed a programme of interpretation activities and presented these at the park on 6 April 2018. The project focused on the war between the Volsci and the Romans around 600BC, which is the subject of Shakespeare's play Coriolanus. The chosen activities involved all five senses – site, hearing, touch, taste and smell.

*"A highway between Rome and Antium.
Enter a Roman and a Volse, meeting."*

William Shakespeare, Coriolanus, atto IV, scena III

IPSEEOA "MARCO GAVIO APICIO" TI INVITA A

VOLSCI EXPERIENCE

*Parco del Vallo Latino-Volsco
Anzio
viale di Santa Teresa
6 Aprile 2018
dalle ore 10*

Prenota online la tua visita
<https://volsciexperience.eventbrite.it>

*VIENI A SCOPRIRE PERCHE'
CORIOLANO SI E' RECATO AD ANZIO!*



The audience was other students from the school, students from other nearby schools and members of the public aged from small children to people in their 80s. Participants were invited by email or personal contact.

The event consisted of a tour of eight stations shown on the plan below. The tour took an hour, with participants arriving in groups that set off on the tour every twenty minutes.

The teachers and students worked very closely, all outside school time, to prepare their activities, and their enthusiasm, confidence and high level of participation clearly showed in the event. The engagement with their 'audience' was very good, particularly with the students from other schools.

The interpretive activities were:

- An interactive map with QR code that people could touch as they entered the site at the start of the presentation.
- Preparation of three roll-up panels showing aspects of Volsci history.
- A drama sketch of passages from Shakespeare's *Coriolanus*, set at the furthest point in the park in front of a rock outcrop and cave – an ideal space for the actors and audience.
- A photo-booth corner that invited visitors to take photos in costumes that recalled Volscian times.
- Cooking and tasting food made with spelt flour, which was the main cereal used by the Volsci.
- Enjoying and smelling flowers in a 'Garden of Nations' planted so that a place of war can become a place of peace.
- Invitation to all visitors to leave feedback in the form of an interview or a written comment. Each visitor was given a bookmark souvenir.





Feedback

- From students

60% of the students felt actively involved and 80% enjoyed the collaboration with their classmates and their teachers. 70% said they had developed new skills and abilities. Only 30% thought the event preparation had enhanced their relationship with the school (which was already very good). 70% said they would improve the number of activities concerning cultural heritage projects in the school.

- From teachers

The teachers observed that the students worked really well together, learning new skills and understanding the history of the Volsci. According to the teachers, students also developed strong values of freedom of opinion, tolerance, respect, sense of duty and sense of belonging to a team. They all really enjoyed the project and its realisation.



- From the audience

The most frequent responses were 'excellent', 'enjoyable', 'involving' and 'informative'. They understood the spirit of the event and appreciated the clear presentations and the sense of involvement in the acting – 'great' and 'amazing'.

Kerkyra, Greece – Walking History of Corfu

3rd Geniko Lykeio Kerkyras is a general secondary school, located in the centre of Corfu Town (Kerkyra). Among the 400 students at the school aged 15 to 18, there are 61 that are first or second-generation immigrants.



The interpretation project involved 16 students, of which 5 were first or second-generation immigrants. The students and teachers worked together to select four sites

within the Old Town of Kerkyra as heritage sites for the project. The students divided into four groups, with each group developing a section of a love story from the 19th century, while also learning about and understanding the historical and social background of the era.

The selection of the sites involved brainstorming of ideas with students and teachers, to identify preferences and to understand whether their recommendations had historic coherence. The group also took advice from experts. The goal of the project was to influence emotionally the participants through empathy and a participatory approach to history and to arouse emotions which promote social values to facilitate the aim of the project, which is the integration of immigrants. The aim was also to help people respect cultural heritage for the harmonious coexistence of people to change their attitudes towards Corfu history and civilisation, and to respect the civilisation of other nations. It was to accept difference and acknowledge the value of pluralism on a cultural level.

The students and teachers worked cooperatively outside school time, learning about local heritage and allowing the students to make suggestions about the project. The students were considered equal partners and together with the teachers created the interpretive project. The interaction among the students resulted in a pleasant cooperative atmosphere, where they felt comfortable enough to express their thoughts and ideas. There were no set rules about cooperation between local and migrant students. They shared equally responsibility regardless of their role or place of origin.

The project developed as a guided tour through the Old Town with role-play and puzzles, presented on 23 May 2018. The audience consisted of students and teachers from other schools and members of the public.

Students presented a different activity at each of the four stops:

1ος Σταθμός

Στο Αυτόν οι συμμετέχοντες/συμμετέχουσες θα γνωρίσουν τους ήρωές μας και θα πάρουν μέρος σε μια σειρά από δοκιμασίες, ώστε ως έθελοντες να κερδίσουν τις ιστορικές πληροφορίες του νημιού. Παράλληλα, θα μεταφερθούν νερό μέσα των ηρώων μας σε μανί θλιμμένη, όπου ο ρόλος του νημιού ήταν διαφορετικός για τη ζωή των ανθρώπων. Ας τους γνωρίσουμε!

(Αυτόν)
 Η σημερινή οδός Βασιλείας Γεωργίου Α', στα βόρεια μέρη της Σπινάδας, που αρχικά ονομάζονταν και πάλαιον στην Κορυφή είναι το γινώσκειν σε όλους μας Λιστόν. Για την επανόρθωση της Λίστας είναι δοθεί πολλές διαφορετικές δοκιμασίες, καθώς από τη στιγμή ανακατασκευής το βόρειο τμήμα του νημιού στο ζήτη των κατοίκων της πόλης σε κάθε εποχή. Μια ερώτηση συνδέει το Αυτόν με τη βενετσιάνικη Λίστα που σημαίνει το φρούτο και ευθιγγόμο ορόμο. Μια άλλη εκδοχή λέει το τσινιόμο αυτό να κληρονομήσει από το αρχαίο επιθετικό Λίστα, «-λ», «-ν», που σημαίνει αυτό που κληρονομάζει. Είναι γινώσκειν ότι από το χώρο αυτόν κληρονομήσει όλους οι Λιστόν της Αγίας Σπυρίδων και επειδή οι μισοί συγκλημμένα ζήτησαν με δέσφειν τη βοήθεια και την προστασία Του, το μέρος αυτό ονομάστηκε Αυτόν. Την αποκριτική της ηρωική αυτή με το αναμνηστικό επιθετικό τον αναμνηστικό και από έκδοσή αυτή ζήτησε από τους 3125-3200. Η λίστα προέρχεται από έναν άγνωστο ή από τις σημειώσεις και πιστεύεται ότι η ιστορία αυτή προέρχεται από τη λίστα των γεγονότων που μόνον αυτοί είναι το δικαίωμα να γράφουν από το χώρο αυτό.

Το αναμνηστικό αυτό αναμνηστικό κληρονομήσει μεταξύ 1807-1814, από τους Παλιούς Αυτοκρατορικούς, τον επαιτή της 8' Παλιούς Κορυφής του νημιού. Το κτήριον αναμνηστικό από το Παλιό φιλαρμονικό Μουσείο de Leszars και είναι μικροσκοπία της αντίστοιχης τεχνοτροπίας της οδοί Ρου de Ρου de Ρου de Ρου. Το κτήριον αυτό αρχικά χρησιμοποιούνταν ως σπινάδα, το οποίο χρησιμοποιείται για τους σπινάδες και η πρώτη ορόμος για τους αγωνιστές. Στην περίοδο της Αρχικής Αρχαίας (1814-1844), οι εργαζόμενοι επέλεξαν τη τεχνοτροπία, ενώ σπινάδα κληρονομήσει τους ήρωες.

Βιβλιογραφία:
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 Πάριος, Χ. Σπυρίδων, ΤΡΙΠΕΡΙΦΕΡΕΙΑ Γενικής μορφής στην ιστορική διάφορη της Κόρυφος, Ιστορικό Αρχαιολογικό Επιστημονικό Κέντρο Κόρυφος.
 Διεύθυνση: <http://www.pariou.com>
<http://www.pariou.com>

2ος Σταθμός

Η ηλικία της ιστορίας μας εξελίσσεται στην Κορυφή, με τους ήρωές μας να μιλούν στη γλώσσα της εποχής και να αναπαριστούν με δραματοποίηση το τότε κοινωνικό κλίμα, αναμνηστικό και την αναμνηστική αναμνηστική του. Ας νιώσουμε με όλες μας τις αισθήσεις το παλιό που φθίνει και το καινούριο που ξεκινά!

(Κορυφή)
 Στο ήρωα του Αυτόν σημαίνει μια μικρή ορόμος είναι. Είναι το «ήρωα» και να πείσκειν στα ανάκτορα Αρχαγγέλου Μισάλη και Αγίου Γεωργίου. Πήρε τον ονόματά της από τη λέξη κορυφή (=κορυφή), αφού μετά την καταστροφή του Λίστα Ο' Ου έγινε λίστα ορόμο, όπου Κορυφικοί παραγγέλι και φρούτος ποσούσαν την προστασία τους. Στην 20ο ονόμα ζήτησε από τη χαρακτήρα, όπως γίνεται πίσω ταζ και στη συνέχεια σημαίνει στην Λεωφόρο της Κερκυραϊκής οροφής. Από τη έκδοσή του 1980 είναι παρέρχεται και λειτουργεί εκεί κληρονομήσει και αναμνηστικότητα, καθώς είναι ένα διάφορο επαιτητικό τεχνοτροπία στην ιστορική κληρονομή της Κόρυφος.
 Βιβλιογραφία: Πάριος, Χ. Σπυρίδων, «Κόρυφος – Τζέλι στο Άρλον»

3ος Σταθμός

Η διαδρομή μας δε θα μπορούσε παρά να περιλαμβάνει μια σημαντική στάση στη μουσική παράδοση της Κόρυφος, με την Παλιό Φιλαρμονική να ξεκινά μια καινούρια οδό στην τοπική μας ιστορία. Ας το απολαύσουμε!

(Παλιό Φιλαρμονικό)
 Η Φιλαρμονική Σπινάδα Κόρυφος (γινώσκειν και ως «Παλιό Φιλαρμονικό») ιδρύθηκε στις 12 Σεπτεμβρίου 1940 και είναι ο παλιότερος μουσικοεκπαιδευτικός οργανισμός στην Ελλάδα. Ο πρώτος σκοπός των ηρώων που ήταν η διαμνηστική τους ορόμος μουσική εκπαίδευση, πρόβαση με εκπαίδευση της γενναίας πόλης. Με τον τρόπο αυτό εκπαιδεύονται οι δοθεί βόρειοι λίστα σε ένα κληρονομήσει, δοθεί τον σκοπία της μουσικοεκπαιδευτικής ορόμος μουσικής οροφής, η οποία θα προσφέρει στους Κερκυραϊκούς μουσική εκπαίδευση, αναμνηστική κοινωνικής κληρονομήσει, ηλικίας, φύλου και γενικής εκπαίδευσης.
 Με αρχική την όρομος της Βρετανικής Εκπαίδευσης να επηρεάζει από τον Αλφόνσο του 1827 οι συμμετέχοντες στην ορομολογία κληρονομήσει τον νημιό τεχνοτροπία μουσική ορομολογία και μινιότι – ζήτησαν την ορομολογία ενός πρόβαση μουσική ορομολογία. Πρωτοκατασκευάστηκε τον Αλφόνσο του 1941 και κληρονομήσει τη βενετσιάνικη μουσική ορομολογία της. Αυτό προσηλύνθηκε τον Ελληνικό Εθνικό Ύμνο το 1954 και από εκείνη την εποχή, από τότε ονομάστηκε Αγίας του 1958 τον «Ελληνικό Ύμνο».
 Καθίστε στο Αυτόν και αναμνηστική το ας ας και ορομολογία τη μουσική της ΦΕΚ να σας ταξιδέψει...

4ος Σταθμός

Τελειώνει αλλά εξίσου σημαντικός προορισμός μας είναι το Ανάκτορο και η Δημοτική Πινακοθήκη. Οι ήρωές μας θα παραδώσουν τη σκυτάλη στην τέχνη που αναμνηστική το παρελθόν και συνδέει το παρόν με το μέλλον. Ας τους ακολουθήσουμε και ας αναμνηστούμε ποια είναι η θέση του κερκυραϊκού πολιτισμού στη ζωή μας σήμερα!

(Το Ανάκτορο των Αρχαγγέλου Μισάλη και Αγ. Γεωργίου)
 Το Ανάκτορο βρίσκεται στη βόρεια πλευρά της Σπινάδας (Εριτανός) και αποτελεί το μεγαλύτερο κληρονομήσει της Αρχαίας, στα Επτάση (1814-1844). Την ανέγερσή για τον ανώτερο της έδωκε ο Τόπος Βρετανίας Αρχιστράτη Sir Thomas Maitland, για να στεγάζουν την πολιτική προσωπική του κατοικία και το δικαστικό κτήριο της Αρχιστράτη. Παράλληλα, το κτήριο αποτέλεσε την έδρα του Αρχαίου Τμήματος των Αρχαγγέλου Μισάλη και Αγ. Γεωργίου που ιδρύθηκε το 1818 και από τη στιγμή είναι η ιστορία ονομασία του. Το υπόλοιπο κτήριο και οι δύο ορόμοι, δοθεί και κληρονομήσει κληρονομήσει κληρονομήσει που αναμνηστική στο κτήριο οι Βρετανία ως γινώσκειν κληρονομήσει στην «απέδολε τον» το σπινάδα της Κόρυφος και εκτεράσαν το κληρονομήσει των υλοποιούν Επτανήσιον. Μέχρι το 1913 το Ανάκτορο χρησιμοποιούνταν ως βόρειο κατοικία της εκπαίδευσης βρετανικής εκπαίδευσης από τη εποχή της της σκωτ. Σήμερα στεγάζει τη μουσική στην Ελλάδα Μουσείο Λαογραφίας, Τέχνης, με μινιότι το εκπαίδευση-δραμα το πρόβαση Γενναίας Μόνον, ενώ στην αναμνηστική πλευρά του φιλοξενείται η Δημοτική Πινακοθήκη.

Διεύθυνση: www.cerfitecity.gr
 (Το Ανάκτορο των Αγίων Μισάλη και Γεωργίου, ορόμος του Γ. Σπινάδα)
 1. www.cerfitecity.gr
 2. www.cerfitecity.gr
 (Ορομολογία Κόρυφος – Δημοτική Πινακοθήκη)

Stop 1: Meet the characters of the play at Liston, the colonnade built by the French occupiers in 1801, and take part in puzzles to find features of the building. Participants and audiences are transferred to another era when the role of the monument was different for people's lives.

Stop 2: The characters speak in the language of the period and re-enact the social establishment of the era and the necessity for it to be overturned. The stop involves theatre, local dialect, costumes of the era and traditional Corfiot sweets and deserts.

Stop 3: The music tradition of Corfu. The stop involves listening to the Old Philharmonic, a live music performance by a drum band.



Stop 4: Students and audience visit the Palace and Public Art Gallery to find objects and scenes in paintings that reflect some of the stories they have heard in the previous stops.



At the end of the activity all participants were asked to consider how their thinking and attitudes may have changed about the monuments and about civilisation. Students wrote their responses on colourful post-it notes and attached them to a map of Corfu, illustrating the diversity and multiculturalism of Corfu today.

Feedback

- From students

All participants said they saw the local history of Corfu Town, in the time of the French and British occupations, in a different way, especially the development of arts, letters and music. They enjoyed playing the roles that they chose and using local dialects and eating local foods. They felt it was both interesting and original.

- From teachers

The students demonstrated team spirit, collaboration, good interpersonal relationships and the joy of cooperation. They also became familiar with local history and, through taking on roles, freely expressed their creativity, talents and interests. Students gave up their free time for the benefit of the project, showing great maturity and responsibility.

Students demonstrated values of equal participation, tolerance of differences and rejection of racism. The students gained consciousness of the definition of being a European citizen with equal rights and obligations. In fact, since the 5th Century BC Greece has taught humanism, freedom and democracy worldwide.

Wrocław, Poland – Legends and Medieval Punishments

Zespół Szkół Nr 6 consists of a middle school, secondary school and technical college. The middle and secondary schools focus on artistic and theatrical development and entrepreneurial skills. The whole school provides high quality progressive schooling, with a particular emphasis on meeting the needs of children with complex and special educational needs.



A huge number of students come from modest or poor families. There are also students from Eastern European countries, including Roma. The school follows a vision of providing a high quality progressive schooling – focusing on all-round development and academics as well. It is particularly strong at meeting the needs of children with complex and multiple special educational needs, many of them specific medical conditions and syndromes.

At the beginning of the project teachers conducted a survey among students to select cultural heritage sites in Wrocław. Students chose three places that were most significant for the city's history. These were the Centennial Hall (sports and entertainment hall erected in 1911-13), the Wrocław Opera (erected in 1839 – 41 and adapted primarily for the production of opera and other performances) and Wrocław Town Hall (a late Gothic building in the Market Square). The Town Hall was chosen as the project site.



The Town Hall is one of the best-preserved historic town halls in Poland and also one of the main architectural monuments of Wrocław. Its history was influenced by occupation by Czech, Prussian, German and Polish governments. In addition to burghers' assemblies, it had an important commercial function and includes a judge's hall which acted as a municipal judiciary. At the end of the 18th century,

the building was restored, balancing gothic, renaissance and baroque elements. Like many other important architectural works, the Town Hall was destroyed during the Russian siege in 1945. With diligence, commitment and love, however, it was restored by Polish craftsmen and now serves as a museum.

The project involved 46 students aged 14 – 18, including four with special needs, eight from Great Britain, one with a Roma background and five from Ukraine. The students were mainly interested in photography, art, dance, acting and singing. They took part in many workshops at the school and the Town Hall, the City Library and the Capitol Theatre. The workshops allowed them to get to know the place and its history more closely. The students themselves proposed the cultural heritage activities for the project.



The students were divided into four groups, developing the following projects:

- Photography, taking photographs of the town hall, preparing an exhibition and designing and producing a jigsaw puzzle.
- Drama, with students developing a play depicting the system of punishments in the Middle Ages.
- A blog, with students using photographs and writing short descriptions of the project.
- Legends related to the history of the Town Hall.

Teachers responsible for the groups organised special workshops at the Municipal Museum in the Town Hall, which familiarized students with the history of the judiciary system in the Middle Ages. Workshops at the Capitol Theater and a meeting with the actors allowed them to get to know the secrets of acting and to understand better the roles they played. Workshops at the Municipal Library allowed for a closer look at the legends associated with the Town Hall.



The project concluded with a ceremony at the Town Hall on 26 April 2018, with students and teachers from the school, an audience of students from other Wrocław schools and representatives of various institutions.

The ceremony consisted of a performance of a short role-play about a medieval court and its punishments, presentations about cultural heritage and using the jigsaws developed by the students. Students from the invited schools could then take medieval costumes and perform on-stage at the Wójtowska Hall, which served as a courtroom.

At the end, the students had a meal of cuisine from different cultures.



Feedback

- From students

88% of students were actively involved in the project and enjoyed the activities. They appreciated every minute working on the project. They were satisfied with working together with other students and the teachers. 81% felt their involvement improved their relationship with the school. Students also liked the blog that documented their achievements. Almost all said they would greatly increase the number of activities related to the cultural heritage of Wrocław.

- From teachers

The students were really involved, gaining wide knowledge and developing new friendships. They worked together really well, forgetting their different backgrounds. From the very beginning they realized that integration is the key factor. They really increased the sense of integration. We believe that the cultural heritage path has significantly improved the cooperation between local students and migrants. During the event, they cooperated with each other, translated tasks and really enjoyed themselves. We noticed that they forgot that they come from different walks of life. We have tried to promote and provide fundamental values such as respect for human dignity and human rights, freedom, democracy, equality and the rule of law.



Waldkirch, Germany – From watch trade to European theme park

Kastelbergschule consists of a primary and a comprehensive secondary school, that teaches according to the educational standards of the Hauptschule, the Realschule and the Gymnasium. The school focuses on encouraging students to learn through lesson plans and coaching sessions, strengthening self-reflection and personal responsibility. It offers a preparation class where migrants are offered the opportunity to learn German, both written and spoken, so that they can quickly be integrated into normal classes. 20.6% of students are refugees and migrants, coming from Turkey, Kurdish areas, Afghanistan, Serbia, Albania and Syria. Everyone involved in school life is therefore confronted by political, social, religious, cultural and economic differences.



The interpretation project involved 21 7th grade students aged between 11 and 13 years old. About one third were born in another country, about one third have parents born in another country and the remainder have origins in Waldkirch and the surrounding area. The students prepared the project by first researching their own family trees and discussing what 'home' means to them, and similarities and differences between the students. They then visited the city archive and the local museum.



They learned about Waldkirch's industry or organ making, the traditional crafts of the Black Forest and the transport company 'Mack' and its role in transporting organs.

They discussed how knowledge and skills from near and distant places were made available to local industries.

They considered what role migrants played in these

industries and the role they play now, and their experiences then and now. All these points were examined from the point of view of "home and away".

The students first explored 'what does home mean for me, my classmates and dealing with my family tree'. They then focused on learning on-site, discovering traces of home in the city, visiting the city archive, visiting the St Märgen Museum of Clocks and the Elztal Museum.

The students then developed the following projects:

- Site visits and researching, to discover traces of 'home' in the city.
- Developing text in groups with a focus on the 'Mack' business, organ building, the watch trade, and showmen and travelling people, and creating profiles for key characters in these stories.
- Encouraging students to 'slip into' the roles of these characters through diary entries, possible scenes from their lives and imaginary letters. The texts were discussed and, if necessary, revised.
- Learning acting and speech making techniques. The students slipped into their characters and practised for filming.
- Creating costumes and props and deciding which locations would be suitable for the scenes.
- Shooting scenes that were edited into a film, entitled 'Heimat', which means 'home'.

For the duration of the project the students from different backgrounds cooperated well. The groups were heterogeneous, ensuring that different perspectives could be considered. It was important to us to be able to provide as many perspectives as possible for the students:

- Social: What does home mean to me and to others? Living in a foreign country in the past and today.
- Personal: dealing with your own and a foreign family tree.
- Historical: Role of Labour Migration Earlier/Today
- Historical: Handicraft Black Forest/Organ Building etc.
- Research perspective: Importance and tasks of archives using the Waldkirch City Archive as an example.



The project developed with the following activities:

1. A city tour. The students were sent to Waldkirch in search of clues. They were supposed to photograph objects that signify home to them or think about the symbol of home for people living in Waldkirch. These objects were then presented to the group. In October 2017 we visited the city archive. The students got to know the tasks and significance of such an institution.

2. A visit to the local museum. The students learned how Waldkirch became an "organ city", how the crafts from the Black Forest had favoured organ building, and how knowledge and skills from the near and distant surroundings (e.g. from France) were made available.

3. A guided tour of St Märgen Monastery Museum. The museum demonstrates the history of the Black Forest cuckoo clock and significance of international trading relations for this business.

Parallel to these activities, we met the students every week to work on content or to discuss and plan the next steps. After an initial phase of development, the pupils selected a few people (organ builders, Black Forest craftsmen, former showmen, former "guest workers"...) whom we had met in previous activities. The students illuminated the lives of these people (from the above perspectives) in order to bring them to life. Video recordings were made of these people, which were edited into a film called "Heimat", which means home.

Feedback

From students

The students were actively involved, with a high level of cooperation between students and teachers. They had many new experiences and rated the blog as positive.

From teachers

The students were open and interested. Due to their age (11-13 years) and their backgrounds, the text and research work was quite challenging for most students, especially those with only limited command of the German language. But teachers considered these basic experiences in what it means to research a topic properly as very important for their students.



The role plays and video production were more fun for the students. The project stimulated discussions on the values of tolerance, non-discrimination and equality. Through this discussion, the students were able to understand and appreciate these basic values. Students with and without a migration background exchanged ideas about home and living as a foreigner abroad.

From the audience

The activity was very interesting, professional, well played and informatively evaluated. They appreciated new insights about the connections between organ building, vehicle construction, handicraft techniques and showmen. The event was well organised and the film was well-presented.



Coordinator



Project Partners



Associated Project Partner



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